Blake and His Circle: An Annotated Checklist of Recent Publications

Detlef W. Dörrbecker

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Introduction

The past two and a half years have seen the publication of a study in moral and political theory by Stuart Hampshire under the title *Innocence and Experience*, an account of the police investigation in the business of a property developer, Kevin Taylor's *The Poisoned Tree* (with Keith Mumby), and a new novel by A.N. Wilson, treating of the *Daughters of Albion*, with "Jerusalem" for its theme song. Some 10 years ago, Drew Barrymore childishly kissed E.T., a guy from outer space. The actress is now about to publish her autobiography—by no means a small achievement at sweet 17—and, of course, it is to be entitled *Little Girl Lost*.

All this testifies to a qualitative leap in the propagation of Blake's works and their canonization that could hardly have been foreseen when, in 1977 and as a neophyte in bibliographical research, I first became involved with the compilation of this continuing report on the state of affairs in Blake scholarship. The 1990-92 checklist is to be the last for which I take responsibility as the compiler; therefore, some introductory remarks addressing the present, past, and future of this serialized research report may be permitted, if not required.

Compared to the thousands of publications that are cited annually in the updates to the Shakespeare bibliography, the 525 main entries in the 1989-91 list of Blake-related materials appear to signal no more than a fairly modest critical interest in the works of William Blake and his contemporaries. If, however, one thinks of Bentley's *Blake Books* as a standard, an almost monstrous growth in the generation and regeneration of Blake-related studies becomes evident. In 1977 Gerald Bentley listed fewer than 3000 publications on Blake since the eighteenth century. At the present rate, and taking for a measure the entries in part I of the checklist for volume 25, this number will have doubled in no more than 15 years. To cope with such a mass of previously published information on Blake's works, scholars will increasingly have to depend on periodically updated bibliocritical information.

The advent of the CD-ROM (compact disk/read-only-memory) version of the *MLA International Bibliography* may seem to answer these needs precisely. True enough, this electronic compendium renders large proportions of the entries in a printed checklist that only consists of authors' names, titles, and publication data virtually obsolete. However, Blake worked as a poet *and* as an artist; in consequence, at least some Blake-related studies are likely to be published in art journals that are not searched by the MLA team, and with the *Bibliography of the History of Art* (BHA, formerly *RILA* and its French counterpart) a second source of information will still have to be tapped in any thorough bibliographical search. The Wilsondisk CD-ROM program offers an astonishing variety of search facilities for the *MLA Bibliography*. One may "browse" for authors, titles, subjects, or periods, and the system's "Wilsearch" function allows for boolean searches. However, and by necessity, the number of classified subjects that are easily and effectively accessible on disk remains limited, and the information retrieved from disk often remains critically unilluminating.

A future continuation of "Blake and His Circle" is not quite as futile then as, at first sight and in the present computer-crazy situation, it may seem. True, much of the strictly bibliographical, "hard" information in my successor's checklists will probably be redundant by the time it actually becomes available in print. Nevertheless, the checklist may still, and largely on account of the abstracts and critical annotations it presents, function as a highly important service to the readers of this journal. However, a further shift in focus—from mere data toward the critical apparatus that accompanies them—appears to be unavoidable. Only a few years ago, the annotations used to be scarcely more than a suffix to the entries proper; in the future, they will have to be considered as central to—and, in practice, the *raison d'être* of—the whole endeavor.

Whereas it is impossible, or at least a waste of valuable printing space, to return to that simple listing of books, articles, and reviews that we began with in the 1970s, an annual bibliography with full critical annotations to all the entries would be enormously useful, might save a vast amount of time, and would be a major achievement for its compiler. Reviews are not covered by the *MLA Bibliography* at all, and they are notoriously difficult to locate in any systematic way. At least some reviews, however, do present important factual information and/or critical insights. As a whole they are indicative of the intellectual climate that governs the scholarly discourse of a given period, and their accessibility will thus be important for any future attempt to understand the critical response to Blake's works in that period. Therefore, I consider their inclusion...
in "Blake and His Circle" an increasingly essential feature.

My own attempts to fulfill the demands made on the compiler of Blake's checklist have continually been frustrated. I may say that I have spent a lot of time writing these checklists, and yet I found that it never was enough. I have regularly searched well over 500 journals in the fields of aesthetics, art history, book collecting and publishing history, critical theory, historical studies, British and international literary criticism, politics and sociology for Blake-related essays and reviews. And I have found that these never were enough (or what I had to work with was the wrong selection of journals for my particular needs). I have certainly learned a lot from browsing through all these publications, but never felt that I had gained access to more than, say, 85% of the relevant material. If it was anyone other than Gerald Bentley who was now destined to take over as bibliographer, I should have advised the appointment of an entire team of compilers. Such a team might have stood a better chance than I of reaching that elusive ideal of bibliographical completeness, and it may even have been able to present the well-balanced critical account that some readers (and authors) have found to be wanting in my annotations and short reviews.

To return to the present list: my annotations range from the austere one-sentence note to a near-review. Usually, these short takes have been based on the authors' own statements concerning the critical purpose and the results of their work. Thus, I have again attempted to provide readers first with a more or less dispassionate summary of the contents of the articles and books that are listed. Yet while the emphasis is put on the descriptive, my annotations, especially those that have grown into brief mentions or miniature reviews, do not steer entirely clear of the critical. In writing my annotations, I have, in effect, employed what the professional bibliographer might feel tempted to describe as an incongruous pairing of paraphrase and commentary (see James L. Harner, On Compiling an Annotated Bibliography [New York, NY: Modern Language Association of America, 1985] 22-23). This, of course, endangers the "neutral" and "objective" character that is commonly (though fictionally) associated with the scholarly sub-genre of the bibliographical checklist. Here and there my rather grumbling and bickering nature must certainly be in evidence, and all I can hope is that even in my nagging, readers will find some interest, or some amusement, or maybe (if that ain't asking too much) both.

However, since brevity may make me appear even more intolerant than I really am, I should like to point out that, over the years, I have learned a great deal, in both fact and theory, from almost all the authors I have encountered. And though in many of my particular criticisms I may have seemed ungrateful, I now wish to stress that I have indeed devoted to all the fellow-workers in the ever-expanding field of literary, art historical, and historical research concerned with one or the other aspect of "Blake and His Circle."

In lieu of a subject index to the present research report, the following outline of some major trends in the critical and scholarly literature that is recorded in Part I, below, may be useful. Of the various new editions of Blake's writings and images, only the new series launched by the Blake Trust is of major importance for the scholar (see #8-9). However, for readers outside the English-speaking world, a steadily increasing number of translations supplies a first introduction to Blake's poetry (see #1-3, 5-6, 10, and 378). The most important addition to the bibliographical resources available to the Blake scholar certainly is the CD-ROM version of all the entries recorded in the MLA International Bibliography from 1980 to the present (see above and #28, below). The only catalogue of major importance that is recorded below is Essick's Commercial Engravings, a must for any research library, and a book that many readers will want to add to their Blake reference shelf.

Finally, there is a new biography of Blake (see #147, below). Unfortunately, it is not the one that I and, judging from the few reviews I have seen (#50), at least some others have been waiting for. Blake's life, his influence, and the sources that tell us about both have also been studied in a number of shorter articles (see, e.g., #48-49, 108, 119-20). Blake's revolutionary inclinations, especially during the 1790s, are presently being studied with fresh momentum, and a new understanding of Blake's radical position is unfolding. The artisan-poet is increasingly seen not only as a critic of the bourgeois establishment, but also of the enlightened middle-class radicalism of the Johnson circle (see #53, 66, 74, 107, 140, 173-74, 215, 220, and 224-25). And alongside Tom Paine (see #107, 173, 220, 317 and 319), Edmund Burke is reemerging as a consequential figure for an understanding of Blake's works (see, e.g., #53, 92, 173, or 235).

Blake's ways with women, his gender-related themes, and the treatment of figures such as Thel and Oothoon are principal themes in the literature recorded below (see #42, 93, 113, 122, 128, 159, 203, 221, 223, and 234; for the biographical context, see #108, for the biblical paintings #135). To these will soon be added Helen Bruder's witty and brilliantly argued examination of The Book of Thel in a new series launched by the Blake Trust is of major importance for the scholar (see #8-9). However, for readers outside the English-speaking world, a steadily increasing number of translations supplies a first introduction to Blake's poetry (see #1-3, 5-6, 10, and 378). The most important addition to the bibliographical resources available to the Blake scholar certainly is the CD-ROM version of all the entries recorded in the MLA International Bibliography from 1980 to the present (see above and #28, below). The only catalogue of major importance that is recorded below is Essick's Commercial Engravings, a must for any research library, and a book that many readers will want to add to their Blake reference shelf.

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marginalized in Blake scholarship, form another sub-center of attraction among the publications that are recorded below (see #45, 84, 103, 134, 156, 172-73, 192, 207, 211, and 223-25). Vala, or The Four Zoas continues to attract a great deal of the critical ingenuity invested in the understanding of Blake's writings (see #39-41, 114, 191, and 211). Except for Paley's pictorial edition, no major new interpretations of Jerusalohave been offered in the period here under review (but see #138, 146, and 226).

Another cardinal point of 1990-92 Blake scholarship is the artist's approach to the illustration of the Bible (see #124, 135, and 178), of Dante (see #183 and 232), Milton (see #91, 113, 115, 156, and J. M. Q. Davies's book on Blake's Milton Designs: The Dynamics of Meaning (to be published by the end of 1992), Young (see #77, 124, and 227), or Gray (see #165). Shorter articles are devoted to the further clarification of Blake's visual and literary sources (see #47, 86, 106, and 193-94).

The experience of the modern metropolis as theme and challenge for Blake supplies the subject for a small group of critical studies (see #161-62, 213, 250). The peculiar demands made upon the reader-viewers of the illuminated books and of Blake's series of watercolor designs to the writings of earlier poets continue to attract considerable critical attention (see #45, 54, 77-78, 91, 165, or 227).

Blake's use of the authors of antiquity is studied by Bentley (#48), Downes (#96), and Richey (#210), his use of the Bible by Hogwood (#127), Imamura (#134), Ludwig (#163), and Yogev (#237). Recent comparative studies examine or re-examine the literary relationships between the works of Blake and those of Herbert (#226), Kierkegaard (#61), Wordsworth (#44, 88, 153), Shelley (#158 and 179), Emerson (#187), Melville (#218), Nietzsche (#57), Yeats (#55 and 202), Wells (#97), Joyce (#75), Lawrence (#221 and 233), O'Neill (#43), or Lacan (#166). Together with Essick's catalogue (#24), Parker's dissertation on the commercial engravings (#196) may be said to open up a new field for further investigation. Other areas of Blake's productions as a visual artist are not particularly well represented (see, however, #94, 104, 124, 135, 232).

Generally speaking, Blake's steadily growing recognition in the world of academe is reflected in the number of dissertations recorded below. Ironically, at least some of these attack the institutionalization of the poet-artist, a process in which (and by necessity) any dissertation participates, and from which their authors (with or without knowing it) hope to profit in the end.

The majority of the entries in part II has been filed under the names of the artists and authors treated. This arrangement and the small number of entries under most of these subheadings render any additional comment on the contents of this section superfluous. Besides some odds and ends such as the Blake Tarot and a theater program with translations of Blake's poems (#367 and 378), the "Miscellany" section at the end of part II mostly consists of materials relating to the biographical, historical, and critical study of some influential Blake collectors and scholars. On the whole, this section is still abundant with contributions on the late Northrop Frye, and I continue to list at least some of the reviews of his books if the latter have been included in previous issues of "Blake." Readers that are specifically interested in Frye and his paramount contribution to the study of English romanticism are advised to turn to the bibliographic updates that are published at regular intervals in the Northrop Frye Newsletter. In the future, this publication should render the inclusion of Fryeana in Blake's own checklists obsolete.

Despite some personal inclination to the opposite, I have decided to virtually exclude from part II studies that may be relevant for a better historical understanding of Blake's social, political, and ideological position in his own times such as D. G. Wright's Popular Radicalism: The Working Class Experience, 1770-1880 (1988), or the electoral case studies presented by James E. Bradley in his Religion, Revolution, and English Radicalism: Nonconformity in Eighteenth-Century Politics and Society (1990). In order to keep abreast of current trends in the writing of eighteenth- and nineteenth-century history, those who wish to gauge historically the findings of, say, Mee's study of Blake's Dangerous Enthusiasm (#173) will certainly have to turn to more specialized sources of information. Similarly, I have rejected most of the entries I had initially prepared for studies of the literary productions by some of Blake's early biographers and cataloguers such as Arthur Symons or Darrell Figgis (some, however, remain; see #385-86).

In Part III I have once again supplied cross-references to the initial entries for the books under review. This system presents a minor problem only where entries in the previous checklist number of Blake are concerned (see the respective note at the end of the "Corrigenda" section, below). Cross-references in the style of "26#134" are to items that are listed for the first time in the present issue.

Finally, a word about some of the publications that are now said to be forthcoming and that have not yet been mentioned above. Morris Eaves' The Counter-Arts Conspiracy: Art and Industry in the Age of Blake (Cornell UP) and Molly Anne Rothenberg's 'Chaos Brightend': Re-Thinking Blakean Textuality (U of Missouri P) ought to be available by the end of 1992. It seems very likely that, on account of its impact on the foundations of almost all the assumptions concerning Blake's working processes and their meaning, Joseph Viscomi's Blake and the Idea of the Book (Princeton UP, 1993) will rank as the most important monograph in the checklist for 1993-94. That period may also witness the publication of Harriet Kramer Linkin's study of Blake and Herbert, of Fred Dortort's The Dialectic of Vision: A New Reading of Blake's Jerusalem,
as well as of Sheila Spector's Christian Hebraism: A Source Book of English Language Materials. Unlike the aforementioned titles, a new series that has been announced for publication later this year (i.e., 1992) seems a rather useless addition to the literature currently available to the student of Blake. The Reprint Services Corporation of Irvine plans to offer Sampson's edition of Blake's Poetical Works (apparently the 1914 impression rather than the first edition of 1913), the 1926 Sloss and Wallis edition of The Prophetic Writings of William Blake, the Nonesuch edition of Milton's Poems in English with reproductions of Blake's watercolors (1926), and Dorothy Plowman's facsimile edition of Blake's The Book of Urizen (1929) in what are—if one takes the antiquarian market for a standard—ridiculously over-priced reprints.

As regards the style of documentation and the principles of coverage employed in the present checklist, the following note will be sufficient. As explained in earlier checklists, the presentation of the bibliographical data for each of the entries adheres to the rules of the Modern Language Association. (The few discrepancies between Blake's house style and The MLA Style Manual have been pointed out in the introduction to the 1986-87 compilation, for which see ante, volume 21.) This is a research report, not a descriptive bibliography. Therefore, the terms "boards" and "paper" have been applied to simply indicate a hardbound or a softcover edition, regardless whether the former is draped in full morocco, in genuine cloth, in marbled paper boards, or merely in paste-boards laminated with some glossy paper, and whether the latter is a classic paperback or clad in strong but flexible paper with a plastic lamination. The book prices quoted are usually based on information supplied by the publishers themselves, either directly or in the CD-ROM edition of Books in Print. Unfortunately, what formerly was an Italian speciality, the annual aumento of prices, nowadays has become a practice common to the majority of publishers worldwide. Therefore, by the time this list appears in print, many of the retail prices may already have been increased. While a few of the listings draw attention to previously overlooked publications of the past decade, the majority of the books and articles recorded below saw the light of print in the period between summer 1990 and summer 1992.

For most of the research that went into the production of the 1990-92 checklist, I had to rely on the bibliographical facilities offered by, and on the holdings of, the university library at Trier. For a few weeks in the fall of 1991, however, I had the privilege of making use of the reference shelves at the Henry E. Huntington Library. There I was able to examine both the earlier volumes and the current issues of many specialized journals that are usually unavailable to me at Trier. I am particularly grateful to Jeni joy La Belle and Robert Essick for their unsurpassed hospitality during that period.

As has become the custom, Robert Essick has also assisted me in the compilation of this list in many other ways. He has kindly placed at my disposal the holdings of his private collection and the unique resources of his magnificent Blake reference library. Numerous letters that we have exchanged over the past months and the pile of photocopies he has sent to Germany make him virtually the co-compiler of what is presented below under my name alone. Without the shared enthusiasm and the unrestricted generosity of this friend, the present version of "Blake and His Circle," like previous ones, would have turned out considerably more fragmentary than it is. However, and this almost goes without saying, the responsibility for any omissions, for faulty or incomplete citations and lack of consistency, as well as for any erroneous evaluations, is all my own.

Copy-editing a typescript of near-330 pages, searching it for flaws in style of presentation, for errors in the indexing of the bibliographical data or in the use of cross-references, attempting to eliminate at least the wildest of my Germanicisms, all this must be a job that eats one's brain. To Morris Eaves, Morton Paley and, in particular, Patricia Neill I have, over the years, accumulated an enormous debt of gratitude. Without their indulgence, their perseverence, and their editorial expertise, all of my checklists would have been half as useful as I hope they have proved to be in the published versions.

Thanks are also due to those publishers of Blake-related books that have supplied me with inspection copies of their publications. In addition, I would like to acknowledge the important contribution made by many friends and colleagues who have sent offprints from their articles, who have pointed out recent book publications, or who have (alas, all too seldom) drawn my attention to publications inadvertently omitted from previous editions of this ongoing report. I am much obliged for such help to Kiyoshi Ando, A. A. Ansari, Donald Ault, G. E. Bentley, Jr., Carol Bigwood, Glen Brewster, Martin Butlin, Markus Castor, Irene Chayes, Krzysztof Cieszkowski, Michael Cohen, William Crisman, Vincent De Luca, Stefania D'Ottavi, Manfred Engel, Angela Esterhammer, Michael Ferber, Wendy Furman, Gabriele Diana Grawe, Norma Greco, Robin Hamlyn, Terence Hoagwood, Nancy Ide, Verena Immenhauser, Ingrid James, Il Johansen, Traude Kannengiesser, Inder Nath Kher, Christine Kielmann, Bruce Lawson, Mark Lussier, Jerome McGann, Jon Mee, Walter Minot, Hans-Ulrich Möhring, Jeanne Moskal, Jane Munro, Guido Mutis, Peter Otto, Morton Paley, Colin Pedley, Meira Perry-Lehmann, Stuart Peterfreund, Michael Phillips, Angela Rosenthal, Molly Anne Rothenberg, Anja Seepo, Donald Smith, Sheila Spector, Warren Stevenson, James Swearingen, Gordon Thomas, Michael Tolley, Joseph Viscomi, David Weinglass, Simone Widauer, Andrew Wilson, and Barbara Wolfart. It has been the one and unrestricted pleasure in-
volved in the compilation and writing of "Blake and His Circle" to become acquainted with quite a few of the most learned and creative scholars and critics who are currently working in this field, and, once again, I would like to renew my sincere thanks to all of them.

Note: An asterisk preceding an author's, editor's, or reviewer's name marks the entries for those publications which I have, as yet, not been able to lay my hands upon in order to examine them personally; therefore I have to report the data for such publications 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) and to Martin Butlin's The Paintings and Drawings of William Blake (New Haven, CT: Yale UP, for the Paul Mellon Centre for Studies in British Art, 1981) have been abbreviated to Bentley 1977 and Butlin 1981. In the interest of brevity, Blake/An Illustrated Quarterly has been shortened to Blake.

Part I
William Blake

Editions, Translations, and Facsimiles

1. Abitbol, Joelie, ed. and trans. William Blake: L'Evangile éternel/ The Everlasting Gospel. Le Passeur. n.p. (Paris, Fr.: EST-Samuel Tastet Éditeur, 1991. ---This bilingual edition comes without an introduction or any explanatory textual notes. One searches in vain for an identification of the English language edition from which the poem and its arrangement have been adopted by the translator. Abitbol has not attempted to retain Blake's spelling and punctuation. The text is here presented in eight "chapters," numbered I-VIII, which correspond to the following sequence of the Notebook fragments: supplementary passages 2 and 1 are Abitbol's chapters I and II, which are followed by sections I, a, d, c, b, and f as chapters III-VIII. Probably the selective text in this edition is identical with that in the 1981 printing, published by Tastet's Éditions Vrac; see Cieszkowski's severely critical review in Blake 16 (1982-83): 128-29.


---The Marriage of Heaven and Hell in an Italian translation.


---Preceded by the editor's introduction, entitled "Un Espion de Dieu" (7-17), a selection from Blake's lyric and epic poetry is here presented in English, with Boutang's translations on the facing pages. One finds "Auguries of Innocence" (20-21). See also #12, below.


---This selection was first published in 1982 and afterwards reprinted without changes in 1986, 1988, and 1989; see Blake 17 (1985-86): 62 (#2). It has now been republished in a "revised" version in which have been added The Song of Los, ...; a few short poems and prose extracts. The text has been corrected in a few cases, and "the notes have been revised" (xxix) by the editor. The history of the Everyman's text of Blake's poetry is somewhat complicated. Ever since 1927, when Max Plowman's edition of The Poems and Prophecies was first included in the series, a selection from Blake's writings has been part of Everyman's Library as published by Dent in London and Dutton in New York. Plowman had previously played a major role in editing Vala for Keynes's 1925 edition of the Writings, he had written An Introduction to the Study of William Blake for Dent (1927), and was thus well qualified for selecting what might have been termed Everyman's Centenary Edition. At the same time, Plowman and his publishers were involved in the production of a series of facsimiles of the illuminated books, and it adds to the attractiveness of the 1927 and 1934 printings of Everyman's edition that it contains, on a stock of special printing paper, a facsimile of For the Sake: The Gates of Paradise. From 1959 onwards, Plowman's selection was reprinted with a supplementary note, select bibliography [newly revised in 1963], and revisions to the notes by Geoffrey Keynes. From 1975 until at least 1984 copies of the text of Blake's Poems and Prophecies as established by Plowman were issued by Dent with a new introduction by Kathleen Raine. With this edition still in print, the same publishers in 1982 issued Butter's edition of Blake's Selected Poems, and a 1991 collector's edition of Plowman's text, issued by a different publisher under the same series title, complete with an entirely new version of Raine's introduction—and the notes to the text as revised in 1959! Future collectors, if no one else, ought to be delighted by the rich possibilities that are being offered by the labyrinthine publishing history of what might easily be misunderstood as just one edition which has been reprinted some 15 times or so:


---This is another serviceable edition of Blake's shorter poems for the Italian reader. The editor has supplied a lengthy and generally well-informed introduction on "La vita e le opere" (11-25), the life and works of the poet, on his thought, "Il pensiero" (27-42), "Le poesie" (43-57), on "La metrica" and "La lingua" of the poems (59-66 and 67-69). The "Bibliografia" (71-77) of editions, biography, and criticism is followed by the English texts (taken from Keynes) of some of the poems of the Notebook and from the Pickering Manuscript. There are no Italian translations of the texts, but for each poem Cerutti identifies the characteristics of its poetic form (verse meter, rhythm, rhyme scheme), points out its "contrary state," gives a brief description of the illumination that accompanies the poem under discussion (for the Songs only), and supplies explanatory notes for those ex-
presensions and textual passages he thinks most difficult to understand for the reader. Thus, it is certainly easy enough to recommend the edition for use at Italian universities and as a companion to S双十一's edition of the Libri profetici (see Blake 22 [1998-99]: 40 [411-12]). However, it has to be said that the price of Cerutti's book (probably on account of the printing of only a small number of copies) compares unfavorably with that of Stevenson's complete edition in the Longman's Annotated English Poets series (see Blake 25 [1991-92]: 7-8 [411]).


—This is a small selection from Blake's poetry in Danish translation on 80 (unpaginated) pages. As I cannot now remember any other edition of Blake's writings in this language except for Kai Fris Möller's translation of Thes Bog with other poems that was published back in 1945 and Niels Alkjær's versions of the Marriage and andre skjerfler 6 (1952) see (Bentley 1977, §20 and 219), even a much smaller copy was published worthwhile. Some 20 of the Songs are followed by five Notebook poems, Visions of the Daughters of Albion, and, an unusual choice, The Book of Abania. There is a one-page "Forord" and less than six pages serve for the introductions and notes to the texts. A drawing and six of Blake's illuminated pages are reproduced in murky black and white. For the editor's more recent critical studies of Blake's poetry see #139-43, below.


—As part of the Victoria and Albert Museum's Masterprints series this facsimile of Blake's original watercolor painting (see Doblin 1989, p.54f) is offered in a limited edition of 575 numbered copies. The reproduction of Blake's Paradise Lost illustration has been printed by Hugh Stoneman of the Print Centre, London, from three dust-grain gravure plates and extensively hand-tinted after the printing on BFK Rives Toned paper. It comes complete with a descriptive one-page note by Lambourne and a rather ostentatious "Certificate of Authenticity," signed by Susan Lambert, the curator of the V & A collection of watercolors. A brochure, listing and illustrating all the works selected for the series, with information for subscribers, and short notes on the printmaking processes involved is available from V & A Masterprints upon request (P.O. Box 2DR, London, W1A 2DR, England). Also part of this series are silkscreen prints after Palmer's "Rome Seen from the Borghese Gardens" and dust-grain gravure prints after Vadeley's "Mountainous Landscape—Afterglow." For additional information and a special offer of the Blake reproduction (at a mere $425) to the subscribers of this journal see Blake 26 (1992-93): 35.


—Reproduced here for the first time—and in very convincing color reproductions—is copy W of the combined Songs (King's College, Cambridge). Color reproductions of 12 plates from other copies have been added in order to demonstrate the variations in Blake's coloring of a given subject. The editor has supplied a general introduction as well as extensive notes on the poetry and the designs. These accompany a typographical version of the text of the poems that has been newly transcribed from the copy reproduced. The general editor for this new series of reproductions of "Blake's Illuminated Books," inaugurated by the Blake Trust in 1987, is David Bindman. A more detailed description and a preliminary evaluation of the series format is here supplied with the entry for the first volume (see the subsequent entry).


—This is the first volume of a "Collected Edition" of Blake's books in illuminated print- ing that, if all goes well, will be completed in five volumes of uniform format in 1994 and will then function as a tool of major importance in the workshop of every serious student of Blake's art and poetry. Volumes 1 and 2 are now available, and they call for at least a preliminary assessment of their status in relation with the earlier series of Blake Trust fac- similes that were published by the Trianon Press from 1951 onwards. Such a comparison, instead of being shunned, is explicitly invited by the present council of the Trust, its editors and, a late and splendidly colored copy of the Songs, when that same copy of Jerusalem and the late richly hand-tinted copy Z of the Songs were the first of the illuminated books reproduced in the Trust's earlier series of Trianon Press facsimiles. While "always ... full of sympathy" with the "dissatisfied readers" of typographical editions of Blake's writings, the late Sir Geoffrey Keynes, one of the founders of the William Blake Trust and for 30 years its driving force, was firmly convinced "that any inexpensive reproduction in black and white or in color" of Blake's works in illuminated printing "would be so unlike the original colored prints that no one would be satisfied" (Geoffrey Keynes, "The William Blake Trust," William Blake: Essays for S. Foster Damon, ed. Alvin H. Rosenfeld [Princeton: E. Brown UP, 1969] 414). Though Keynes's distinction between a genuine facsimile as contrasted to a "mere" reproduction still holds true, one may wonder what the Trust's former chairman would have thought of this new pictorial edi- tion of Jerusalem, copy E, and its companion volume (see the preceding entry).

The dilemma inherent in Sir Geoffrey's position (in part a result of the technical processes available for high-quality color reproductions in the late 1940s and 1950s), is perhaps not addressed in "Preface" to the present volume. Taking up the argument where Keynes had left it, David Bindman writes about the series of Trianon Press facsimiles that "inevitably, given the laborious and highly skilled nature of their production, . . . were costly and printed only in relatively small numbers. Their very success as private press books had the ironic effect of undermining the principal intention behind their production; instead of being widely available they became collectors' items and, for librarians, precious volumes to be consigned to the same rare-book shelves as the unique volumes from which they were reproduced. In 1987 . . . it was agreed by the present council of the Blake Trust that the aim of the founders—to make the illuminated books widely accessible in high-quality reproductions—had not yet been realized: however, developments in methods of reproduction and printing had made this aim "at present . . . more feasible." The differences between the Trust's own 1951 facsimile of copy E of Jerusalem (Paul Mellon collection) and the 1991 publication are described by Bindman in the following terms: "This edition of Jerusalem is, even allowing for the inevitable compromises all reproduction entails, as accurate as modern technology and expert checking at every stage can make it. If the result lacks the beguiling verisimilitude of the hand-colored Trianon Press facsimiles it is, we believe, more accurate in detail and less subjective in rendering the colouring of Blake's original" (6). Over the past three or four years, antiquarian copies of the 1951 publication have regularly been priced somewhere between $1100 and $3000, and this seems sufficient proof of the credibility of Bindman's account of the "iconic effect" of the limited editions on the Trust's "express purpose of making Blake's illuminating books more widely known." At the same time, however, it makes his claims for the reliability of the results of more modern "methods of reproduction" that sell at less than $100 seem utterly hopeless. And yet, having made a detailed comparison of the plates in my copy of the 1951 facsimile and in the new Blake Trust edition, I find that much to my surprise these claims are generally justified. It is easy, of course, to fault the 1991 version of Jerusalem, copy E, on account of its lacking the "tactile" qualities and the luminosity of color which can only be produced by the application of genuine watercolors to a special make of paper that resembles eighteenth-century papers in its texture. It is true, too, that the 1991 version stands no chance where it comes to the reproduction of the gold that Blake and subsequently the colorists at the Trianon workshops applied to some of the images. If, however, one thinks of the color reproductions predominantly in terms of their possible usefulness as a scholarly tool, and if therefore one is prepared to leave such "beguiling verisimilitude" aside, one will soon become aware of the particular strengths of the new reproductions. Even the most complex gradations
of a single color are rendered with astonishing fidelity and with an overall result at least equal to that in the 1951 facsimile. (One may look, for example, at the two alternative reproductions of the various qualities of red which, on the other hand, has sometimes emploved a warm background to the name Jerusalem.) In many of the plates, particularly those where Blake’s words, rather than his figures, dominate a page of the illuminated book, the coloring is in fact almost identical in both editions (see, e.g., pls. 12, 58, 60, 68, or 72; however, no whole page densely covered with lines of text appears to have been Virtually lost). The strengthened contours of the faces of many of the larger figures can be seen quite clearly in the new photographs that were taken for the present edition. Here it does indeed come off as a considerably “more accurate” reproduction than the partly hand-colored facsimile. (For example, one may compare the reproductions of pls. 37, 46, 47, 50, 57, 74, 76, 81, 84, 94, 100, and 101 with those of the same plates in the 1951 facsimile.) The possible impact especially of these latter improvements in Paley’s new edition of Jerusalem on a critical understanding of Blake’s imagery in the illuminated book can hardly be overestimated. The new color reproductions of pls. 1-100 in copy E (which are augmented by five additional illustrations of other copies of pls. 1 and 51) are then of a very high, if not the highest possible quality. Had they been published on their own, or accompanied by a brief bibliographical statement similar to those in the Trust’s earlier facsimile publications, there would still have been sufficient reason for urging readers of the checklist to add this volume to their reference library. As it is, the book has even more to offer and thus to recommend itself for acquisition not only by the collector and the librarian—but at what is an unusually fair price, by any serious student of Blake’s art and poetry.

Paley has newly studied Blake’s Jerusalem in detail. The results of his research have here been cast into a format that includes a general introduction, “a new transcription of Blake’s text and a full plate-by-plate commentary.” This format, which is to remain more or less the same for the four other volumes in the series, is intended to make highly specialized scholarship “accessible to the less specialist reader” (6). Now, while more specialist readers may entertain some critical reservations here or there (after all, we are being paid for our labor by someone), it can still be described as an altogether admirable way that the concept may work. Drawing on his earlier monograph on The Continuing City (Oxford, Oxon.: Clarendon Press, 1980), Paley has contributed a lucid introduction that securely anchors the work in its context (9-16). He has then supplied a new typographical edition of copy E of Jerusalem that attempts “as close an equivalent to Blake’s calligraphic text as possible” (126) and is preceded by an exposition of the major editorial problems encountered, and an exemplary account of the decisions made to solve them (126-27). The letterpress text (130-297, set in roman) follows an equally useful “Note on the Reversed Writing in Jerusalem” (128-29). The commentary includes both the editor’s textual notes (keyed to the text by line numbers) and a descriptive analysis (set in italics) of the images. The latter concentrates on questions of iconography, on verbal parallels in the artist’s writings, on his pictorial sources, and on the more important pictorial variants. I should think that it almost goes without saying that this critical apparatus embodies a major improvement over the commentary which had been offered by Joseph Wicksteed in his highly idiosyncratic 1934 companion volume to the Trust’s 1951 and 1953 facsimiles of Jerusalem.

If I have any misgivings about Paley’s explanatory notes at all, it is merely because there appears to have been not enough room for more of them, and for more extensive discussions of the materials of graphic meaning, of Blake’s handling of pictorial composition, the effects of coloring in the figures as well as in the text areas, and of the printed and drawn outlines. As they stand, these annotations seem as the “tail is too long.” The interest for future interpretations of the imagery in this “most complex” (6) of the illuminated books, a task that as yet has hardly begun. A substantial list of “Works Cited” (288-302) rounds off an edition that is extremely useful, handsomely produced, “truly accessible” (if not to all then at least to many), and a major achievement for both its editor and the publishers. A list of typographical errors as well as a few addenda to the commentary and the list of works consulted by the editor has recently been made available in the pages of this Journal (see #395, below). After all the praise bestowed on this publication, one final warning is called for. As the co-editor of one of the future volumes in the Trust’s new series, the present reviewer is personally involved with and rather enthusiastic about this publication project. Therefore, he may not be in a position to judge impartially both the merits and the shortcomings of Paley’s new bibliographical and editorial editions. Critical readers of this report will want to have a particularly close look at the books themselves.


The publishers report that this edition, before it was listed here, had already gone out of print. However, a “seconda edizione” is said to be forthcoming in the near future.


For the intracies in the publishing history of the “Everyman’s” edition of Blake’s selected writings, see my note to #4, above. In the present version, the text as established by Max Plovan in 1972 is reprinted in the original arrangement and, apparently, verbatim. However, I failed in my attempt to locate any reference to Plovan’s editorial labors in the book itself. While in 1991 the text and the editorial principles employed to establish it may seem a little dated, Kathleen Raine has contributed what appears to be an entirely new introduction. It is here that one comes across the statement that the “Keynes edition has since [1925] been the standard text through which Blake has become known” (xxi); the text that follows is, however, not taken from Keynes. Raine’s introduction as a whole (xi-xxxvi) is not identical with that in 1975-84 printings of the “Everyman’s Library” edition, but it can still be described as a condensed version of the arguments that are known from the same author’s Blake and Tradition and Blake and Antiquity (1968 and 1979). The introduction is followed by a “Select Bibliography” (xxxvii-xxxix) which includes a 1984 publication as the most recent study of Blake, and an equally anonymous “Chronology” (xli-xlii) of the “author’s life,” the “original contexts,” and “historical events.” The book is attractively produced, is distributed by Random House, and can be recommended as a wonderful present for either of the following two classes of book lovers: those who prefer an uncluttered “reading text” to a modern, annotated scholarly edition of Blake’s writings, and the collectors who may happen to be interested in the history of Blake editions.


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A brief editorial “Note” (v) is followed by the texts of the Songs “as published by Dover Publications, Inc., in 1971 and 1984. Punctuation has been editorially revised, and alphabetical lists [of titles and first lines have been] . . . added for this edition” (liv). This is, in every respect, a cheaply produced edition.
Bibliographies, Bibliographical Essays, and Catalogues


—Franklin Kelly (124) and Ruth E. Fine (134) report on the acquisition of Blake's "Death of Saint Joseph" and of "Evening" by the National Gallery; both works are reproduced and described in the appropriate catalogue entries.


—Backscheider's report on current research includes brief reviews of Carretta's George III and the Sartissors (571-72), Todd's Sign of Angelica (587), very briefly, but favorably, Fox's collection Teaching Eighteenth-Century Poetry (590), and Conger's anthology of essays on Sensibility in Transformation (601).


—Though only a very limited number of copies of this brochure have been printed for the author, the existence of this bibliographical report on Blake's Japanese reputation is well worth mentioning even before it has been incorporated into the forthcoming Blake Books Supplement. Since 1980, when (for reasons not known to me) Kasumitsu Watara's short-lived association with the other compilers ended, the coverage of Japanese publications in Blake's annual checklist of recent literature has been less than superficial. This remains true with regard to the present issue of "Blake and His Circle," and I am therefore very happy to be able to draw attention to Aoyama's and Bentley's labor of love. "In general, this work is organized as in Blake Books (1977) (iv), being divided into separate parts and sections for "Editions of Blake's Writings" (1-4), "Reproductions of Blake's Art" (4-5, with an odd one-entry section of "Illustrations of Individual Authors" on 5), "Catalogues and Bibliographies" (5-4, including entries for the two 1990 Blake shows at Tokyo), and "Criticism and Scholarship" (8-75). Where appropriate, the entries have been cross-referenced with Bentley's Blake Books of 1977. The author's "Preface" (iv-y) and "Introduction" (y-xv) supply a useful and interesting account both of the peculiar difficulties presented by the subject of such a bibliographical checklist and of the history and growth of Blake scholarship in Japan. It is, in particular, the wealth of critical studies recorded in part VI of Blake Studies in Japan, that lends weight to the concluding remark in Bentley's introduction: "The extent of Japanese scholarship on Blake is so prodigious that it is surely time for a meeting of scholars from east and west to pool their knowledge and techniques for the profit of all. Western scholars can no longer afford their parochial ignorance of this enormous body of work. It is for them that east has been east and west has been west; it is time for the twain to meet." If I should warn against any evident mistake in Bentley's Japanese supplement to Blake Books, then it has to be accounted for by the author's modesty; in speaking of the enormous output of "the most prodigious scholar of all," of scholars of them all, Bunsho Juraku, who has thus far (1927-1990) produced some forty-seven works related to William Blake, Bentley states that the "only Western scholar who approaches this productivity is Sir Geoffrey Keynes." However, since the lament of Sir Geoffrey, members of a younger generation of Western Blake scholars, such as Essick and Bentley himself (the latter with more than 80 Blake-related publications to his credit) have established new standards. For mere mortals these will be hard to meet in both the east and west. See also #57, below.


—In the section devoted to the study of individual authors, readers of this annotated survey of eighteenth-century studies will find a selective list of books, articles, and reviews concerned with Blake that were published in the course of 1985. Since these have all been listed previously in this checklist, the latest volume of this not-so-current bibliographical work will be of interest primarily on account of the concise reviews that accompany many of the listings. As has become the custom for part III of "Blake and His Circle," these entries from Borck's annual publication are cited separately, below. There, the present volume is referred to in abbreviated form as "EBCC for 1990 (1996)."


—This well-produced catalogue accompanied a small exhibition shown in New York (4 Nov.-31 Dec. 1992), organized by Lawrence B. Salander (see #5-6), and including loans from some major public collections such as the Brooklyn Museum, the Fogg Art Museum, the Metropolitan Museum, the Philadelphia Museum of Art, and the Tate Gallery, as well as works from various private collections in the United States. Butlin has contributed a general introduction to "The Art of William Blake" (9-12) that is followed by a reprint of Hamlyn's "William Blake: The Apprentice Years" (13-16; see #25, below). The catalogue entries for the 31 works on show consist of excerpts from Butlin 1981 and some other previously published catalogue entries. There are 15 fine color plates, and all the other works are reproduced in black and white. There are a few signs of hasty preparation and sloppy copy-editing in the lists of exhibitions (75-77) and of works cited (78-81), yet this does not detract from the visual attractiveness of the catalogue publication.


—There are 525 main entries in the previous checklist of materials for the study of William Blake. The majority of the books, articles, and reviews recorded were issued between fall 1989 and spring 1991. The author's occasionally ill-tempered annotations reflect (if nothing else) the enormous pressure on anybody attempting to keep abreast of such an uncanny increase in publications that in one way or another seem related to (though not always relevant for) the study of Blake's art and poetry. As is explained in the preface and in the corrigenda section, any abbreviated cross-references to items that were first documented in this edition of the "Checklist," were treated there in part III as if the 1989-91 report had been published in volume 24, rather than volume 25.


—Where appropriate (as in earlier installments of the checklist) the brief critical reviews that are supplied by Erdman and his colleagues for Blake-related literature published in 1989, have been listed separately in part III, below, referred to in abbreviated form as "RMB for 1989 (1990)."


—See the preceding entry; the present volume is referred to as "RMB for 1990 (1991)" in part III, below.


—As in previous years, ABEEL's list of 1987 Blake scholarship (see #507-735) has been the source for several of the Far Eastern publications that are recorded below.


—A selective survey (with a surprising number of omissions) of books, articles, reviews, and dissertations that treat Blake and have been published or completed in 1988 will be found under #806-838. Again, ABEEL's coverage of Korean and Japanese periodicals as well as of British theses usefully provided the information for some of the entries listed below.

—This present publication is soon to be reviewed in Blake; therefore, relatively few words will suffice to draw attention to its importance and usefulness. A considerable amount of the work which went into the preparation of this catalogue is described as his "original" drawings, paintings, and engravings was financed and was thus made possible only by Blake's commissions for commercial "reproductive" engravings after designs by other artists. Both the "original" works and the "reproductive" engravings were done with the same tools and at the same working table. This much granted, it seems only reasonable to assume that there are also technical, formal, and iconographical characteristics shared by the products of both of these realms of the poet-artist's activities. For the very first time, Essick's catalogue allows for a systematic investigation of such cross-currents. Since the early 1970s, Essick has not been idle in investigating this field, and he has brought to the task his expertise in the history and technique of printmaking and of publishing, as well as his far-ranging knowledge of Blake's entire oeuvre and his perception of the hermeneutics of graphic meaning. Therefore, as might have been expected, this new catalogue is packed with information on previously unrecorded states of the commercial engravings and with suggestive commentaries on the relationship between the plates executed by Blake after the designs of other artists and his own separate plates and the pages of his illuminated books. With nearly 300 illustrations, the volume also supplies for the first time a complete visual compendium of Blake's work as a reproductive engraver that should prove extremely useful for future iconographic research. Alongside Essick's earlier study of Blake as a printmaker (1980) and his catalogue raisonné of Blake's separate plates (1983), Commercial Book Illustrations immediately establishes itself as a standard work of reference. Its acquisition is a must. No serious student of Blake can fail to learn from the pages of this catalogue.


—This exhibition handlist was made available to visitors of the Tate Gallery's Blake show, which was "presented as part of New Displays 1991" (1) from 10 July to 3 Nov. 1991 in the Lower Galleries at Millbank. It had been briefly announced in the Tate Preview May-Aug. 1992. (2) Before the advent of desktop publishing, one would have described these unillustrated and stapled pages as a "mimeographed" pamphlet. As it is, electronic typesetting has altered the author (Robin Hamlyn, whose name, however, does not appear in this ephemeral publication) to pack an astonishing amount of information into the 15 pages of his densely printed handout, which had to function in lieu of a proper exhibition catalogue. There is a short introduction (1) that is followed by brief descriptions of the Blake exhibits (1-10). Among "Blake's Followers" one finds older contemporaries "whose paths crossed Blake's," as well as those artists "with whom Blake made enduring friendships" (1). Represented in this section were his brother Robert (11), Edward Calvert (11-12), William Collins, Henry Fuseli, Sir Thomas Lawrence, Charles Robert Leslie, John Linnell (12), George Morland, John Opie (with a portrait whose sitter has been tentatively identified as Mary Wollstonecraft), Samuel Palmer (13), Sir Joshua Reynolds, George Richmond, George Romney, Charles Hubley, William Bell Scott, Thomas Stothard (with his version of "The Pilgrimage to Canterbury"), and James Ward (14). A special highlight in this section was the Tate's "Study for Portrait II (after the Life Mask of William Blake)," painted in 1555 by the late Francis Bacon (11). A well-selected and generally reliable "William Blake Reading List" (16) rounds off the handlist. For the future, the Tate Gallery plans similar annual Blake exhibitions on a small scale, each of which is to focus on the works produced by the artist during a specific period. Here, selections from the Tate Gallery's own vast collection of Blakeana are to be shown alongside loan materials from other museums. Also, these displays are to be accompanied by inexpensive exhibition handlists (presumably to be written by Hamlyn and published in a format similar to the present one) that will be easily accessible to the general visitors. (See the preceding entry for the catalogue that accompanied the first of these special displays.) Blake's "Fate at the Tate," then, may not seem to be quite as unfortunate as many (myself included) assumed when the former Blake Room was closed down (see Blake 25 [1991-92]: 22 [#107]). However, the good news of these temporal displays and the accompanying broadsheets is thoroughly dimished by the bad news concerning a drastic change in the opening hours of the Tate's Study Room for works on paper. This change was not heavily publicized, and yet it means that the very best of the arguments that were presented by Hamlyn in the pleading note he published in the spring 1989 issue of Blake are no longer valid. Whereas the Study Room used to be open to the public six days a week from 10 a.m. until the closing time (see, e.g., the back cover of the above mentioned issue of the Tate Preview), an appointment system has since been rescheduled, and admission is presently granted in what I think is a scandalously restrictive manner: Wednesdays only, 10.30 a.m. to 4.30 p.m. (see the back cover of the Tate Preview for May-Aug. 1992).

Readers who feel concerned about Blake's "Fate at the Tate" and the larger issues involved in the debate over the accessibility of the holdings of this collection may also want to have a look at Robin Simon's editorial "The War between the Tate/The Tate of the Historic British Collection" (Apollo, 137 [1993], 30-31) where he states: "I am writing what is in my view his justified advocacy for the historic collection with a brand of anti-modernism that sounds dangerously reactionary and for which I have no sympathy." Nicholas Serota's rebuke, "The Dilemmas Facing the Tate: The Director's Reply" (which manages to circumvent rather than to address what is at stake), Michael Kitson's "In My View" the Tate Gallery," and a letter by Eric Shanes that is complaining similarly about Serota's presiding "over the most disgraceful act of artistic philistinism that has ever occurred at the Tate Gallery," an act which "has virtually cut off all public access to... the Study Room" (63) and its Turner, Blake, and Pre-Raphaelite prints and drawings. See Apollo 135 (1992): 207-08 and 393-94; 136 (1992): 3 and 63.


—in this bibliography of bibliographies, a sequel to Howard-Hill's earlier compilations, Blake figures quite prominently in #366-462 (372-80). George Cumberland listings are #3977-90 (431-32), Erasmus Darwin has a single mention as #4000 (435), and so has Godwin with #4143 (477). While Hayley is not listed at all, Sir Geoffrey Keynes is the subject of #4868-90 (525). There is no entry for a Thomas Paine bibliography, but see #5554 and #5558 for Price and Friesley (595-96), as well as #5522-24 for Wollstonecraft (700)—a useful compendium, though already somewhat dated in the period it covers.


—There is a relatively short Blake section in this volume for 1989 (#2223-77); and I also thought it relatively uninteresting. However, I first learned of quite a number of Blake-related publications that are reported below through the MLA's bibliography for 1981-91 as it is now
available on CD-ROM. Though even in bibliographical studies I treasure the printed page more than any computerized data base (with the usually narrow perspective of a single catchword that it offers), I can only advise readers who are searching urgently for current publications on a given aspect of the poet's work to make use of the electronic, rather than the printed, version of the MLA's bibliography. The former, with its more than 800 Blake listings, appears to be more complete than the latter. However, despite the "WiseSearch" function offered by the CD-ROM version, I know of no electronic bibliography that allows one to shape personal research strategies in the same measure provided by the printed annual bibliography. The variety of possible uses that the MLA's "Classified Listings" offers still makes this printed version an indispensable tool for serious and thorough research. On the other hand, with its quarterly updates the MLA International Bibliography on CD-ROM renders a large proportion of the work invested in specialized bibliographical checklists virtually obsolete. See also the "Introduction," above.


—This sumptuously illustrated catalogue was published on the occasion of the Israel Museum's April 1992 exhibition which provided "the first opportunity to view a significant number of [Blake's] works in Israel" (19). The large-scale exhibition handbook contains essays (in Hebrew and in English translations) on "The Book of Job in the Bible" by Yaakov Hoffman (11-21), and on the artistic and iconographical "Evolution of Blake's Illustrations to the Book of Job" by the editor (37-43), by Miriam Or (45-75), and by David Pollard (23-35). In addition to Perry-Lehmann's pictorial catalogue (79-143), readers of this publication will find both a significant number of Blake's life in Israel" (351-400) by Stephen Copley and Alan Bower provides a further supplement to this list. Here one is offered one paragraph-short takes on Bate's study of Shakespearean cultural life in the eighteenth century (see 353 and above), Todd's Sign of Angelica (555-56), Cooper's Selected Letters (ed. King and Ryskamp; see 371), and Druzy's Critic of the Bible (381).


—Tucker briefly comments on De Luca's Words of Stervigny (799), Otto's Constructive Vision and Visionary Deconstruction (799-800), and Youngquist's Madness and Blake's Myth (800). There are also brief mentions for the Rosso and Watkins anthology (passim), Roberts's Gothic Immortal (796), Stevenson's Poetic Friends (809), Hoeveler's Blakean Androgyny (809), Rajan's Supplement to Reading (809-10 and passim), and Ault's "Where's Poppa?" The latter figures as Tucker's "favorite Blake essay for the year" (801).


—This small catalogue for an exhibition that was shown at Cornell's Olin Library as long ago as 1 Apr.-6 May 1985 contains a short preface (1-2) and is subdivided into the following sections: "Commercial Engravings" (3-6), "Illuminated Books" (7-15), and "Literary Illustrations" (16-20). For each section the author has provided a short historical introduction that is followed by entries in the style of a handlist for the 147 items on show. See also the following citation.
Critical Studies


—Part one of this new collection of (previously published) essays and sections of books selected by Adams from the critical literature presents "Blake in His Time." It comprises excerpts from the writings of Cunningham, Robert Hunt, Palmer, and Crabb Robinson, and it is introduced by the reprint of the second chapter in Deborah Dorfman's 1969 publication. Part two examines the critical understanding of "Blake in Our Time" in 10 essays. The editor has chosen reprints of articles by David V. Erdman (53-66), Robert N. Essick (175-92), Susan Fox (135-49), Thomas R. Frosch (79-89), the late Northrop Frye (39-52), Jean H. Hagstrum (67-78), W. J. T. Mitchell (111-34), Alicia Ostriker (90-110), Morton D. Paley (150-63), and Steven Shaviro (164-74). All these names will be familiar to any serious student of Blake, and they stand for a liberal selection of a variety of post-war approaches to the interpretation of Blake's poetry. But does this alone supply sufficient reason to republish a series of excerpts in book format? Such recycling may be good for the publishers, and it may fill a requirement that arises from the teaching of Blake in the context of a general romanticism course. However, I doubt that this is particularly good promotion for that kind of reading culture that the editor himself has strongly propagated elsewhere. Adams has here contributed both an introduction (1-7) and an afterword on "The World-View of William Blake in Relation to Cultural Policy" (193-204); the latter is...—I feel that there is some irony in this—closely related to his "Antithetical Essays," see Blake 25 (1991-92): 13 (#39).


—This article, which presents a brief outline of Blake's revolutionary writings, is preceded by an equally brief editorial introduction, concerned with the author and his previous contributions to Blake studies. Altizer's text was translated by Federico Patan for publication in the Dec. 1987 issue of this Mexican journal from a short section (i.e., 189-90) in History as Apocalypse, for which see Blake 21 (1987-88): 63 (#144).


—The five parts of this account treat of "Natsume Soseki and Blake" (1-3), "The Earliest Appearance of Blake in Japan" (3-5), "Yaragami Soetsu and Shirakaba (White Birch)" (5-12), "The Later Yanagi and His Followers" (12-16), and, in an afterward, the "Current State of Blake scholarship in Japan" (17-19). The bibliographical backdrop to this account has recently been described in great detail by Gerald Bentley and Keiko Aoyama (see #17, above). The author, who over the past few years has emerged as a leading authority in Japanese Blake studies, here repeats Jagaoku's warnings against a "comparative study between Blake and Buddhism" as "not always useful" and possibly even "harmful" (18).


—This article, published in Japanese, presents a working diary, kept by the author when studying Blake's illuminated books at the Department of Prints and Drawings in 1990. It informs his readers about how to gain admission to the Print Room and what to do there (119-20), and then lists Blake's titles, supplies transcriptions of some earlier ownership inscriptions, occasionally records the provenance, refers to a facsimile reproduction, and quotes the inventory number for the copies now owned by the British Museum. The most detailed of Ando's own notes on Blake's technical decisions is associated with the Songs (121-24), Milton (128-35), and There is No Natural Religion (137-39). Along with an offprint, the author has also supplied the translation of the title for this article into English that is cited above. See the subsequent entry for a sequel.


—This article, written and published in Japanese, supplements the author's textual and editorial studies of Blake's manuscript epic in London (see Blake 23 (1989-90): 124 [#23]; 25 (1991-92): 13 [#41], as well as the two subsequent entries). As Ando has pointed out in correspondence, the present publication is primarily concerned with the deletions and corrections in the manuscript for Nights I and II which he studied at the Department of Manuscripts of the British Museum in 1990 (65-80). This report is followed by a section of brief notes (in the style of a diary, complete with dates and times of study) on the Job designs (81-84), the London examples from the Dantean writings (85-86), and a number of Blake's prints (86-89). As a whole, then, the publication forms the second part to the article listed in the preceding entry.


—"The present paper...tries to reconsider pages 5 and 6...and it also tries to re-examine the existing texts of 'The Four Zoas' (1). In order to do so, Ando describes the manuscript in some detail and sums up the editorial decisions made by Ellis and Yeats, Sloss and Wallis, Keynes, Margoliouth, in Bentley's reproduction of the manuscript and in his edition of the Writings, by Erdman in his edition and in the volume of reproductions of the manuscript edited in collaboration with Cettina Tramontano Magno, and by Stevenson. Ando draws on the 1978 articles by Erdman and Lincoln on "Night the First" that were published in Blake, and from the materials thus gathered together, he then attempts to reconstruct Blake's own process of writing and re-writing 


—In Ault's view "the surface plot of racial difference and theological rationalization in 'The Little Black Boy' obscures both the issue of gender and its relation to the text's grammatical destabilization." The poem itself, by "emphasizing the way racial, geographical, and cultural differences are transformed into ontotheological differences," is said to "divert attention from its most fundamental movement—a turning away from a (bodily, present, 'real') mother toward a (utopian, absent, 'imaginary') father." Following the "mother's speaking voice" as "a struggle for exchange between males" (76) through the poem "metonymically, piece by piece" (77), the author constructs and deconstructs various "perspectives" from which the poem, the semantics of its words, and their grammatical interrelations can be read and viewed. This is close reading at its best, systematically unsystematic, and directed against the grain of the "machinery of phallocentric thinking" (80). In a "Postscript" (86-88), Ault reflects on some of the theoretical problems encountered when writing the essay. He ends with a note for which I truly envy him: "In a dream I showed this manuscript to Blake, who told me that he was 'not uncomfortable' with my reading of 'The Little Black Boy.'" This of course is just wonderful, and creative, too. I hardly ever dream of Blake myself, yet I have always assumed that he would probably hate most of what I (like any other scholar, male or female) would say about him. But he, at least, did at least what I have not done: he 'dreamed' me. 

—Students of comparative literature are not easily discouraged from attempting yet another examination of "Blake and . . . ." The present checklist supplies more and ample evidence for the hypothesis and its application. Bagchee, however, in this essay is careful not to overstate the case for which, as he admits in the very first sentence, the "bare facts . . . are not numerous, nor are they particularly compelling if we take a simply rational view of the matter." Therefore, the author is "not proposing too fine a point for William Blake's 'influence' on Eugene O'Neill. Rather, [he is] suggesting merely that some aspects of the playwright's temperament may have found congenial elements in the life and works of Blake, as he knew them." Therefore, the purpose of this article is "quite limited: to describe as clearly as possible the probable grounds of imaginative contact and similarity between O'Neill and Blake" (25). Starting from O'Neill's inscription in the copy of the 1925 Writings of William Blake that he gave to his future wife, Bagchee examines the evidence for O'Neill's interest in Blake's poetry, for the "oriental prophetic tradition" that is said to have been shared by both authors, as well as for the legend about Blake's "Irish/O'Neill heritage" (29) as championed by Ellis and Yeats. Instead of merely overstressing the "similar interests or similar poetic goals" in Blake and O'Neill, the author presents a well-tempered account of the "crucial differences between their approaches" (36), too. He has here successfully added another chapter to the story of Blake's reputation that was begun in Deborah Dorman's Blake in the Nineteenth Century of 1969.


—An essay that appears to be based on the author's thesis; see Blake 21 (1987-88): 55 (#24), and, for related studies of Blake and Wordsworth, #88 as well as 153, below.


—This is the first study to view the entire corpus of Blake's writings in illuminated printing from the critical platform provided by reader-response criticism. The book thus contributes a new questionnaire as well as new insights to the ongoing attempt to understand that peculiar genre, Blake's illuminated books. Behrendt here "explores the dynamics of the reading process involved in reading . . . Blake's illuminated poems. . . . Because reading verbal texts and visual texts involves different aesthetic assumptions and operations, the texts of Blake's illuminated pages simultaneously make different demands on their readers, which further complicates the reading process. I have therefore attempted here to offer a comprehensive reading of Blake's poetry. Rather, I have explored some of the demands that Blake's illuminated texts place upon us as part of the process of reading and comprehension. I have tried to outline some of the ways in which the intellectual and imaginative trans-

tion proceeds between author and reader via the medium of the illuminated text as physical artifact" (vii). A sustained argument throughout the book is Behrendt's concern with the "opposition between verbal and visual texts" (Ecco's The Open Work is cited early on in note 15 to chapter 1). In his readings of the reading processes offered by the pages of the Songs (36-72), Tabel (74-64), Visions (84-93), the Marriage (93-100), the Continental prophecies (105-24), the Urizen trilogy (126-51), Milton (153-65) and Jerusalem (165-73), Behrendt continually returns to the cooperation of author and reader in the creation of "meaning" as his central leitmotif. In these works, he finds that readers "are everywhere forced to assess and to choose . . . as they struggle to ferret out something that they strive individually to determine to be Blake's "meaning. . . . But 'meaning' in Blake's works is ultimately a largely co-authored product, a fabric of signification whose pattern and weave reflects the readers' views and activities perhaps as much as do Blake's" (1). With "meaning" so unstable and individualized, what is its role in the "program that propels Blake's illuminated poetry?" In Behrendt's view this common denominator will have to be seen as "an exercise in the shaping of a community of prophets, of cooperating artist/viewer/readers" (175). There are 16 illustrations and "Reading William Blake merits a reading. Unfortunately, the book's price puts it out of the reach of the average student; therefore, before a paperback edition becomes available, its circulation will probably be limited to members of the 'inner circle' of Blake scholars. See also #54 and 78, below.


—Taking his cue from Erdman's biography of John Oswald (see Blake 22 [1988-89]: 55 [#161]), the author speculates that Blake had heard about William Thomson's "exceedingly peculiar theory," according to which it really was John Oswald who under the pseudonym of Napoleon Buonaparte left his mark on European history. This then would finally give meaning to a passage in Gilchrist's Life of Blake (1863) that presumably would otherwise continue to be considered no more than a posthumous anecdote. Crediting an unnamed friend as his authority, Gilchrist reported that Blake "embraced . . . a curious hypothesis" (293) that does indeed share some similarities with Thomson's.


—Only a few footnotes added, this essay seemingly presents a "verbatim printing" of a paper that was read on the occasion of the conference on "The Romantics as Ex-patriates," organized by the Keats-Shelley Memorial Association and held at the British School at Rome, 15-17 Apr. 1988. Because Blake never crossed the Channel and thus "is an exile with a difference" (33), Bentley employs a biographical sketch for his framework in order to situate numerous works from Blake's "verbal theatre" within those of some of his contemporaries, and from early accounts of Blake's life. In effect, the article recapitulates the artist-poet's criticisms of the Roman empire of antiquity and of the modern British empire. Bentley stresses the fact that in Blake's writings both the positive and the negative connotations of "England," "Italy," and "Rome" cannot be understood without looking simultaneously at the social and political history of late eighteenth-century Europe and at the history of art.


—Starting out from the observation that "Blake has repeatedly been linked to the undergrowth world of secret societies, mesmerism and magic, freemasonry and fraud," Bentley supplies further evidence "that the subterranean world of Blake's imagination" (294), and it is said to be "at least possible that Blake's information about this subterranean world and his attitudes towards it" (295) were derived from the latter, even though Cumberland manifestly "was not one of the credulous." The author stresses "the need to treat such mythical connections" between Blake and that "underworld" with "considerable scepticism until we have solid evidence for them" (296). For thematically related studies of Blake's "underground" connections see #173-75, below; I am not sure though that Bentley will consider the "evidence" presented by Mee (and, in effect, any other than Biographical and documentary evidence) as being "solid" enough.


—This is a descriptive account of the re-engravings that were executed by following Blake's plates for Original Stories and then published in a French translation of Wollstonecraft's book, printed in Paris in 1799. Blake's original engravings for the London edition and the anonymous French copy-engravings are reproduced together with a detail from "Nurse's Song" in The Open Work (63-47). The existence of these copies after Blake had been recorded previously in John Windle's Wollstonecraft bibliography of 1988, for which see Blake 23 (1989-90): 151 (#264).


—In their articles of 1988-89, Aileen Ward and Dennis Read had attempted to demystify the so-called "Cromek affair"; see Blake 23 (1989-90): 139, 142 (#143, 167). Whereas these
authors conclude that Cromek and Stothard were the originators of the conception for a picture of the Procession of Chaucer's Canterbury Pilgrims (682). Bentley remains unconvinced by their arguments. He insists that "both the old evidence and the new (as brought forward by Ward and Read) reveal R. H. Cromek as a man whose promises and words are not [i.e., never] to be trusted... Blake was clearly taken in and betrayed by Cromek." If this holds true in the case of the designs and engravings for Blake's Grave, Bentley reasons that it must "probably be true in much the same way with respect to the Canterbury Pilgrims design and engraving" (683)—an irrefutable conclusion or no more than an impassioned hypothesis?


The author announces the discovery of previously unrecorded copies of "The Chaining of Orc" and of "The Man Sweeping the Interpreter's Parlour," which were found "tucked behind the flyleaf of a copy of Alexander Gilchrist's Life of William Blake" (9). The copy is "the same one," and attributed to Blake by the auctioneers (and by Robert Essick), is a "metal cut" (17) version (i.e., evidently a relief-etching) of Blake's wood-engraved illustrations for Virgil's First Eclogue (see also #104, below). Since there is present there is only one other known impression of "The Chaining of Orc" (in the Rosenwald Collection at the National Gallery in Washington, DC), this print was bound to sell at a record price when auctioned by Sotheby's in New York on 9-11 May 1991. Following this spectacular discovery and sale, owners of the first and second editions of Gilchrist's Life will probably want to reexamine their copies. See also #112 and 185, below.


Bialler lists the ideological veil that, by means of "an aestheticization or other screening," hinders "a full recognition of violence," and that produces "an evasion of its serious implications." Because there is a tendency in Blake criticism that "persistently seeks to contain the violence in Blake's texts so that it may be subordinated to an interpretative strategy or category capable of rendering it inoffensive," such criticism has in consequence "closed off access to an important affective and symbolic dimension of Blake's prophetic texts" (1). The article examines the role and course of violence in Burke's Reflections (2-4), then turns to "an approach to violence in culture" (4) as opened up by Freud and Girard, uses this approach to describe "the pattern in which the problem of violence manifests itself in the French Revolution" (6), and applies the findings to a reading of The French Revolution, America, and The Four Zoas. Bialler's essay must have been to inform his readers that "at the very least Blake's inclusion of stark imagery of violence in what has so often been read as the unqualified triumph of apocalyptic imagination in Night 9 should remind us that the guillotine and allied forms of revolutionary violence are the obverse of the ideal doctrine of fraternity and rational equality, a fact that Paine and Wollstonecraft so conveniently neglected and Burke too facetiously explained away" (15-16). That is fine. Yet what troubled me while reading the article was the author's reluctance to acknowledge in his methodology and in his readings of Blake that there is (or at the very least may be) a difference between violence as it was enacted in the historical event of the French Revolution and the Terreur, and the representation of such violence in a work of art, between corporeal and spiritual warfare. To Bialler there is a difference between a consideration of having a man or woman guillotined, and the depiction of that same act in poetry and art: presumably it would appear as synonymous with "an aestheticization or other screening" of the "problem of violence." Yet without taking into account the aesthetic nature of Blake's productions that was so important to him, how is one to understand the historical effectivity of the guillotine on one side, and the ineffectiveness of Blake's critique of the political side, on the other? See also #107 and 173, below.


As a philosopher, and with a concern that stems from Merleau-Ponty's interrogation of cognition and perception, Carol Bigwood returns to a number of questions that others have asked before. "Like the poet William Blake of the modern age and Heidegger and other postmodern thinkers, this essay views cognition as a restrictive rationality. By investigating the interrelationship of cognition and perception as played out in my reading of some of Blake's original illuminated texts, I will show how these works frustrate the usual cognitive reading of texts and encourage a fuller perceptual experience. His books, thereby, not only slightly disengage us from the epochal perspective, but alert us to the more flexible thinking that is at once more insightful [sic] and more open to the pronominal movements of perception" (308). There is nothing wrong with such a statement. Yet whereas the critical jargon as well as the emphasis on Blake's "composite art" in many ways anticipates my own phenomenological study of the interconnecting of textual and drawing lines in Blake's illuminations (314-15n5). Unfortunately, Bigwood's own "phenomenological study" is further impaired by what I think is a mistaken and by now outdated idea of the artist's working procedures (see 315n7), or her lack of familiarity with eighteenth-century conventions for the signing of a copperplate, practices that were common to Blake and many of his fellow-engravers and therefore unlikely to carry a personal Blakean meaning (see 315n11). No doubt this essay one does encounter a couple of "in-sightful" observations on the minute particulars in the movements of Blake's lines and the correspondences between them. Still, those who are looking for a more sustained examination of what it means to see and read Blake's illuminated pages are advised to see #45, above.


This book presents a revised version of the author's thesis, for which see Blake 16 (1982-83): 112 (#28). About its critical purpose one learns that in Wheels of Eternity "we shall compare and contrast symbolic circles in the poetic works of Blake and Yeats. Dealing specifically with circle images, the most significant and frequent of the symbols in both of the poets, we shall explore in detail their world views, aiming thereby to arrive at a deeper insight into their relationship, the relationship of Yeats's 'Chance' and 'Choice' to Blake's 'wheels within wheels within wheels' (10). Occasionally, such 'symbolic circles' in Blake's pictorial works are discussed as well (see 88-97 and passim).


--One of 100 short essays (each describing an important item from the collection) in a volume designed to celebrate the 100th anniversary of Lessing J. Rosenwald's birth. See also #70, 103, and 125, below.


--In this book, following a preface on "Myth and Symbol, Once Again" (xi-xii), Blake's "Albion Mects (Nietzsche's) Overview" (1-7). Biribenroin then discusses "similar views of life" (25) in the works of the two authors as "The Sympathetic Perversion" (8-24). Their idea of a "mythic text" (40) in "The Solitary Carnival" (25-40), Blake: Seeing the Word" (41-59), and Blake: The Word is a Song" (50-76). Chapters on "Unsay the Word" in Nietzsche (77-95) and on "The Curse of the
Sign" (96-118) prepare the ground for a concluding epilogue entitled "Toward Modernity" (119-27).


possible before. At the same time he asks for the extent of the larger series of illustrators, asking "whether in itself the series does consist of just the twelve subjects or whether one should add two further works" (146). See also #91 and 156, below.


—Incorporating "further revisions," this is a new printing of Butlin's short introduction to Blake's work as artist that was first published in the Tate Gallery's "Little Book" series in 1966. The booklet was then reprinted numerous times before being issued in a revised edition and the new, not-so-little "Tate Gallery Colour Book" format in 1993. See, e.g., //1977, #412, as well as Blake 20 (1985-87): 80 (#55), and the additional information in 23 (1989-90): 165.


—Blake's Visions of the Daughters of Albion, America and Europe are here discussed in terms of the satirical iconography of profound anti-monarchy prints such as "The Royal Hercules Destroying the Dragon Python" (right). See //1987, #134, as well as //1980, #135.


—Caspel's study of Blake and Joyce forms part of a festschrift that was offered to David Wilkinson on the occasion of his retirement from the chair of English literature in the University of Groningen.


—The author discusses the categories of time, space, and eternity in Blake's poetry. See also #192, 224, and 230, below.


—A brief sketch of the effects that some contemporary developments in literary criticism had on the study of Blake's pictorial art (notably post-structuralism and reader-response criticism) is followed by Chayes's own use of "the reader-response approach" in an attempt "to open up the relatively neglected area of Blake studies by exploring the responsiveness that might be called out by a series of his pictures" (441). She argues that in the case of the Night Thoughts watercolors "the viewer is required to be a reader first, but his response to the drawing may take him far from the words and the drawings after he has experienced the drawing his reader's understanding of that same text may be drastically altered. . . . Because the literary texts at hand were not his own, Blake evidently felt free to explore the visual possibilities of even minor verbal passages, construct narrative or dramatic situations out of passing suggestions in the text, or contend wordlessly with the philosophical or theological positions taken by his author (i.e., Young). His own readers that is, in this case, his viewers) and critics have a similar freedom in dealing with the drawings, and his visual creations may provide clues to the more problematic relations of word and image in what has been called Blake's 'composite art'" (442), the present article is closely related to the one recorded in the subsequent entry and to a recent study by Michael Tolley (for which see #227, below).


—Chayes surmises her argument in stating that, although "over the years much has been written about Milton and Jerusalem, especially, almost always the verbal and visual relations between both emrbodied have been a concern only when they could be subordinated to his [Blake's] privileged 'prophetic' texts," she here has her "tried to show at least what Blake's words of one particular kind can do when they are subordinated to his pictures" (96). In order to substantiate this argument, Irene Chayes has studied "selections from a special class of Blake's inscriptions, those that are not merely on or about his pictures but are situated within them" (85). She has looked closely at "Pictures of Writing" in the series of watercolors illustrating "Yeats's "Second Growings" "mock hieroglyphs" (86) in Urizen, then turned to "Labelling Images" in a second, and to "Mottoes and Mirror Writing" in a third section of her article. Here, most of the "inscriptions considered [are] from . . . Jerusalem," and one learns how "both the verbal inscriptions and the visual images around them may be affected, drawn from one direction or the other to test the boundary that invisibly separates them as distinct modes of art" (85). With the inscriptions that Blake has introduced into some of the designs for Milton and Jerusalem, and in his collection of variations on "Jerusalem" (90), Chayes finds the poet-artist starting out from somewhere far "on the verbal side," and then gradually leading towards "the boundary between the verbal and the visual" and sometimes even beyond, where the written inscription is "attracted to the other side, the visual image," she realizes that a "detail from the bottom of Jerusalem 72 the author recognizes "the culmination of the drive to cross the visual-verbal boundary" (96). Words in this instance are said to act "as pictures" in a process of "assimilation" which transcends both of the two distinct modes of art that Blake had started out from. For a related examination of Blake's pictorial art (using reversed writing) in his designs for Jerusalem see the respective note on 128-29 of Paley's new edition of the illuminated poem (#9, above), and for an article on a closely related subject see Lussen's contribution to the Inscriptions in Painting anthology (#165, below).

—With the present paper the author addresses himself to the "upkeep of fine libraries" of art librarians on the occasion of the third "Convegno europeo delle Biblioteche d'Aste." Having referred to earlier definitions of the genre (1-2), Cieszkowski turns to the "history of the development of the exhibition catalogue," and stresses the generic function of such publications as a "manifesto" of a "statement of intent or ideology, or a claim to consideration beyond the temporal and local parameters governing the exhibition" itself (2). As proof for this thesis, the author offers a brief historical analysis of the catalogues issued on the occasion of the one-man exhibitions that were held by Nathaniel Hone in 1775 (3-4), by William Blake in 1809 (4-6), and by Benjamin Robert Haydon in 1846 (6-7). Interestingly, all three were of course "contra-Reynolds-and-the-Academy" publications, and all three accompanied exhibitions that failed to realize the artists' hopes for public recognition. While not claiming "that these three examples are either very typical or particularly indicative of the range of exhibitions and their related publications," Cieszkowski urges his fellow librarians to remember "the beauty of Blake's aspirations and the human sensibilities that have engendered something new, original and eloquent, often at a cost we are never asked to pay" (7).


—This contribution to the Woodman festschrift offers a detailed analysis of Blake's large cycle print "The Life of Jesus: A Shape of the Second Folio Edition of Shakespeare, "As an Angel Dropped Down from the Clouds" (Butlin 1981, #310 and 547[6]).


—The present paper is the final section of a longer work, Blake and Kierkegaard is based on the author's 1987 dissertation, previously listed in Blake 22 (1988-89): 44 (#52). This may explain why the aim of "the analogy with Kierkegaard" described by the book is "to suggest directions for situating Blake relative to the
Jerusalem, on Blake's ideology of the outline, entitled "Pensieri sull'Outline," and D'Ottago is responsible for the examination of the paradox of knowledge in the myth of Urizen, "Il paradosso della conoscenza nel mito di Urizen" (177-203). The latter concentrates as a matter of course on the theme of the collapse of rationalism and language in The Book of Urizen, and in the account of Blake's theory of outline in philosophical perspective.


—"Bring out number weight & measure in a year of death." Cox notes that this proverb echoes the closing couplet of Andrew Marvell's poem 'On Mr Milton's "Paradise Lost":' "Thy verse created like thy theme sublime, / In number, weight, and measure, needs not rhyme." He then compares it with a verse in the Proverbs, and suggests that on the account of the indirect allusion to Paradise Lost, "the proverb can be seen to possess a more positive, if still ambivalent, message" (293) than is usually attributed to it. This argument is to be buttressed in a sequel to the present article which will probably be published in the March 1993 issue of the same journal.


—"This was the very last entry to be added to the present checklist, and I cannot supply more than a few hints about the impressive scope of this new monograph. "The subject of this book is William Blake's simultaneous evolution of a theory of love and a practice of logic." In an examination of all of the poet's "prophetic" writings, Cox argues that Blake's "vision of love is inseparable from his logic. Logic is vision's brain and—bone—and its heart, too" (1). Taking his cue from an article by Peter Thorslev published in 1971 (see viii), and effectively criticizing earlier "expositions of Blake" (1), the author demonstrates the close relationship between the concepts of love and logic in more than Blake's philosophical and aesthetic ideas (see, e.g., 21-25 or 175-81). Rather, he offers extensive interpretations of the "Visionary Logic" that he finds at work in the Marriage (169-90) and Visions (119-25), in America and Europe (127-45), in Urizen (145-65) and in the three shorter of the Lambeth Books (158-64). Cox then turns to "The Ruins of The Zozas," and to the theme of 'Love among these' Ruins' (167-203), before examining Milton and Jerusalem in detail (205-73). Presenting the mirror-image of the introductory chapter, and by rehabilitating it, Philip Robinson as someone who "had precisely the qualifications one could wish for in a reporter of Blake's words" (275), the book's concluding chapter describes Blake as "The Logical Visionary" (275-80), one in whom "the love of God" was "a love that uses logic to explore the many and complicated ways of vision's approach to Him" (280).


"The general aims" of this study of Wordsworth's 'Lyrical Ballads' and of Blake's "Songs of Innocence and of Experience" are to reveal the powerful similarities ... in their heuristic intention, affective form, and rhetorical effect. Both Wordsworth and Blake structure their lyrics to effect an imaginative change in the reader's and it is to this effect, according to Crafton, that "Blake evokes suspension between companion poems of Innocence/Experience, poems of dialogue within Experience, and rhetorically dialectic forces at work within the single lyric, typified by London." There is nothing to be learned from this abstract concerning the relationship between this dissertation and earlier publications on the same subject such as the book by Heather Glen (see Blake 18 [1984-85]: 103) (54). Yet if there appears to be little gain, there also is no loss to be expected from such a new demonstration that Blake and Wordsworth, like other poets before and since, have "carefully shaped ... the affective structures" inherent in their writings. See also #44, above, and #153, below.


—That the Spenserian stanza of 'The Castle of Indolence' and Blake's 'The Crystal Cabinet' (from the Pickering Manuscript) have 'generally similar actions is clear.' And if Blake "were to give 'a very look' at Thomson poem, it might seem most naturally directed at the often moralistic, eighteenth-century Spenserian narrative" (52). The author first points out numerous similarities in the plot of both works, in their settings, in the 'central symbol of life and death' (53), and in the tentative depictions of both poets, concluding that "Thomson's poem takes the form 'happy-innocent-to-be-saved,' whereas Blake's closely parallel poem takes the form 'happy-innocent-to-fallen.'" Gisman, however, remains well aware of the problems encountered with such a comparison. "Glitches are at hand: Blake has ironically reversed Thomson's story, read it 'demonically,' 'subverted' it; the early Romantic has 're-read' the earlier eighteenth-century allegory. It is important then to stress that the author succeeds in demonstrating that 'what has happened in fact is much more interesting' than that. 'Blake has not so much ironically re-read Thomson as he has drawn out traits already latent in Thomson's narrative' (55). From Gisman's own re-reading of Thomson's Indolence, it becomes clear that the 'narrative form of the trapped innocent who allies with a rapist is already present in Thomson.' Therefore, all Blake had to do in his 'rewriting' was 'to draw out Thomson's self-ironic form from its moralistic tendencies and present it pure,' thus "perfecting an
eighteenth-century anti-allegorical mode already well begun before The Crystal Cabinet" (58). Readers ought to note that the false middle initial in William Crisman's name has been inserted by EIN's printer.


—Not seen, but reported to contain substantial sections on Blake's writings.


—This new collection of essays originated in a "conference on Romanticism and the Imagination, held at the University of Melbourne in 1989" (vii). Quite obviously, the organizers and editors assign to "Blake's non-Coleridgean art" (x) a major role where it comes to an understanding of the British romantic imagination. No less than three out of the 14 contributions are explicitly concerned with Blake's works (see also #175 and 227, below). Davies's well-illustrated article (see figs. 1-14) is in marked contrast with Tolley's contribution to the same anthology. He attempts to demonstrate "that the interplay between figures, gestures and motifs in these designs [for Milton's Paradise Lost] is more intricately orchestrated into a sequential narrative than has been recognized, and that this narrative presents not Milton's but Blake's own devil's party version of the Fall." Davies criticizes previous interpretations of the two series of watercolor designs which are here said to "have tended to encourage a 'vertical' movement of our imagination between poem and designs, while often missing iconographic continuities and contrasts which, when the designs are read 'horizontally' as internally coherent sequences, can reveal quite different emphases" (143). The author's forthcoming book on "Milton, Design, and the Dynamics of Meaning" (to be published in Dec. 1992 as "Locust Hill Literary Studies 7") is probably based on the same assumptions and is to contain a longer version of the present paper. For related studies of Blake's series of Milton watercolors see #69, above, and 156, below. In Imagining Romanticism, Blake is also discussed by John Beer in a paper asking "the Romantic Imagination Our Imaginative Perspectives: Theoretical, Stylistic, and Historic. The first section of the book, Theory [see chapter 1, 15-52], introduces some key terms of Blake's diction, and then deals specifically with his explicit opinions on the sublime." It locates the poet's original contribution to the concept by "developing a sublime poetics, its premises and applications ... in the larger framework of the eighteenth-century and Romantic sublime," the second, "even less likely to admit a definitive answer, yet not to be avoided," substitutes critical for historical perspectives: theoretical, stylistic, and aesthetic. "The first section of the book, Theory [see chapters 2-4, 55-142], turns to Blake's poetry itself and shows how the interplay of the two sublime modes reconstitutes itself on the stylistic level, giving rise to what I call 'bardic' style and an 'ironic' style." Here De Luca exemplifies how the latter of the two "tends ... to arrest narrative and to collapse temporality into a hard-edged 'now' of intellectual intensity." In the third part of the book, "Worldview: Imagery of Sublime Settings" (see chapters 5-7, 143-155), the author adds to the holdings of any major research library.


—To an art historian such as Anthony Blunt there can be no question that "in order to understand Blake's position something must be said about the sublime and its use in connection with the visual arts" (The Art of William Blake [New York, NY: Columbia UP, 1959] 13). This postulate, however, has, with some exceptions, scarcely affected the literary criticism of Blake's writings. Now, De Luca finally attempts to demonstrate "that Blake's stated hostility to Edmund Burke ... Blake's involvement with sublimity is something engaging his deeper aesthetic and intellectual concerns." His book therefore "aims to demonstrate that Blake's relation to the sublime is not superficial but presents complex conditions of juxtaposition and use of the sublime extant in his time play a major influential role in his aesthetics, the style and organization of his chief poetic works, and, indeed, his outlook on the world" (3). But it is the treatment of those "larger questions" that the exploration of Blake's response to the theory of the sublime leads to, which makes Words of Eternity a most important and hopefully influential study: "how, for example, does the concept of sublimity help to explain and justify the difficulties that Blake's writings continue to pose? How might it prove an intelligently unified frame of reference for certain features of the writings that are usually considered separately—for example, odd strategies of style and narrative construction, special patterns of imagery and symbolism, or consistent displays of arcane learning? What, finally, can Blake's understanding and use of the sublime tell us of his place in the larger discourse of eighteenth-century and Romantic aesthetics?" (3-4). De Luca argues that "sublimity never manifests itself in Blake's writings as an amorphous body of vague concepts and conventional terms, but rather resolves itself into two strongly delineated and differentiated sublimes." It is the "interplay of these two modes of sublimity" that constitutes the "running motif of this book"; it links "the subjects of the work's three main divisions," and it supplies author and reader with "three related perspectives: theoretical, stylistic, and aesthetic. The first section of the book, Theory [see chapter 1, 15-52], introduces some key terms of Blake's diction, and then deals specifically with his explicit opinions on the sublime." It locates the poet's original contribution to the concept by "developing a sublime poetics, its premises and applications ... in the larger framework of the eighteenth-century and Romantic sublime," the second, "even less likely to admit a definitive answer, yet not to be avoided," substitutes critical for historical perspectives: theoretical, stylistic, and aesthetic. "The first section of the book, Theory [see chapters 2-4, 55-142], turns to Blake's poetry itself and shows how the interplay of the two sublime modes reconstitutes itself on the stylistic level, giving rise to what I call 'bardic' style and an 'ironic' style." Here De Luca exemplifies how the latter of the two "tends ... to arrest narrative and to collapse temporality into a hard-edged 'now' of intellectual intensity." In the third part of the book, "Worldview: Imagery of Sublime Settings" (see chapters 5-7, 143-155), the author adds to the holdings of any major research library.


—Den Otter examines 'Thel's Motto' in detail, and the article begins with the observation that the four lines are "not really a motto" at all (533), and that the "very questioning nature of 'Thel's Motto' undermines the motto structure" (534). Rather than "one aphorism of truth," this motto is yielding "many variant possibilities." Therefore, "this verse of questions" is here said to act as "an agent of liberating revolution, opening and threatening to expand the seemingly contained dimensions of future promise. Precisely because of its inherent metaphorical quality and its need to mark exclamatory (hershel), breaking the 'proper' code of conduct with a rash supplement of new energy" (655). Den Otter repeatedly asks: "Are Thel's questions ... really so obnoxious that they deserve to be rebuffed?" (640). The answers in turn serve to question the authority of that "watercolor, or neutral" fear concerning the "failure" of the heroine, so that a more positive view of Thel's role emerges from the article. This revision is soon to be supplemented by Helen Bruder's study of the same poem. For an earlier and related "Bar-
sequent developments in literary criticism that are here represented by Bloom's *Anatomy of Criticism* (223-24) that is worth the effort. There is no proper index, but reading to the audience of an international conference on "Konvention und Innovation: Eigenes und Entliehenes in der Bildform bei William Blake und in der britischen Tradition" held in Berlin, Ger.: Wasmuth, 1992. DM89.00 boards.

—Running to 400-odd pages, this may be no more than a large book with a slightly small idea. If it is true, as was the conviction of Sir Nikolaus Pevsner, that "no one fails to recognize a Blake," then it ought to be possible to describe the functioning of those forms and visual formulas which determine the unity of the artist's personal style. Therefore, the present study scarcely ever addresses for their own sake those questions that are concerned with the "meaning" or content of a given motif or a design. Rather, it asks for the iconography of style and forms, for Blake's strategies in the choice of his materials and working processes, for the common denominator in his compositional treatment of the picture plane, his line and shading techniques, his coloring, and so on. "Truth has bounds," Blake once said. "Error now: Truth." This book aspires to establish not "Truth," but those "bounds" that frame the expressive use of visual language in Blake. In order to distinguish his personal style from period style, its "original," innovative and characteristic components from the visual conventions and idioms that similarly permeate the works of his contemporaries, the elements of his pictorial vocabulary and syntax are gauged in near-tedious comparisons with the handling of compositional devices by artists such as Romney and West, Mortimer and Barry, Fuseli, Kauffmann and Flaxman, and many more. The book argues that these close comparisons are called for as a means to define the elements that constitute Blake's personal and easily recognizable style. It claims that only with such a demarcation between personal and period style firmly established, a critical examination of Blake's visual vocabulary and grammar can hope to discover more clearly the meaning attached by the artist to the forms, motifs, and often traditional iconography he employed. It is for others, not for the present writer (who happens to be the author of the book), to decide whether such a consciously old-fashioned and/or neo-formalist attempt to supply some basic research for an improved understanding of Blake's productions as a visual artist was worth the effort. There is no proper index, but a very detailed list of contents (vii-xii) and a catalogue of the works discussed (397-409).

*Konvention und Innovation* is based on the author's dissertation of 1985, for which see *Blake* 20 (1986-87): 80 (#64).


—The present essay originated in a paper read to the audience of an international conference that was held in Rome in June 1989. It brings forth the author's discovery of "un mondo di archetipi" in Blake (218), the consequences of that discovery for Frye's own *Anatomy of Criticism* (221-23) and for subsequent developments in literary criticism (223-24) that are here represented by Bloom's *Anxiety of Influence and Agon* (224). See also #84, above.


—Blake admires the "capacity for inspiration" in the works of "the ancient Greeks," though "he rebukes them for perverting that divine quality in the service of war or tyranny, whether political or mental." In this context, Downes asks whether there is "any one work which he [Blake] grants, or would grant, more wholehearted praise" (174; my emphasis). And she sums up her answer to this question by reference to "the last play of Sophocles," which is said to resemble strikingly "the thought and spirit of William Blake's poetry, particularly his later prophecies. The *Oedipus at Colonus* is peculiar and difficult,..." (227). What does Blake hope for these days. Dover Publications has already published this flyleaf, which is still the best value for money that one can expect for a paperback copy of the second edition from Anchor Books (1969), or the $5.95 one paid for the Princeton UP paperback of the third edition (1977). And yet one only needs to look at some of the other prices cited in the present checklist to feel that the Dover republication of the classic account of Blake's "Interpretation of the History of His Own Times" (the earlier subittle of the book) is still the best value for money that one can have for these days. Dover Publications has also reissued Erdman's *The Illustrated Blake* at a price of $22.95.


—As stated on the verso of the book's title page, and except for the shortened title, this is "an unabridged republication of the third [revised] edition (1977)." With this new printing by a new publisher a truly ground-breaking study and a truly standard work of the literature on Blake returns to the classroom. Since Erdman's historical investigation definitely belongs with that handful of books on Blake that do not seem to age at all, and that remain a constant source of inspiration as much as of information on the poet's life and work, the new printing is welcome indeed. Erdman's "historical approach" and the "new" historicism in the interpretation of English romantic literature are not to be confused, but they are also anything but incompatible (see the introduction to #173, below). Therefore, this new printing will well become everybody's Erdman for the 1990s. The book is still to be strongly recommended to any serious student of Blake. The price of the recent reissue is anything but ridiculous, their contrasts as well. With the "New Mythology" he employs a concept that has been of major importance to recent studies of German romanticism (226-27), and he proposes that such an interest in the creation of a new mythology might usefully operate as one of the criteria which allow for the historical definition of European romanticism in general. The comparison of Blake's *Marriage* with Novalis's *Klingsohr* (from *Heinrich von Ofterdingen*, 1802) tests the validity of such a working hypothesis (227). Rather than suggesting any "direct" influence of one of the two writers on the other, the article attempts to tap some of the ideological currents that proved to be fertile for both Novalis and Blake. Therefore, the first part of Erdman's study presents an introduction to eighteen-century mythography and its impact on romantic poetry (228-31; see also #73, below); this is followed by two "interpretative sketches" (231) of Blake's illuminated book (231-33) and Novalis's tale (233-35). Next, Erdman charts the epistemological concerns, the ideas pertaining to "ancient mythology," and the critique of the mimetical function of art and poetry that were shared by both authors (235-40). The concluding section of the paper (240-45) describes the "Klingsohr" tale and the *Marriage* as crucial examples for the process of romantic mythmaking. Blake and Novalis have been variously viewed together in the past, most recently in books by Scholz and Hanke (see *Blake* 13 [1979-80]: 97; 17 [1983-84]: 66; #79). Erdman makes no reference to these comparative studies and, with the "new mythology," wisely addresses a *ternium comparationis* as a mediator between the works he discusses. The strengths of Erdman's treatment may well have to do with his awareness of the fact that any "direct comparison between William Blake's *Marriage of Heaven and Hell* and the Klingsohr tale from Novalis's *Ofterdingen* would yield more disparities than similarities; the divergencies in genre, poetics, and the system of ideological preconditions are more than evident" (231; my trans.).

Included here is an appendix with "New Information on Blake's Engravings" (164-67), supplying "substantive additions or corrections" (164) to Essick's standard catalogues of Blake's separate plates and commercial book illustrations. See #24, above, and the preceding entry.


See the note to #56, above, as well as #70, above, and #125, below.


This small pamphlet contains the text of (and notes for) the public lecture which on 4 Apr. 1991 was presented by the "1991 Faculty Research Lecturer" at the University of California, Riverside. Although Essick here returns "to some work on the English poet-artist William Blake and historical linguistics" that he did "a few years ago," his "excursion into four of Blake's paintings and what they tell us about language" is here brought to bear upon more general issues of "specialized research in the humanities." Therefore, part of the paper is a revised summary of the introductory chapter to the author's book on William Blake and the Language of Adam, while its final section is made up of "some reflections on how such [specialized] work relates to larger matters of current concern to us all." (4). In summing up the methodological implications of his own procedure in the interpretation of "Adam Naming the Beasts," the portrait of Blake from his own collection, Blake's frontispiece to Designs to a Series of Ballads (1802), "Eve Naming (or, Listening to) the Birds," "The Virgin and Child in Egypt," and "Christ Blessing," Essick emphasizes his belief "that specialized research in the humanities can contribute, through publication and teaching, to the development of two valuable and inter-related ways of thinking that help the self realize, perhaps even escape from, some of its own limitations. Methodological consciousness gives us the ability to multiply the perspectival foundations of the self and become aware of our own mental operations. Such self-reflexivity is a form of self alienation..." but such activities are in themselves part of what makes us human and lie at the heart of re


---This is a provocative contribution to the historically oriented criticism of Blake's writings. Its "purpose...is to investigate how...four issues—politics, science, the Bible, and linguistics—collide and intermingle in Blake's work during the revolutionary decade of the 1790s" (189). Essick reexamines these issues in The Marriage of Heaven and Hell and The Book of Urizen where, and this may alarm partisans of the new historicism, he finds a "critique of liberal ideology broader and deeper than Burke's Reflections" (199). Essick re-contextualizes Blake's portrayal of Urizen "back into the ideological debates of the 1790s in which the philosophy of mind and nature had been fully politicized" (200) and stresses the poet's ironical and critical treatment of doctrines that were central to the writings of the liberal members of the Johnson circle such as Paine, Godwin, and Wollstonecraft. Contrary to received opinion, Blake here has placed himself not as an artist-member of that circle, but as its "prophetic" critic. A wealth of historical material—for example, an examination of "the contemporary political dimensions of applied mathematics" (204) as illustrated in the political career and writings of Condorcet—here employed to lend weight to the author's provocative reversion of some of "the more resilient commonplaces of modern Blake scholarship" (200). Future scholarly interpretations of Urizen and the Marriage will necessarily have to take into account the arguments presented in this article and will have to come to grips with a revised view of Blake's position that emerges here: Blake tried to reclaim for his own use a time that combination of radical politics and apocalyptic Christianity which had motivated England's revolutionaries of the previous century. But in the 1790s, this proved an inherently unstable compound. The Johnson circle was at once too secular in its liberalism and not radical enough in its revolutionism to satisfy Blake" (211-12).

This article ought to be studied side by side with a revised view of Blake's position that takes place at St. Mary's College, Twickenham, England, on 25-26 September 1990. See also #66, 150, 162, 174, especially 220, and 319, below.


"In this essay," Essick's focus is "on Blake's relationships with women friends and rivals, including the engraver Caroline Watson." He starts with "the critical history of gender-related themes in Blake's art" before turning to an examination of "how Blake's interactions with [such female friends and rivals] influenced his poetic representation of women" (615). The issue of patriarchal sexism is reviewed in readings of the Visions of the Daughters of Albion before the author considers "some of the women Blake knew" in order "tolustrate the complex interconnections between his life and art" (617). Catherine Blake is associated with her husband's idea of "pity" (618), and her "role within Blake's professional activities as an artist and printmaker as the "clean hand" for managing the printings and the color...The language Blake deploys to express the subordination of color to line sometimes implies the same gender divisions determining artistic activities in the Blake household" (619). Next, the article briefly refers to some of the "intertextual relations" of the works of Blake and Wollstonecraft (620), and then follows this up with an examination of the poet-artist's relationships with Elizabeth Butts (620-22) and with his female rival, the engraver Caroline Watson (622-25). In the competition with Watson for the favor of his patron, "Blake had to feminize his own graphic techniques. To be replaced by a woman in his role as Hayley's principal engraver, and then to write a letter to Hayley submissively accepting this 'exchange,' could only have increased Blake's anxieties about his own masculinity while his own system of feminization and rejection frequently expresses itself through an attack on women as a jealous or threatening enemy and an attempt to negate the feminine aspects of the self. This syndrome can account for the characterization of females and their sexuality in Milton and Jerusalem" (626). If any further proof is called for, then this article shows that at present no other scholar is better qualified than Essick to fuse his intimate knowledge of Blake's writings, his art, the cultural (gender-related, social, political, philosophical, etc.) history of his times, and his grasp on every aspect of Blake's biography in the writing of the "standard life" that, most recently, James King has sadly failed to produce (see #147, below).


—Esterhame reports on a conference organized by Steve Clark and David Worrall, "timed so as to take advantage of new developments in historical scholarship" (135), which took place at St. Mary's College, Twickenham, Middlesex, on 25 May 1991: 31.


A brief introduction, dictionary style, which is apparently addressed to German undergraduates who are studying English literature.


112. Fischer, Peter. "Die Mystereien des Wil


—A note on Sotheby's sale of some recently rediscovered pulls from Blake's separate plates at New York on 9-11 May 1991; see also #52, above, and #189, below.


114. Freeman, Kathryn Sue. "The Four Zoas: Apocalypse According to Blake's Sleeper."
scene (25-31 and figs . 1-3): the Boston version
stance as prophetic as Blake's" (29), it is dif-
several years (33n29); the present paper,
three works have in common. The author has
series of revelations in Night the Ninth ." The
(25) in three illustrations to Milton's expulsion
ficult to discover any visual qualities that the
authoring.
Corporated in the vortex that describes the fallen state as
chaotic movement leading to a fearful empty
center, and the redeemed version of centricity
in which the chaos of the poem's fallen state
leads to the unbinding of the dualistic mind,
finding "the pivotal moment of the interplay"
in the two versions of Night the Seventh. For
other recently published critical examinations of
Vala, or The Four Zoas see #59-41, above,
as well as #191 and 211, below.

115. Furman, Wendy. "With Dreadful Faces
Throng'd and Fiery Aumo's: Apocalyptic 'Syn-
chronism' in Three Illustrations of Paradise Lost
Coranta 25 (1900): 20-33.

-Furman investigates the apocalyptic imag-
ery of three Miltonic illustrations. An intro-
ductive sketch of the history of puritan "apocalypticism of Milton's time" (20) and of
the symbolic "system of synchronisms" in
Milton's work is followed by an expla-
nation of Michael's Revelation in Paradise Lost (22-24). The author then examines the pic-
torial treatment of this "apocalyptic frame"
(25) in three illustrations to Milton's expulsion
scene (25-31 and figs . 1-3): the Boston version
of Blake's watercolor designs for Paradise Lost, Carlotta Petrina's illustration for the 1926
Limited Editions Club printing of the same
poem, and Mary Groom's white-line design
for the Paradise Lost edition published in 1957
by the Golden Cockerel Press. Though icono-
graphically it may be true that Petrina "takes a
stance as prophetic as Blake's" (29), it is dif-
ficult to discover any visual qualities that the
three works have in common. The author has
been engaged in "collaborative work on illus-
tations on Milton" with Virginia Tufte for
several years (33n29); the present paper,
therefore, may be said to offer a follow-up to
to those by Tufte that have been listed in Blake
(#190), and praise of it will probably be incor-
porated in Visualizing Paradise Lost: The
Illustrations of 1688 and Those of William
Blake, Gustave Doré, and Mary Groom, a
book that Tufte and Furman are currently co-
authoring.

in the Enlightenment and in Blake's Post-En-
lightenment." Eighteenth Century: Theory
Having become "interested in the strange
history of the expression which Blake inherits and
to which he contributes," Glauser proposes
"to evaluate and make use of the simulacra as
a resource for the interpretation of Blake, and
at the same time examine relevant tangents in
the Enlightenment reception of atomism" (74).
To do so, he starts by introducing his readers
to the meanings attached to the word simul-
acra by Lucretius, Baudrillard, Cook, and
Serres (73-74), finding that the "atomistic
simulacra . . . receive ambiguous treatment in
postmodernism . . . But this is nothing new"
(74). Glauser next turns to questions prompt-
ed by Stevenson, Paley, and Milton, asking
how "strong are the connections between
Blake's use of the word 'spectre' and atomism,
between 'emanation' and atomism" as familiar
from Epicurean natural philosophy (75).
In summing up the answers, he states that
"it would appear that 'spectres' was a common
to Blake to have known of this connection" (79), and
that simulacra "appears to have been a common
enough translation for Blake's 'emanations'
which he may well "have encountered" (80).
Glauser continues with an attempt to de-
monstrate that by various means . . . by
metaphor and by rationalist theology, by
metaphysics and by physics—atomism and
Neo-atomism became comfortably com-
patible in eighteenth-century enlightenment
discourses. "This was not good news for
Blake" (82). To counter the bad news, and as
part of his "post-Enlightenment" (74), the poet
is said to have developed a "kind of spectral
ambiguity [that] leads to various effects of con-
fusion in Blake's long poems" (85). However,
'Blake's spectres, for all their overdetermined
complexity, have at least one family
resemblance: they collect around themes of
doom, and yet are the product of Blake's
now lost but still imaginable. In this sense,
both atomism and Neoatomism participate
in the spectral. . . . This approach might use-
fully be carried forward from Blake's post-
Enlightenment to the various postmoderns
who have announced, both in denunciation and
in celebration, new visions of the spectral" (86).

117. Gourlay, Alexander S. "Blake and

-Gourlay convincingly compares the mor-
tor of horse and riders in Bonasone's engraving
after Polidoro da Caravaggio, "Cloedia Cross-
ing the Tiber," and in Perry's engraving after
Blake's frontpiece design for Stanley's trans-
lation of Béranger's L'Enloua, 1796.

118. Greco, Norma. "The Problematic
Blacks of Blake's Innocence: A View from
'The Night.'" Dalbousie Review 70 (1990-91):
40-51.

-Unlike most (yet not all) earlier commen-
tators, Greco believes that "there is much
in the text and design of 'Night' that would
have us question the speaker's 'innocent vision'
(41). In both text and the two designs (illus.
on 46-47) she detects hints at "the speaker's
spiritual loss in the very process of his
Christian redemption" (44). Blake's "Night," in-
stead of being read "as a proclamation of the
essential harmony, if not expressly Christian
character, of Blake's state of Innocence" (40),
is here described as voicing considerably
"darker chords. . . . If Greco's essay suggests,
the "dialogue of the poem's two halves, into a
deadly dream of the mortal, sensual passivity,
and religious abstraction." If so, then indeed
the "dangers of 'Night' would indicate not only
ambiguity in Innocence but the incipient
formation of Blake's later theme . . . that emerged
fully in Europe." (41).

120. Groves, David. "Blake and the Edin-
burgh Literary Gazette—With a Note on
Thomas De Quincey." Blake 25 (1991-92):
133-55.

-The article is mostly concerned with a
review of the second volume of Cunningham's
Lives (1850) that is here reprinted and tem-
porarily attributed to De Quincey. Groves has
previously published a number of short articles on closely related subjects; see
as well as the subsequent entry. It is to be
hoped that eventually he will organize the
various insights he has made in some histori-cal
archives that are holding all those elusive
Scottish periodicals into a more coherent and
also an intellectually more interesting
account.

121. Groves, David. "W—m B—e, a
great original": William Blake, the Grave,
and James Hogg's Confessions." Scottish

-The author returns to a suggestion made
by Karl Kiralis in 1959, 'that a 'very probable
mention of William Blake' might be found in
the fictional character 'W—m B—e, a great
original,' in the 1824 novel Confessions of a
Justified Sinner by James Hogg." Groves has
discovered new evidence that 'will now indi-
cate that Hogg would have known of Blake
from the year 1808, secondly that Hogg con-
sulted an Edinburgh enthusiast for Blake
help in completing one important final detail
of his Confessions, and thirdly that the novel
does indeed refer to Blake, and especially to
Blake's designs for Robert Blair's poem The
Grave, through the figure of
W—m B—e—a figure whose "association with
the grave is the key to unlocking much of
the novel's irony" (27). Groves shows that
Hogg knew of Cromek, and that he very likely
saw Cromek's 1808 edition of The Grave with
Schiavonetti's prints after Blake (28-29).
Furthermore, Hogg was acquainted with Allan
Cunningham through whom he "probably
also learned of Blake" (29). More important for
the author's argument is Hogg's meeting with
Robert Scott (1771-1841), engraver, early
Blake aficionado, and the father of William
Bell Scott (29-32). It is, in any case, important
eough to make Groves agree with the Scotts
and with the normative aesthetics of the early
nineteenth-century on "the superiority of
[Blake's] designs for The Grave over his earlier
work for the Night Thoughts" (30). I am not
sure that Hogg, who would have been all that
proud of the esteem in which Schiavonetti's
etchings, rather than his
own line engravings, were (and obviously still
are) held north of the Scottish border. But
just the same, Groves has a strong case in
pointing out that in the Confessions 'W—m B—e's role
in leading to the grave is suggestively reminiscent of William Blake's role in illustrating The Grave... Hogg... identifies the old shepherd in his novel as "Wm m B-e", a great original, in order to underscore the connection with Blake and his well-known design for The Grave (32), i.e., Schiavonetti's version of "Death's Door" (fig. 1). The remainder of the article (33-40) is devoted to an interpretation of the role played by "Wm m B-e" in Hogg's narrative.


-Said to contain a chapter on "the deep self" in the writings of Blake.


-The present study of "probably the most remarkable woman Blake ever conceived, who is also one of the most complicated, disturbing, and least readily assimilable figures to appear in his poetry" (3), focuses on the discourse of Oothoon herself. The author demonstrates how "Oothoon's language is not simply a material possession of Blake's, but of the same time," and thus puts into question "the possessiveness of fixed referentiality, in which words are bound to single meanings," a possessiveness that is said to similarly characterize most other commentaries on the heroine's role in Visions of the Daughters of Albion. The "open" language that Blake invented for Oothoon is contrasted with Bromion's "rigidly univocal, exclusive, and divisive" (11) dictum.

To Heffernan Oothoon remains a fascinating outlier because her attitude will not fit the structures of power and submission with which societies customarily organize themselves, and her language will not fit the categories of possession and opposition that we customarily use to define ourselves and our relation to others. She neither wins nor loses. She challenges the assumption that love equals possession, she challenges the oppositions between fidelity and promiscuity, holiness and sensuality, the intellect and the senses, punishment and self-gratification, submission and transgression, defeat and victory. But she never converts the men who oppress her nor liberates herself from them" (18). This then is another important contribution to the renewed debate over the meaning of The Book of Thel and Visions of the Daughters of Albion.

For a related study of Oothoon see Wilkie's recent book (listed here as #234), and the studies that is discussed in Michael Tolley's essay on Blake's "Literalism" (see #227, below).


-See the note to #66, as well as #70 and 103, above.


-For the author's earlier work in the same field see Blake 17 (1983-84): 66 (#6); and 22 (1988-89): 46 (#77-78), as well as the preceding and subsequent entries. As in her previous computer-assisted studies of Blake's poetry, Bibliotheca Antiqua et Historiae. Vienna, Aust.: IRSA, 1990. 201-12, 287-88.

-The present chapter from the collection of Howard's studies of various renaissance movements in the history of art was first published in 1985; see Blake 18 (1984-85): 103 (#64); 20 (1986-87): 82 (#112).


-The problems to which [the author] has applied the time series and Fourier methods involves The Four Zoas" (194). Having charted and studied computer-generated graphs of "image variety," "image density," or the "frequency" and "amplitude spectrum" of "images of labor" or "of pastoral images" in the epic (see figs. 1-22), Ide is in a position to tell her readers "that imagery is distributed across the text in patterns that are cyclical, periodic, and fundamentally symmetrical around the poem's midpoint, thus verifying patterns that are perceivable by eye in plots of the original data reflecting the distribution of images across the text. ...The existence of clearly pronounced patterning of the kind revealed by Fourier analysis is the most striking "toucing" (218), especially, one feels tempted to add, to those who do not trust what is "perceivable by eye." What are the conclusions that can be substantiated by such computer-assisted analyses? In summarizing her results, Ide points out this much: while "the analysis does not tell us what this patterning means in terms of the poem's effects, there can be little doubt that the 3-cycle pattern apparent in the plots of the original image data are real. Whatever else we make of it, the Fourier analysis can be confidently said to show the pattern of image distribution in the Zoas is both rhythmic and simple. As a poet and a painter, Blake was overwhelmingly concerned with rhythm, harmony, and symmetry in his philosophy and art... Anyone familiar with Blake's art is aware of his attention to symmetry and form and his love of order as well. Given all of this, the patterns suggested by the Fourier analysis—whether they were consciously or unconsciously imposed on the poem—are especially deserving consideration in Blake's work" (219). With the help of a powerful computer Ide has thus rediscovered for herself a problem of interpretation which others may have assumed is self-evident; there is probably nothing wrong with this, though it is not quite clear how Fourier analysis may help to solve that problem. If, however, the process of analysis turns Blake's Four Zoas into "The Four Zoas" (218), such conservative reservations may indeed miss their mark entirely.


-For the author's earlier work in the same field see Blake 17 (1983-84): 66 (#6); and 22 (1988-89): 46 (#77-78), as well as the preceding and subsequent entries. As in her previous computer-assisted studies of Blake's poetry,
specialist’s ideas of the patterning of semantic language of Prophecy in William Blake’s Poetry, and one of the most comprehensive studies of ‘The Four Zoas’ to date’ (138). At the time of writing the author probably had not yet had a chance to study Donald Ault’s Narrative Unbound of 1987; however (and besides their fascination with charts), there is at least one thought that is common to Ide and Ault: like Ault in a recent article (see #42, above), Ide “wonders what the authors with whom we dissect and analyze would think of the work we do.” Even without the help of Blake appearing to her in a dream (as he did to Ault), she, too, “cannot help but think that Blake, who forever urged new perspectives, would be somewhat pleased with my approach, and that the poet who adored the juxtaposition of opposites would find the application of Reason’s tool to the study of the fruits of the Imagination somehow appealing” (138-39). Is this irony?


—Yet another paper by Ide which describes a “computer-assisted analysis of semantic patterning in William Blake’s ‘The Four Zoas’” (277). Though there is considerable overlap between the three articles by Ide recorded here and the same author’s earlier publications on ‘The Four Zoas’ (all of which appear to be based on her 1982 Ph.D. thesis; see Blake 17 [1983-84]: 66-86), there are also some significant changes in focus, method, and even the numerical data that were collected, though I do not know whether this was due to the “new perspective” Blake’s work as because of his stance, his purpose, his revisionary treatment of traditions, and he skeptical treatment of ‘predecessors’ visions and corrects their contexts. Urizen also implicitly points to the failure of the biblical and Miltonic mode of prophecy as Blake sees it, in contrast to his own heuristic mode of prophecy that attempts to induce a more transcendental grasp of the reader’s mind. This may be a theme of dissertation then, while shifting the focus from narrative to style, nevertheless appears to be informed by a heavy dose of Bloom, The Anxiety of Influence, and a couple of other previous examinations of Blake’s understanding of the ‘Language of Prophecy.’ For another dissertation that is concerned with related problems see #37, below.


—This unpublished typscript of what is the Swiss equivalent of a master’s thesis explores the numerous depictions of women in Blake’s Bible illustrations, their tradition, their form and content, and the gender-related questions raised by this imagery. Unlike Anne Mellor, Immenhauser grants to the women depicted in these works the two roles to play (140). Her study is, to the best of my knowledge, the first attempt by an art historian to come to terms with the implications of the representation of women in Blake’s works. Though the typscript I have seen unquestionably calls for some thorough copy-editing, the range of Immenhauser’s text is certainly impressive, and some 850 notes demonstrate the thoroughness of her reading in both Blake and women’s studies. Following a brief but competent summary of previous feminist Blake criticism (9-11), part I (1-72) describes the Bible as Blake’s ‘Great Code of Art.’ By necessity Immenhauser here recapitulates much that is already well-known from earlier publications. And yet one hopes that at least a revised and expanded version of part II on ‘Das biblische Frauenbild’ (76-143) is to be published in the near future. This would usefully contain the descriptive analysis of ‘An Allegory of the Bible’ (28-29) and perhaps a more extended examination of sections from part I that are concerned with Blake’s responses to the female in the imagery of Michelangelo (59-72), Raphael (29-31), and Fuseli (42-46), as well as those containing observations on the typology of female imagery in eighteenth-century British art and art theory.


—Blake’s “The Sick Rose” is among the works here studied for their expression of the tragic experience. With Hamlet and Midsummer in the foreground, Jackson hopes that Blake’s song “might be allowed to sound in the background of [the] argument” (74). See also #216, below.


—That which can be made Explicit to the Idiot, Blake wrote to Trusler in 1799, “is not worth my care” (E702). He sure meant what he said, and many a reader of this journal would see no reason to renew her or his subscription if Blake’s works all of a sudden were to appear as “Explicit.” The present article participates in that everlasting endeavor of Blake critics to elucidate the poet’s meaning by dressing his “Use of Religious Language.” James surveys ‘the substantive implications of Blake’s work’ (42) that he finds attached even to “common nouns which constitute the conventional currency of religious discourse, e.g., ‘the divine,’ ‘the eternal,’ the ‘miraculous,’ the ‘holy’” (31). The examination of Blake’s use of terms such as “the divine” (31-33) and the “holy” (33-34) leads James to reconsider Blake’s Swedenborgian connection (35-36), the identity of the creator in ‘The Lamb’ (36-37), ‘Jerusalem’ from Milton (38), the question of Blake’s particular brand of radicalism, here set off from that of the ‘New Left’ (39-40), deconstructive theory and (a true first, I think) feminist theology (40-45).


—The essay includes a discussion of Blake’s entry for “The Ancient Britons” in the Descriptive Catalogue (55-58), an interpretation of ‘The Tyger’ (59-62), and a reading of ‘The Book of Ahania’ (64-67). Inevitably, it is the writings of Longinus, Burke and Kant that are mentioned alongside Blake’s (49-50), yet unfortunately, my utter ignorance of the Danish language does not allow for any further comments on the actual contents of this study. See also #92, above.


—Johansen joins Brewster, Essick, and Mee (see #66, 107, and 173-75) with this paper on
Blake and the Revolution controversy which "was also a controversy over language, i.e. over the political and social function of linguistic and rhetorical codes, over the rights and obligations of language-users, etc." (43). Making use of Reid's Rise and Dissolution of the Infidel Societies in This Metropolis (1800) as well as modern historical studies referring to the writings of Burke and Hannah More or to Price's Discourse on the Love of Our Country (1794), Johansen contemplates a reading of The Marriage of Heaven and Hell (47-55) which is here considered as a deconstruction of "Christian orthodoxy (and even some more 'heterodox' versions of divinity such as, for example, Swedenborgian theosophy") (50). Subsequent sections of the paper are devoted to interpretations of The French Revolution (55-61), America (61-65), and The Book of Ahania (66-68), stressing that despite some "post-revolutionary disillusionment... Blake remains faithful to his symbolic and rhetorical codes, over the rights and obligations of language-users, etc." (43). See also #6, above.


Finding that "Blake's views concerning sexuality—or concerning sexual politics, implying both the political dimension of male-female relationships and the sexualization of sexual 'instincts' in modern society—have been studied [up to 1987] from a rather narrow angle" (65), and following a short aside on "what might be called the 'occult school' of Blake criticism (66), Johansen proposes to relate some of Blake's texts to the history of sexuality, concentrating on his early works and The Four Zoas... in the light of theses put forward in Michel Foucault's The History of Sexuality" (67). The article examines the role of sexuality in the "history of political thought" and the "political status" (71) in some of the Songs (69-72), in the Visions, and in the Marriage (72-73), and optimistically "sums up Blake's sexual politics" by insisting that the poet "remains all his life a firm believer in the need for a sexual revolution, a revolution that implies a radical transformation of the prevalent (repressive) sex role pattern, which liberates male as well as female sexuality, but which at the same time does not isolate sexuality from other issues, from the total life-historical context" (74). In spite of the author's agenda as quoted above, I failed to locate any extensive treatment of The Four Zoas in this published version of the conference paper.


The "visionary" feeling in Blake's revolutionary and utopian thought, providing Danish readers with an illustrated account of Blake's treatment of the American and French revolutions (91-92), of "Sexuality, Politics, and Religion" (92-93), of Blake's unaltered working procedures and his "Political Visions" (94-95), of his "utopian" works, The French Revolution, America, and Visions of the Daughters of Albion (96-99).


—Preceded by a Danish translation (presumably by the translator of "The Song of Liberty") (73-74), this article examines The Marriage of Heaven and Hell, in Danish.


—Any new attempt to come to terms with the "meaning" of Blake's art and poetry is subject to the pressure being put on the present by the growth of post-revolutionary scholarship. Since the mid-century, no such thing as a "fresh" reading of Blake's works has been possible, at least not in professional and institutionalized art and literary criticism. Scholarly "innocence" has long since given way to a state of critical "experience." Of course, there is nothing specifically Blakean about such a situation very similar to that in which, say, the students of Milton's Paradise Lost or of Wordsworth's Prelude find themselves entangled. Still, the scholar who embarks today on yet another study of 'The Tyger,' after 'Jerusalem,' Blake's most popular poem and, I believe, the lyric that has been scrutinized more often than any other of his poems, will (and should necessarily) feel the weight of earlier interpretative efforts as an almost suffocating presence. Inder Nath Kher proves to be aware of this in the latest attempt to come to grips with the fearful symmetry of Blake's beast. Therefore, more than half of the present article is devoted to a discussion of a few selected earlier (and now somewhat dated) readings of "The Tyger" by Bloom (75-77), Hirsch (77-79), Germany, Gleckner (79-80), and Osriler (85). Commencing with the assertion that "Blake must, of necessity, be approached through the principle of the archetypal in poetry" (72), Kher states that for this new investigation "I am not presuming/claiming a better degree of perception than most critics have displayed. This paper hopes to achieve one more level of appreciation, different in intensity of response, though not altogether exclusive" (74). Such rare scholarly modesty proves to be in line with Kher's own interpretation of the poem (80-85), which is informed by "close reading" techniques and reserves the last words for the teachings not of criticism but of the mother of Blake's "Little Black Boy."
book. It has recently (1992) been re-issued in paperback format at $47.95/$39.95.

In the reviewer's view, Blake was "blak, or blind, or he is a ty" (140). The reviewer's comments to Robinson, of course, the concept of "the imagination." As "the unitive principle working behind the visible frame of things" (141-42), and a generalization for that, this serves the desired purpose to show that "there is sufficient connection between the two poets to bolster up the justness of the view of Blake" (149). Reiterating closely to some of their works, this paper forcefully [] argues that Blake and Wordsworth are convinced monists, that they are preoccupied with relations or correspondences and, above all, that the imagination plays an important role in their perception of the harmony that permeates the universe" (153-54). See also #44 and 88, above.


—Readers of this pamphlet will learn that "William Blake was an opponent of war," that he "manifests interest in Wales and Scotland" in Jerusalem, that he "may have been the descendant of a Welsh family which migrated to Ireland," and that he wrote about the Stone of Destiny, or Coronation Stone, as a symbol of imperial domina-
tion." The author (who died in 1985) saw clearly that Blake "was deeply aware of the suppression of women" [ill. Lamont's paper was first published in the July 1976 issue of the Scottish Journal of Science (227-43; not listed in Bentley 1977)]. Neil Mathers, the editor of the present re-publication, rightly draws attention to Lamont's "writing style [that is] at once highly readable and eccentric." At the same time, he points out—correctly, I feel—that "some may find certain interpretations . . . somewhat bizarre" [ii].


—The present publication must have grown from the author's dissertation; see the annotated bibliography on Blake 23 (1989-90): 145 (108). For another bibliography on the theme of "Blake's Europe" see #179, below.

phallocentric traditions to revere but absent the actual mother, the thesis examines first how *The Prairie* (1837) by James Fenimore Cooper and *The Book of the Dead* (1789) by William Blake attempt to invoke and establish femininity in order to ensure the linear, procreative, symbolic imperatives of the Father. Both works reveal a sacrificial order in narrative whose moneymetaphor and metaphoric registers absent the mother. Both works also reveal a related systematic violence against women, their depiction of the critical disfigurement of violence. "Lisberger's study thus participates in, and further contributes to, the critical debate that, over the past three or four years and mostly driven by feminist approaches, has led to a thorough reevaluation of the heroines in Blake's *Thel* and *Vivintos*; see also #234, below (with references to some earlier studies that demonstrate the renewed interest in these poems).


—From this particularly short and remarkably abstract abstract one learns that irony "is the form of a dynamic relation that does not appear exclusively in the dimension of the text. The text participates in a network of ironic polarities that implicate psyches, families, genders, classes, institutions and disciplines. In 'Wheel within Wheel' the ironic spiral is elaborated between the poetry and letters of Wordsworth and Blake and their circles, the early journalism and later criticism of Paul de Man, several modern poems and the paradigms of postmodern physics and cultural theory." The examination of Blake's writings here contributes to "an alternative mapping of the complex cultural plane as 'rhetihity': a heterogeneous field of interrelations at once real and rhetorical. "Surprisingly— or should I say ironically— "Nelson Hilton's work on Blake is not mentioned by the author.


—This unpublished master's thesis became known to me only through a quotation in Ludwig's recent study of Blake's use of biblical typology (see #163, below).


—Blake was the first writer of modern times to grasp the fact that if you cannot define nationhood in terms that include the city, and for that matter to give it real primacy, then you cannot define it at all. This is not to say that the definition has to be uncrical. The poet who wrote 'London' obviously didn't think that" (88). In order to reach this conclusion, Lucas studies some of Blake's Poetical Sketches, the image of the city in the *Songs*, in *Milton* and *Jerusalem*. "In order to get the measure of Blake's raids, ..." (89). The author compares Blake's poetry with the writings of Thomas Paine and Erasmus Darwin (see 79-83, and #53 and 107, above, as well as #173, 220, and 319, below). For a list of references to other recent studies of the same subject as that here treated by Lucas see: Blake 25 (1991-92): 29 #172. 

163. Lussier, Mark (Stephen). "Illuminated Texts and the Theory of the I: Toward a New Understanding of the 'I'-bonds of 'single-vision' which limit experience and thought. Blake's illuminated texts promote 'I'-less discourse. (3) Contexts modulate 'I'-less discourse and unveil the phallic primary order as the field of systematic violence against women, whose metonymic and metaphoric registers participate in and further contribute to the symbolic imperatives of the masculine." (215) see the subsequent entry; for more on "Inscriptions by William Blake" see #78, above.


—Lussier's contribution to this special double issue of *Visible Language* commences with the question whether or not Blake's watercolor designs for Gray's ode 'seek to elevate Gray's poetry? If one reads the language of the designs, the answer is no' (205). With a little help from 'Lacanian psychoanalytic theory' (212), and by means of a commentary on each of the six watercolors (all reproduced) for Gray's 'Ode on the Death of a Favourite Cat,' Lussier shows himself to be none but my own self-interested academic discourse and unveils the phallic primary order as the field of systematic violence against women, whose metonymic and metaphoric registers participate in and further contribute to the symbolic imperatives of the masculine. (Where) this attack leads to the exploration of feminine sexuality, since women are barred from discourse in language itself, where language is the privileged domain of phallocentric relations, is left to the image of the masculine.

...I am unable to make out whether this is a critical note on or a translation into Portuguese of a few excerpts from the Visions of the Daughters of Albion.


For some closely related studies see #45, 77-78 and 165, above, as well as #248, below.


The previous checklist reported the 1989 publication of TOWARDS A LITERATURE OF KNOWLEDGE and commented on its Blake chapter (see Blake 25 [1991-92]: 25 [#141]). Because the title of the present article and that of the first chapter in Mcgann's book are the same, one is tempted to assume that the two texts are identical. In fact they relate to each other in much the same way that two pulls from the same relief-etched plate in two different copies of an illuminated book might (and quite likely do) suggest this sort of "variation" in Blake's works is part of Mcgann's subject here). For instance, part 1 of the journal essay (43-45) has been incorporated in the introduction to the book (26-41: 5-8), the latter has much additional material (see 26-41: 14-15, 16-21, 24, 25, and 36-37), and there are numerous differences in the precise phrasing of the two versions. Both texts do, of course, agree in such memorable statements as the following: "because Blake came to grips with the problem of truth as a practicing artist, rather than as an academic, or a philosopher, his philosophical significance is to be sought, and defined, in his graphic and poetical work, and not in his ideas as such". (56). It is nevertheless the chapter from Mcgann's book, and not the present journal publication, that is likely to be the one that will be used for quotation in the future.


Blake's and Erasmus Darwin's reactions toward Newton's scientific method and discoveries are discussed at some length (223-29), and a few of Blake's pictures are reproduced. Since 1989 the book has also been available in a paperback edition, priced at $14.95.


McQuill's dissertation "examines the significance of the variations between the original printed versions of The First Book of Urizen by William Blake." It is based on the author's "inspections of the different originals as well as recorded observations in the critical literature on the subject," and it offers her "interpretations of significant variants" that draw on "semiological approaches derived from studies of the visual arts which combine word and image." Therefore, "the tradition of the emblem book" and Blake's own Notebooks emblems as well as The Gates of Paradise are "invoked to help decipher Blake's combination of poem and picture." Next, the author turns to the "problem of textual discontinuity" in Urizen, here (following Mcgann, et al.) "explained with the help of Blake's biography. Here was rewriting of the Bible... with reference to... Alexander Geddes' new translation." The Book of Ahania and The Book of Los are also invoked in an interpretation of 'The Bible of Hell," and McQuil ends with a descriptive evaluation of typographic, photographic and facsimile reproductions of Blake's illuminated book. This concluding chapter is intended "to provide a guide for the edition of Urizen which will prove most useful, variously, to the student, scholar, and general reader of Blake.


In this study of Blake's writings of the 1790s the author draws on his far-ranging acquaintance with the publications of writers as diverse as: George Gordon, Lord Byron, Robert Southey, Robert Lowth and Alexander Geddes, Thomas Spence and Joseph Priestley, Richard Brothers and Edmund Burke, Erasmus Darwin and William Warburton, and many more. In what "amounts to an archaeology of reading" he frames the Marriage, the Urizen trilogy, and the Continental prophecies in the context of the political and revolutionary discourses prevalent during Blake's Lantham years. The author's central concern is to move away from an iconographic identification of historical events that may or may not be represented in a given work or one of its lines or images. Dissatisfied with the tendency of previous "historian Blake criticism" to underestimate "the radical significance of the formal dimension of the works," Mee has examined the rhetorics of the revolutionary debate. He has singled out a few discursive strategies, in order to situate Blake's own enthusiastic and radical rhetoric of the revolutionary debate, to show that "Blake's rhetorical practices operate across a consistent political topology" (2), and to "open up the texts." While convincingly arguing that Blake, like his radical contemporaries, was a "bricoleur" who "unapologetically recombines elements from across discourse boundaries," altering "the antecedent discourses...fundamentally...in the resultant structures" (3) of his works, Mee has chosen to organize the chapters of his own book in a more accessible and reader-friendly fashion. Following an explication of his subject, his approach and his research interests in an introduction on "Blake the Bricoleur" (1-19), Mee's first chapter employs the framework of the rhetorics of "Popular Enthusiasm and Radical Millenarianism" (20-74) to locate the place of the Marriage, the Urizen trilogy, and the Continental prophecies (214-26) . (For Mann's article see Blake 20 [1986-87]: 83 [#127]; for Eaves's see 15 [1981-82]: 85 [68]; Mee's account of Eaves's stance is, I think, rather polemical and not entirely true to the latter.) This concluding chapter presents a fine analysis of Blake's sociologically complicated relations with the book publishers of the 1790s in general, and the Johnson circle in particular (see especially 220-24), as well as of their consequences for Blake's publication strategies. Though I thought much of this most interesting, I was surprised to find that, here as elsewhere in the book, the author still treats Blake's illuminated printing primarily as "text" rather than as "picture gallery." Therefore, some of the conclusions concerning an understanding of the peculiar properties of Blake's medium—its "indeterminacy" (Mcgann), or its "radical variability" and "broad land" (Geddes)—and hence of its "message" appear, at the very least, open to critical questioning (see 15-18 and passim; this matter will also be discussed at some length in Joseph Viscomi's forthcoming book for which see the introduction, above). And yet these are very minor criticisms of a book that is packed with truly absorbing material, all enormously helpful in an attempt to understand more fully Blake's participation in the discourses current in Britain's "radical underworld" (McCallman) of the late eighteenth century. It is an entirely different question, and one that this writer would like to pursue further, whether or not Mee's optimistic hopes for his "historical approach which does not close down but opens up the texts it addresses" are indeed justified.


The author's central concern is with the relationship between Blake's poetic practice and the wider prophetic discourse that existed in the 1790s. Therefore, in the present article he is "attempting to place Blake's The Mar..."
riage of Heaven and Hell... in the context of the culture of enthusiasm via comparison with several English texts and put forward some general suggestions as to the nature of Blake's political rhetoric in the period" (51). To this end, Mee studies Blake's Marriage alongside some of the "enthusiast" writings of Richard Brothers, Thomas Warton, and others. In his essay—"Wright and William Bryan, Mee thus adds new facets to the reconstruction of the historical climate that provided the impulse for Blake's visionary satire; moreover, the historical investigation helps to throw into high relief the unique elements in Blake's stance in the debate between radical religious enthusiasts and rational enlightenment philosophers. See also the preceding entry (this article reappears as first chapter in Mee's book) and 107, above.


In a study that is closely connected to the subject of the author's book and to his article on the Marriage (see the two preceding entries), Mee draws attention "to the relationship between Blake's poetic practice and the wider prophetic discourse that existed in the 1790s" (73). For some general information on this new collection of essays, see 491, above.


--Meller draws on passages from the writings of William Blake throughout this article which traces and analyzes some literary reactions toward the Industrial Revolution; see, especially, 71-72 and 79.


--This study situates Romantic literature in a historical narrative that runs from the Fall of the Bastille to Waterloo, and places Romantic texts against contemporary events like the French Revolution, the Napoleonic Wars, and the rise of European imperialism in Africa and Asia... At the same time, this study considers the reception of epic narratives of universal history from Hegel to Marx. Combined with such historical contextualizing is an analysis of the "concept" and the "contradictions of modernity." Seeing the romantic period as an event that can be likened to "the postmodern break in which the narratives through which history is mediated to individuals are shattered by a traumatic shift in modes of cultural production," Meyer characterizes Jerusalem (as well as the long romantic poems and dramas of Goethe, Byron, and Wordsworth) as responding "to this crisis of representation by reinserting historical experience into an overarching narrative of downfall and redemption of the representative individual or collective subject, 'Man,' in his fall into alienation and self-division in social forms, and his rise toward utopian self-reconstruction as a figure of desire for restored human community." Wherein an endeavor to "locate the author's account of the fall and redemption of the Giant Albion, may not represent an entirely unfamiliar version, it is the circumference supplied by the author's attempt to historicize "Narratives of Development" in the "period from 1769 to 1832" that lends interest to his investigations.


--More than 10 years ago, in 1981, Melanie Bandys's book on Evil in the Poetry of Blake and Shelley was published, followed in 1985 by Terence Hoagwood's Traditions of Blake and Shelley, and in 1986 by Daniela Tandelos's study of Blake's critique of the concepts of a moral law and of eighteenth-century morality (see Blake 16 [1982-83]: 112 [#22], 20 [1986-87]: 82 [#109], 22 [1988-89]: 50 [#112]). Now, the "Problem of Evil in the Works of Blake and Shelley" is being readdressed in Miner's dissertation as the "most outstanding similarity" between the two poets. In order to demonstrate that both poets "ultimately advocate a nonrational understand- ing of man's relationship to the cosmos and argue that evil results from a faulty vision of this relationship," Miner starts out by exam- ining similar as well as "different formulations of the problem of evil" in Blake's and Shelley's 'jovinilia.' She then "explores their shared attack on orthodox religion in their early mature work..." Studying *The Book of Thel, the Marriage of Heaven and Hell*, and *Jerusalem*, along with Shelley's *Queen Mab, Alastor*, and *The Revolt of Islam*, the author finds that both poets "deconstruct accepted thought systems and offer their own cosmologies that support a revolutionary ideology." Next, "the political, historical, and ideological concerns of the "revolutionary poems" and "the problems inherent in a strictly political revolution" are treated. Miner reads Blake's *Vana, or the Four Zoas* and Shelley's *Hellas* as depicting a "revolutionary future" and "demonstrates that their respective definitive works, *Jerusalem* and *Prometheus Unbound* evidence a refine- ment of themes and... a marked similarity between their respective solutions to the problem of evil: forging a new relationship among man, divinity, and the cosmos." In her conclud- ing chapter Marlene Miner "glines at Blake's Illustrations of the Book of Job, which encompassed the *Jerusalem* fragment, *The Triumph of Life.*" From the abstract one cannot tell what precisely the relationship is between this and previous ex- aminations of "The Problem of Evil" in Blake's works. For the most recent contribution to the comparative study of Blake and Shelley, see 137, above.


--Minot argues that "to 'interpret' 'heares' as a caption holder to 'bride' is a misreading of 'London' as at least justifiable as interpreting it to mean either 'bier' or 'carriage.'" And he maintains that in favor of his "interpretation are the rich religious associations that the [candleholder] reading calls up, especially if one accepts the more specific meaning connected with Good Friday. Then the irony becomes even deeper. Certainly such knowledge and such connotations were not beyond Blake" (91).


--Blake an "unknown" poet? In the 1990s this may sound curious, if not downright false. And yet, addressing the readership of a German newspaper, Möhring's subtitle is aptly chosen. Blake's reputation in Germany generally remains what it was in Britain before the publication of Gichhrist's biography in 1853. The article therefore presents an intro- duction to the major themes in Blake's poetry, stressing their relevance for readers at the end of the twentieth century, and urging the need for a German translation of the complete writ- ings. Möhring himself has previously trans- lated a selection from the Songs (see #78, below); he is now engaged in preparing the first complete edition of Blake's writings for a German publisher. There can be little doubt that the translator's success with this project would have a major impact on the future reception of Blake in the German-speaking countries. Once such an edition has eventually been published, Blake can no longer be described as an "unbekannter Dichter," not even in Germany. A book called *"Blake, Dante, and Whatever Book is for Vengeance."* Philologische Quarterly 70 (1991): 317-37.

--Moskal argues that in the Dante water- colors "Blake attacks Dante's denial of posthu- mous forgiveness with a fine sense of irony: Blake's illustrations present Dante himself as a human being who has himself been forgiven posthumously by God, thus making Dante the perfect counter-example to his own theologi- cal claim" (318). Well aware of recent development in the interpretation of this series of illustrations, Moskal takes "as a cue Fuller and Baine's contrary emphasis [contrary to Roe or Klonsky's allegorical readings] on recognizing the Dantean context." She shows why and how in her view "Blake responds deliberately to Dante's presentation of a posthumous Inferno rather than assuming that he treats the Inferno as another mythical presentation of the human condition in general. In this essay, she proposes that in his illustrations "Blake made a systematic critique of Dante by taking seriously the questions about forgiveness... that Dante's poem raises" (319). Moskal thus combines some elements from the earlier "al-
she turns to a close reading of Blake's annotations to Boyd, of his conversations with Crabb Robinson, and to an interpretation of selected motifs in some of the Inferno watercolors. It does not seriously distract from the interest of this paper that Moskal may be attributing too much weight to Blake's use of "reversed (or mirror) writing" (330) in either Jerusalem (see Paley's pertinent note on this phenomenon, 128-29 in #9, above) or in what after all is no more than a dry-point inscription in a still unfinished proof engraving for "The Circle of the Lustful" (330). Similarly, it does not really affect her argument (and can therefore easily be dismissed) that "the contours of England's foremost sculptor of the period as Blake's "fellow engraver Flaxman" (331), or if she refers to the 1793 issue of The Gates of Paradise as "For the Sexes" (332). The author's earlier studies of the ideas of friendship and forgiveness in Blake's art and writings have been listed in Blake 23 (1989-90): 137-38 (#126-27), 25 (1991-92): 27 (#147). Taken together they set the tone for Moskal's conclusions in the present article: "Forgiveness in Blake is identified with the process of reading and rewriting and appropriating one's predecessors. Blake's representation of vengeance and forgiveness in the character of Dante reflects Blake's conviction that aesthetic considerations form the circumference of human experience" (333). 184. Mutis, Guido. "Visión sistemática de la poesía de William Blake." Estudios Filológicos 25 (1980): 11-22. 185. Mutis studies Blake's "systematic" poetry in the light of the "emerging scientific paradigm proposed by Gregory Bateson (1980), Laszlo (1972), Capra (1982), Jantosch (1980), Prigogine (1980) et al. This may be clearly seen in Blake's emphasis on processes over structures and in his postulation of open, dynamic and interconnected systems" (85). 186. Norman, Geraldine. "Blake Print Cleans Up at Sotheby's New York Sale." Independent 14 May 1991. 187. A brief record on the report prices fetched at Sotheby's (9-11 May 1991) by previously unrecorded impressions of "The Man Sweeping the Interpreter's Parlour" and "The Chaining of Orc." Known to me only from a clipping, hence no page reference available; see also #52 and 112, above. 188. O'Grady, Thomas B. "Little Chandler's Song of Experience." James Joyce Quarterly 28 (1991): 406-08. 189. In a passage from Joyce's short story "A Little Cloud," according to O'Grady, "Joyce himself seems to allude, with both substantive and thematic significance, to the Songs of Innocence and Songs of Experience" (400). This allusion, the author claims, supplies new clues for an interpretation of the story. 190. O'Keefe, Robert J. "Mythic Archeotypes in Ralph Waldo Emerson: A Blakean Reading." Dissertation Abstracts International 52 (1991-92): 2926A. Pennsylvania State U, 1991. 191. O'Keefe here suggests a new method of reading Emerson, not as a self-contradictory philosopher, but as a mythic poet. The methodological model for such a reading of Emerson's essays "as prose-poems" is supplied by "the rhetorical modes of William Blake," and by Blake scholarship. The result is that suddenly "they disclose consistent patterns of archetype and myth." A paradigm borrowed from Blake, the four archetypes of his myth, organizes the whole study: Creation, Fall, Redemption, and Apocalypse... Emerson's myth, like Blake's, envisions a unified, humanized cosmos, in which 'there is here, the Not-Me is Me.' 192. Okusima, Akinobu. Blake no shibai. Tokyo, Jap.: Yashio shuppan, 1988. This book is reported to present a detailed study (on 296 pages) of Blake's concept of the "unimaginable" and "the invisible".
different sense... In The Four Zoas we can see Blake moving towards a literary form which is often associated with re-memorizing the scattered and warring fragments of the fallen Albion (569). If I understand the author correctly, he would agree, however, that because Blake is still moving towards such a form in The Four Zoas, "the conversation in Visionary Form is Futurally Emanating" (651) as one encounters it here has a status which remains somehow different from that in "a completed work" (650) such as Jerusalem.


- Unquestionably it is part of the critical consensus that Urizen is "Blake's demonic or inverted reading of Genesis." With the assumption that the Fall is marked by the appearance of time and space, Otto here questions one of the postulates that are both central and common, despite the plurality of conceptual models (359-60), it is almost impossible to separate interpretations of the Genesis chapter in Blake's "Bible of Hell." According to the author's reading of plate 3, ll. 1-2, "Eternity is quite clearly able to incorporate error and, even more surprisingly, some kind of sequential and therefore temporal progression" (360). Moreover, "time and eternity are used in The Book of Urizen in such a way that they make problematic the very model that critics have used to describe them. In particular, the oppositional dualism between time and Eternity which is implicit in much critical discourse about this poem breaks down... for Urizen, even as he divides and as his withdrawal is effected in time, is still in Eternity... This simple inadequacy of the traditional dichotomy between time and Eternity to describe the multiplicity of time or the nature of Eternity in The Book of Urizen becomes a decisive objection when we investigate the nature of the Eternals" (361). Otto elaborates on this idea in sections on "Time and Eternity" (352-67), "A Double Withdrawal" (367-71), and "Time in the Fallen World" (371-75). Reading his poem in the light of Heidegger's "distinction between the ontic and the ontological" (376f15), he finds that the "sequential time which we first observed in our description of the fallen world has now [i.e., on plate 1], ll. 39-43 severed its links with ontological time and the times of others. Time and Eternity have been turned inside out, and sequential time no longer appears as the form of ontological time; it has become an alien, external force which determines our being. Sequential time has become ontic time" (374-75). Otto's article, then, may be seen as a "Preludium" to the theme of his Constructive Vision and Visionary Deconstruction: Los, Eternity, and the Productions of Time in the Later Poetry of William Blake (see Blake 25 [1991-92]: 27-28 [153]).


- Though it is difficult to decide "precisely where Blake is indebted to Burnet..." the ideas shared by both authors are a matter of common tradition," Paley convincingly argues that "the many similarities between their schemes of time and eternity as well as the visual correspondences discussed [and illustrated], strongly suggest that Blake was familiar with The Sacred History of the Earth" (77). The author is certainly right in stating that if Blake actually looked into a copy of the late seventeenth-century public prints, he would likely be interested to have the engraver as well as Blake the cosmogonist (75). Paley's comparison between the uncanny globe that can be seen hovering over the priest-like figure in the frontispiece of copies of The Song of Los and the picture in the Sacred Theory that shows the earth in Chaos as a disk filled by a "mass of jumbled particles" (76) is a particularly striking one.


— See #5 above.


— Rather than the results of his investigations, Parker's abstract describes in some detail the approach he has chosen. Though his author is looking at some of those commercial engravings that were designed and executed by Blake, this study, with the publication of Robert Essick's catalogue raisonné of Blake's so-called reproductive engravings (see #24, above), may turn into a model for future research. "William Blake's book illustrations to the texts of other non-canonical writers have been dismissed on the basis of arbitrary standards and values that have little if any relevance to Blake's aesthetic, or, to the literary and historical context in which they appear. Therefore, it is the purpose of this study to provide a detailed examination of Blake's designs to Mary Wollstonecraft's Original Stories From Real Life as Told by Herself and Her Life of William Cowper; to demonstrate the ways in which Blake's commercial book illustrations form an integral part of his creative achievement. My approach to Blake's designs include borrowing, and in some instances revising strategies previously reserved for discussions of Blake's illuminated books as 'composite art.' I include iconographic readings of these plates, as well as a stylistic analysis which takes into account the technique for producing a particular design, not as a stylistic limitation, or, as a stage in Blake's development as an artist, but rather, as a mode of production having ideological as well as aesthetic values." Therefore, Parker describes the "interactions and relationships between Blake's own works and his commercial illustrations, between Blake and the content of the text, the personal as well as the ideological relationship to the author, and... the demands of the publishing trade" (48). The possible meanings of a/the "Tyger" for a contemporary audience are studied by Pedley and, in addition, Blake's version of the beast is reproduced on the front cover of this issue of the journal.


— The craft of printing occasionally supplied symbols to Blake's writings (229), and the technical processes involved in Blake's copperplate printing, just as those used in the creation of his engravings and etchings, are themselves invested with iconographic meaning. To a certain extent then, his media function as an integral part of Blake's message in illuminated printing. That much has entered the critical consensus of Blake scholarship during the past decade, particularly through the efforts of Robert Essick, Morris Eaves, and Joseph Viscomi (see Phillips's note 4). The subject that is being examined by Phillips in the present study is therefore not limited to its mere iconographic interest. The author, having made Blake's manuscripts and early poetry his special field of investigation, and having previously examined the evolution of the Songs From Manuscript Draft to Illuminated Plate (see Blake 14 [1980-81]: 89), here takes this work one step further. After briefly commenting on the 1793 prospectus, he says to his readers with an "account of Blake's invention of 'Illuminated Printing' together with a
description of the genesis of the Songs as originally produced using his process. By discriminating these first issues it is possible to see how the Songs evolved from the original issue of Songs of Innocence and of Experience in 1789. Blake's process and what it signified for him is then discussed in relation to the conventions of illuminated book production and with regard to his aesthetic and his epistemology (206). At the heart of the essay one finds an attempt to group the extant copies of Innocence (and of a few copies now bound as part of one of the combined Songs) in a sequence of four separate printings or issues of the plates (see 211-14—and note that at least the first and second printing "may be contemporary" [212], i.e., may have been executed at the same time in what is simply a different shade of the same printing ink). Similarly, the "first printing of Songs of Experience [is] here established," and Phillips shows that it was "for a separate issue" (214). He also offers what to my knowledge is an entirely new explanation of Blake's color-printing process, suggesting that each of the plates was passed through the press twice, first being printed in monochrome and only then being color-printed (see 214, 216, and n27). How it can be demonstrated that this actually was the case and why Blake would have voluntarily have produced for himself the considerable problems in registration that would be a consequence of such a working method, as well as the duplication of the labor involved in the printing of each plate, remain to be explained. Blake's technical innovations can generally be described as simplifications of earlier procedures, and Phillips himself stresses that Blake appears to have avoided "complicated and awkward" (209) techniques. Therefore, one is eager to see how much of Phillips's hypotheses will hold up in the light of the reconstruction of Blake's production techniques. Without the Kornhaus and Blake and the Idea of the Book (see the introduction, above). Following the reconstruction of what is described as the "second printing of Songs of Experience" (218), Phillips turns to an examination of the relationship of illuminated printing "to the conventions of book production as Blake knew them [see 219-22] to the theory of sculpture that may have influenced its inception [see 222-23] and to its relationship to his philosophy of mind [see 226-28]." The concluding section of the essay is devoted to "Blake's adaption of the pastoral genre" (219; see 228-29). An important feature of the present publication, both in harnessing the author's sequencing of the various printings and in their own right, are the eight color plates from pages in copies A, C-D and I of Innocence, and in copies G and H of Experience.


—This master's thesis supplies an art historical supplement to the dissertation by Powers that is listed as #202, below.


—This brief note was occasioned by the Tate Gallery's Blake "display" of summer 1991 (which was accompanied by no more than a handful), and it is illustrated with three glorious reproductions. Among the works from the exhibition that Pietsch presents are a number of Rossetti's. If the exhibition is the subject of the author's thesis, then there is nothing new. See also #26, above.


—Blake's reactions toward Milton and other "precursors" have been studied in great detail whereas the question of his own impact on younger poets has not been confronted in the same measure by modern Blake criticism. And while Dorfman, in 1969, presented a detailed analysis of Blake's "reputation as a poet from Gilchrist to Yeats" (see Bentley 1977, #1509), Powers understands his dissertation as "a work of literary history and literary mythology." He therefore "explores how William Blake has been mythologized by his poetic heirs: beginning with his discoverer D. G. Rossetti.... Taking his cue from Blake's term 'emanation,' Rossetti defined what I have termed the emanationist theory of poetry. ... Thus for Rossetti, the literal artifact, or printed poem, was not an end in itself, a completed object to be studied, but a means to... mental union, a kind of ongoing dialogue between reader and writer. Subsequent chapters explore the evolution of Rossetti's emanationist reading of Blake by later poets such as James Thomson i.e., 'B. V.,' the author of 'The City of Dreadful Night,' not of The Seasonal, Walt Whitman, William Butler Yeats, Ezra Pound, T. S. Eliot and Allen Ginsberg. Each chapter explores a different relationship with Blake. Powers finds that "despite these differences... each of these poets ultimately repeated the gesture initiated by Rossetti: the assumption of 'Blake'—not the historical figure, but the mythological one within which the "f-word" of the word as embodying the prophetic, live, or oral spirit of poetry." See also #200, above, and #218, below.


—The present book presents "an attempt to grapple with the unconscious of romanticism." And Blake has been allotted an important place where it comes to solving this "complex task which involves both the perception of romanticism as a historical phenomenon and a continuous awareness of the survival of romanticism as a mode of apprehension which still conditions much of our culture and much of our critical working." (ix).

During the late 1970s and the first half of the 1980s, Punter was among the first critics to engage with the "Problems of Gender" as encountered in Blake's writings (see Blake 13 [1979-80]: 96; 15 [1981-82]: 87 [n29]; 16 [1982-83]: 115 [n103]; 17 [1983-84]: 67 [n115]; 18 [1984-85]: 104 [n23]; 20 [1986-87]: 84 [n157-58]). As is the case for part 3 of the present book, Punter now discusses "Romanticism and the Self" in "An Engagement with Blake." There are sections dealing with "Problems of Gender" (66-75), "Slame and Trauma" (73-78), "Repetitions and Change: Daughters of Albion" (78-83), "The Instituting of Blake" (83-86); Punter then addresses "Some Dialectics" (86-90), "The Wise Man and the Incorporation of the Feminine" (90-95), "Hannah More" (95-97), and others. Blake and Mysticism (101-04), "Keswick and the Vortex, Interpretation and Fantasy" (104-08), "Some Contexts: Blackwood, Lindsay, Swinburne, Beckett" (108-14), and finally "Mysticism and Psychosis: The Dark Dialogue" (114-17). Though these chapters do in part arise from the author's 1982 monograph on Blake and dialectics and from some of his earlier articles on the poet's works and their canonization, Punter's reworkings have resulted in considerable shifts of focus and new emphases. He now feels convinced that "Blake's writings... have a particular relevance for our purposes, because of the central hiatuses which occur around the terminology and syntax of the 'Female Will'" (68). Besides a reading of some passages from the Visions, Punter concentrates on "Then she bore Pale desire" and on sections from The_Fox and The Vortex. He uses Powers and Gosc's recent studies of Blake's poem "about empire,... mercantilism... property, possession, ownership" (78), and he comments on Blake as an "auteur who resists de-authorisation," whose name is "transmitted largely without 'difference,' in either the heraldic... or the Derridean sense" (68), and who does not call upon the critic "genuinely to deconstruct, rather to discover the principle and procedures of auto-deconstruction in the texts themselves" (84). The critical terminology employed by Punter in the writing of this book (a mixture that has been drawn together from a considerable number of disciplines and methodologies) is not always accessible and certainly not "too explicit." However, Punter cannot be blamed for promising to his readers anything like "straight lines" through his reflections on literary narcissism and his own struggle with "the inevitable problem of how to speak about 'that which is not known.'" (ix).


—Kathleen Raine's numerous contributions to the interpretation of Blake's mythology and its dependence on an essentially Platonic "tradition," the "hidden traces of the Perennial Philosophy" (3), no longer figure in the current critical debates surrounding the productions of the poet and artist in quite the same way they did during the 1960s and 1970s. The author's life-long fascination with Blake has, however, never ceased, and even over the past decade it resulted in a series of articles that are here made available as a (the ultimate?) collection of her "last studies." From the partly autobiographical introduction one learns that in "the academic world researchers talk of their 'subject,' and often in both senses of the word—subject not only as a field of study, but also as if the poet were himself 'subject' to their theories, often indeed 'subjected' to the Procrustean mutilation of some transient fashion." True; yet how indeed it could possibly be otherwise I do not know. But then I
suppose I would have to class myself as just
another one of these researchers, not as a poet.
Kathleen Raine, however, has distinguished
herself as a poet in the very "tradition" that she
classifies in this volume, not as a poet. Raine has
written some for specific occasion; most are
revised, to minimize repetition, and some are
tenatively re-written (6-7). Most of them have also
been recorded in previous checklists; see
Blake 20 (1986-7): 84 (#159-60); 21 (1987-88): 59
(94); 22 (1988-89): 49 (#108); 23 (1989-90): 139

205. *Raine, Kathleen. "The Sleep of Al-

Especially this is the third published
version of the same material that was first read
at the Celtic conference which was held at the
University of Toronto in 1985, and then given
again at the second Merlin conference in 1987;
see Blake 21 (1987-88): 59 (#94); 25 (1991-92):
28 (#164); a fourth printing is part of the book
that is recorded in the preceding entry.

206. Rajan, TitoTama. "En-Gendering the
System: The Book of Bel and Visions of the
Daughters of Albion." The Mind in Creation:
Essays on English Romantic Literature in
Honour of Ross G. Woodman. Ed. J. Douglas
Kresien. Kingston, ON: McGill-Queen's UP,

Rajan enlarges on some of the themes of
her recent book in this contribution to the
Woodman festchrift and contributes to the
lively discussion of gender issues that has, in
the course of a few years, completely revised
the image of some of the two illuminated
books that are mentioned in Rajan's title. See
also #122 and 203, above, as well as #223 and
234, below.

207. Rajan, TitoTama. The Supplement of
Reading: Figures of Understanding in
Romantic Theory and Practice. Rhca, NY:
Cornell UP, 1990. $42.50 boards, $14.95 paper.

The principal thesis of this book, ad-
dressing methodological problems in the her-
metanautic tradition and in deconstruction, are
known from an identically titled article in New
Literary History 17 (1986): 573-94. Section B of
the book's part II is devoted to a discussion of
"Canon and Heresy: Blake's Intertextuality"
(197-274). In its three chapters Rajan concen-
trates on a discussion of Blake's "Songs"
(221-34), "The Book of Bel and Visions" (243-52),
"Europe" (254-62) and "Urizen" (262-70). The
Marriage (215-20), "The Four Zoas, Millon"
(205-10), and Jerusalem (270-74) are also
mentioned in some shorter sections.

208. Reed, Walter L. "Dimensions of
Dialogue in the Book of Job: A Topology
According to Bakhtin." Texas Studies in

The essay includes some fairly substantial
commentary on Blake's "London" (see
188-93 and fig. 2), as well as a chart with
"Blake's Answers to Job" (fig. 1).

209. *Rees, J. M. "Origin and Apocalyptic:
Prophetic Form in Blake's "Jerusalem." Diss. U

210. Richey, William. "The Covenant of
Priam": Blake's Re-Visions of the Homeric
Epic. Dissertation Abstracts International
51 (1990-91): 3086A. U of California at Los
Angeles, 1990.

Examining "how Blake's changing atti-
tudes toward Homer and the classical tradi-
tion affected his poetic and philosophical
development," the author finds reason to take
issue with "most" earlier critics who merely
"downplayed the importance of" the shift
leading from Blake's involvement in British
neoclassical thought to his later condemnation
of "The Greek and Roman Classics" as "the
Antichrist." Richey is "convinced that Blake's
seemingly contradictory statements reflect a
dramatic change in Blake's thought which, to
a large degree, determined the character of his
later poetry." Following a study of the neoclas-
sical motifs in The Book of the Bible and the "Bible
of Hell," the dissertation concentrates in detail the
effect that the friendship with Hayley had on
Blake's use of elements from the classical
tradition. "Blake began incorporating al-
usions to key episodes from the Bible and
Odyssey into Visions of the Daughters of Albion" (6-7).

211. Rotenberg, Bettina. "Blake's Con-
tribution to the Enlightenment subject rest
on unfounded metaphysical appeals that reproduce all the
features and rationalizations of social tyr-
y. As a result, the poet articulates a his-
torical disjunction between liberalism and radicalism, unraveling the causes of liberalism's apparently inevitable reproduc-
tion of and complicity in the conditions of oppression it attacks" (205). The same case,
in much more general terms, has been
made before, for example in Woodring's
Nevertheless, I think it is important that—and
like Esick in a recent article (see #107, above)—Rothenberg insists not so much on
the poet's wearing the Red Cap of Liberty in
the streets of London, but (and a few years ago
this might still have seemed heretical) on his
"insight that the Enlightenment narratives of
liberty and the self are dangerous because they
provide precisely the conditions and legiti-
mations for oppression on which tyranny
historically has relied" (225). Because here as
in two of her earlier publications Rothenberg
concentrates on Jerusalem, her forthcoming
book (see the introduction, above) is likely to
center on an analysis of discursive structures
in the same work.

When writing and etching the plates of the Songs, Blake followed "established models and in so doing radically changed their traditional intent and effect and in several ways transcended them" (15). These conclusions—and the author seems to be aware of this—will not sound altogether unfamiliar to the seasoned Blake scholar. Also, one may really have no need to be informed that "Blake's radical politics, mysticism, and revolutionary artistry, his life and art are very much rooted in the era in which he lived." However, Smith's article is nonetheless quite useful in various ways. It offers a brief introduction to an "all but forgotten literary genre" (1), its major exponents such as Bunyan, Watts, Wright, Foxton, Dodridge, Cotton, Marchant, Wesley, Smart, Barbauld and their works (2-5), and to the "the aim of the genre" (5) as a whole. Smith then describes the general similarities in the format, the length of the verses, their simple language, their preferred meters, and the shared subject matter that characterize moralizing eighteenth-century children's verse and the Songs (7-12). Finally, this is followed by a discussion of the divergence of Blake's lyrics from the practice of earlier religious verse especially in the references to Christianity (12-15).


—See also #136, above.


—There may be "little or no direct allusion to Blake in Billy Budd" (13), yet at the same time the Blakean quality of Melville's novel "is evident in its treatment of themes such as innocence vs. experience, institutions vs. individualism, the moral and spontaneous vs. the artificial and repressive." Stanton certainly has sufficient documentary evidence to offer to make his case a very plausible one. It is known that by "at least 1870" (12) Melville owned a copy of Gilchrist's Life, and that while he was at work on his final revisions of Billy Budd in 1888 he read about Blake's poetry in a scarce book by "B. V." (1834-82). Melville's friend James Billson had sent him one of only 160 copies of the British poet James Thomson's Shelter, a Poem, to Which Is Added an Essay on the Poems of William Blake that had posthumously printed for private circulation. Stanton, of course, is primarily interested in demonstrating how Melville's acquaintance with part of Blake's writings and with Thomson's essay helped to shape some of the episodes and the literary characters for Billy Budd (14-15); the student of Blake, however, is likely to be particularly struck by the quotations here offered from Thomson's "Essay." This text, by the way, stated as no more than a review of Gilchrist's Life, but it is full of promises that have been fulfilled (if they have or can be fulfilled at all) by Blake studies only a hundred years after its initial publication. It is most easily accessible today in a 1967 edition of Thomson's Selected Prose (see Bentley 1977, 82837).


—Stating out from the observation that both Blake and Paine "were part of an artisan milieu which bred independence, self-reliance, reformism, and creative activity," the author attributes to these shared "backgrounds and outlooks...the basis for an iconoclastic affinity" (62). However, Stevenson is well aware of the problematic question of "what led Blake paradoxically to praise Paine's deism while condemning deism in general." While he finds a provisional answer in "an emotive commonality" between the two men, and in the "political sympathies" and "imagery" shared by Blake and Paine, he may have ad- mired in Paine (65), Stevenson's "Reflections" lead to a result that is in keeping with other recent reexaminations of Blake's relationships with members of the Johnson circle: "Blake understood, as Paine did not, that the liberal, industrial state had the same potential to dehumanize as did the old regime which it was supplanting. Had Paine read any of Blake's visionary poetry, the world's most notorious deist might have realized some of the dangers of his 'contrary' free philosophy overlooked" (69-70). For Stevenson's subject see also #53, 66, 107, 140, 162, 175, and 212, above, as well as #316 and 319, below.


—This book participates in the debate concerning gender-related issues in the poetry of William Blake and Lawrence, two "male" poets to "dominate" much recent Blake criticism (also #106, 122, 234, etc.). In a sequence of parallel and neatly symmetrical moves, Storch examines "Patterns of Maternal Loss" in early Blake (25-44) and early Lawrence (45-64), the "Images of Women" in Blake (65-96) and Lawrence (97-130), the "temporary" "Triumph of Masculinity in Blake's Milton" (131-50) and in Lawrence's The Plumed Serpent (157-78), before she arrives at her conclusion. The latter stresses the "Pastoral Reconciliation in Blake's Illustrations to Virgil and John Milton in Lawrence's Lady Chatterley's Lover" (179-90; for a contrary view of the pastoral see #58, above). On the book's final page of text, one is told that the "images of women and men depicted in Blake and Lawrence make a powerful impression upon their readers because each was able to get very close to the elemental sources of love and hate" (190). This echoes a sentence from the "Preface," stating that these two artists "stir powerful reactions in many people because they are in close touch with the sources of love and hate in all of us" (xi), and the author's conclusions thus arrive at the desired quod erat demonstrandum. On the way, readers will have learned about Blake's general affinity with Lawrence, about images of mothers, daughters (including all those little girls in Blake), emanations, the Shadowy Female and their male counter images in a series of interpretations in which, between Milton and Lawrence, "Bala was a manuscript (and its illustrations), Jerusalem, and the Virgil and Job illustrations figure most prominently. Methodologically, Storch relies on "object-relations psychoanalysis, specifically, the ideas of Melanie Klein," with the conviction that these views, because Klein "explores the foundations of human nature...can be especially revealing when used to investigate works of art" (xi). Though Storch's analyses of the functioning of, say, Blake's images of the authoritarian father figures in Blake's poetry are suggestive and often convincingly, the understanding of the psychological relationships between the male and female protagonists in Blake's writings are not the author's central concern. Rather, Storch aims at a psychoanalytical knowledge of the deeper and hidden layer of the "unconscious material" which Blake himself by his literary critic thus assumes the role of the analyst and engages in what appears to me to be some sort of necromantic therapy, and the entire story is informed by the author's creed that— to an unusual extent—Blake has an urgent emotional involvement with his themes and dramatic enactments: his perceptions about human nature are ultimately perceptions about himself" (xii). Many, if not all, of the critical approaches that are currently in use in Blake scholarship would allow one to accept this statement as a truism. However, some would probably argue that these are perceptions "about himself" and "about human nature" as experienced by Blake in his social surroundings, and that they were shaped by Blake's conscious involvement in the rhetorics of a complex field of aesthetic, linguistic, political, and institutional discourses. Storch would possibly agree, yet in her book has preferred what appears to me as a rather nar rative-choir approach: she speaks of an individual and on the "unconscious." Still, I would like to stress that her readings of the poetry and, in particular, of its "treatment of women" and of the "accompanying images of
masculinity and themes of male bonding, of the “response to women and to male identity” (xi), of the “split images of menacing women; defensive fantasies of enclosing wombs; phallic female forms; and the primary beings who give birth to women, their emonations; only to reabsorb them in the perfected state of redemption” (xii) in Blake’s writings have little to do with the crude identifica-
tion of the life and the work in King’s new biography of Blake, though (147, above). This is the idea biographical contact for this discovery in Blake which had concrete and manifest reality outsiders as well as inside the realm of the merely “unconscious” has recently been demonstrated (see #108, above). See also #251 and 397, below.


—This article is said to study “War and Vortex: Power in The Four Zoas.

223. Swearingen, James E. “The Enigma of Oothoon.” The Blakean Frankenstein: His social commitment and revolutionary inclinations during the 1790s, and some elementary account of Blake’s myth, Swearingen advises the reader to take Blake’s “symbols as indeterminate,” so that the act of reading “approaches the world in the mode of questioning.” He then suggests that instead of “using the concepts of time and history to interpret Europe,” we will let the poem interrogate those concepts.” The announcement is put into practice by a summary of events in the “Preludium” (112-15), the “Prophecy” (115-17), and the “Fairy’s” additional plate (117-21). Swearingen pinpoints those passages where it can be shown that in Europe “the image of linear time becomes problematic as the time of natural cycles appears to subordinate and deploy linearity within the pattern of repetition” (111). There is some overlap here with, say, Otto’s study “The Image of Time” (see, e.g., #192, above), however, where the latter concentrates on the ontic and the ontological “versions” of sequential time, Swearingen is concerned with linear and cyclical time in history and distinguishes these by gendering time: of the images of linear time as the “masculine,” of the cycle of natural recurrences in time as the “feminine” (120) with the “Fairy” as “essentially gender-neutral” (118). In Swearingen’s reading of Europe, this strategy allows for some surprising revisions. One example must be sufficient here: “Both Enitharmon and ‘Man’ must be more than natural entities contained in her dream. Instead of being embedded, like Or, in time and looking ahead for some redemptive event, she has time, and that makes her historical. However restricted in other respects, her experience restores history to nature” (116). See also #156, above.


—The third of Swearingen’s publications of the 1991-92 period is concerned with Jerusalem and devoted to “an inquiry into the political implications of three levels of vision: the efforts of Urizen to preserve things from time and change [127-29], the labor of Los to build three-fold Golgonooza [130-34], and the discourse of the Eternals as a perpetual beginning that redeems everyday life 1134-42” (127). Asking whether or not there is, or can be, a politics of the “thrice” (127), he surmises that “the potentiality of Jerusalem” is (127). Swearingen first points out that “in situating eternity within time, Blake displaces the dialectic of worldly appetites in a kingdom of Satan and hope for otherworldly salvation in a kingdom of Christ” (127; see also #192, above). His conclusions with regard to Blake’s political vision in Jerusalem are these: “As a political virtue, love overcomes the exclusivity of humanism... no tie to a particular order of things weakens the bond of the Eternals to the polity. The perpetualfiguring motion of that public life seeks to preserve no aim as it fulfills no scheme and is authorized by no principle. The polity of Jerusalem is ‘figural’ in that Blake declines to smash one idol by insti-
tuting another, but instead draws the reader into the dynamics of perpetual figuring and refuging of social life” (142-43). See also #235, below.


—This publication presents “a study of the language of three of England’s greatest religious poets, seen from the perspective of both theological and linguistic concerns” in what is a considerably revised version of the author’s 1983 dissertation (see Blake 181984-85: 105 [#107]) The chapters on the Pearl poet, Herbert, and Blake are framed by an “Introduction” (1-26), the “Conclusion: Toward the End of the Image” (177-200), and an “Epilogue” (201-02) which serve to carry the author’s argument “beyond poetry and into... other matters,” that is into theology as applied to the “larger concerns of our culture” (ix). Thorpe’s aim is to demonstrate that each of the three poets discussed “gounds his own poetic concerns in an understanding of figures or parables drawn from the New Testament parables: the language of Jesus,” and he wants to use these writers as a means of exploring the relationship between language and the world, between body and spirit, and the nature of what we call labor” (201).

Razing Jerusalem: Blake’s Word as World (123-175). It asks for the function and functioning of the word (and the “Word”) as metaphor, as symbol, and—finally— as the “world” in Blake’s epic. The answers are made somewhat easier by Thorpe’s identification of the author with Los (see, e.g., 126 or 157). In the author’s Christian perspective “Blake’s mental warfare works with and within the world of images, revealing that what we see ‘around us’ is not simply out there but also in here. It is neither out nor in for Blake: it is simply here and now” (127). Such a statement may, in the light of much recent research, seem an oversimplification which by means of an equation evades more than one important critical crux inherent in Jerusalem. Moreover, and depending on one’s understanding of the term “poetic,” one may feel tempted to yield to some heretical distrust when being told that “To build the Universe for Blake is nothing but a poetic act, as Jerusalem sets out to...
demonstrate" (131). Fortunately though, Thorpe's idea concerning the word as world in Blake is not entirely blind to "what we see around us." For example, his interpretation of Jerusalem does include references to such (outer-) worldly phenomena as money and economy, or alienated and unalienated labor, which he treats as part of Blake's theme in the epic's "moral" systems. About Jerusalem and, primarily as the work of a religious poet may all too easily have led to some crude distortions; this, I feel, is not the case in Thorpe's cautiously argued book. Occasionally, I found some of the religious and/or theological overtones in New Earth rather distracting; on the whole, however, the author's definition of the religious poet guarantees that even the heathen may at least argue with Thorpe's brand of liberal theology and the perspective it supplies for a reading of Blake's words and worlds. Religious poets here are not identified as such, but seek "to express the inexpressible," but as the poets who "reveal that whatever we know of the 'ineffable' is known precisely in our own labor, which is inevitably rooted in a concrete here and now" (5). Would Blake have enlisted?


The author examines the relation between word and image in Blake, and "the power of words to control passionate utterance" (125). Tolley draws his examples from Blake's illustrations of the Bible, of Shakespeare, Milton, and Young, and he refers to Fuseli's "Nightmare" composition and Darwin's "Botanic Garden in a comparison (139-41). His understanding of Blake's "literalist" in the use of his sources often appears to be related to recent trends in the reinterpretation of the Dante watercolors (see Blake 25 [1990-91]: 131-75; 25 [1990-91]: 14-49). Tolley's methodology for interpreting Blake's images is here described, and the cautious yet explicit retreat from the position of the late Albert Roe (who suggested "that Blake was always and only illustrating himself" (134)), also supply what I believe to be a very promising approach for John E. Grant's and Tolley's commentary on the Night Thoughts designs that is still forthcoming. For some general information on this new collection of essays, see #91, above.


—See also #150, above, for another essay on Blake that was published in the same collection.


—Because "Blake's poetry and myth lack a centre or minimal element that can serve as the starting-point for linear analysis," the author thought it necessary to "use notions developed by chaos theory, particularly self-similarity and fractals, to explain the dynamic nature and structure of Eternity and Blake's poetry." Doing so, what did he find? "In his visionary poetry... Blake sets the parameters for a mythic field of infinite potential that is realized in the act of reading. If the reader enters this field," she or he is said to "recreate Eternity out of a reductive, passive, and linear Generation." It is the "eternal's conversations in 'Visionary forms dramatic' that constitute the dynamic interaction between Eternity and Generation, and Eternity is the continuous act of identifying the human forms in which the Fall reduces to physical objects. This identification is realized in Blake's heroines, in his Dante illustrators, in his text, and man's interactions with the world." 231. Welch, Dennis M. "Blake's Tyger and Cosmic Vision." CEACr 11 3(1990-91): 29-39.

—For other recent studies of Blake's most popular poem see #145 and 197, above.


—This unpublished typescript of a Swiss master's thesis presents an account of the tradition that Blake was working in when creating his Dante illustrations; briefly comments on Fuseli's and Flaxman's Dante drawings, examines Blake's verbal commentaries on Dante (and his translator Boyd), and then (72-128) interprets five of the watercolors in great detail ("Dante Running from the Three Beasts," "The Mission of Virgil," "Agnolo Brunelleschi Half Transformed by the Serpent," "Dante at the Moment of Entering the Fire," and "Dante Adoring Christ," i.e., Bultin 1981, 81.215, 3, 52, 85, and 90). Here special attention is being paid to the varying degree of textual correspondence that marks Blake's visual "translation" of Dante. Widauer summarizes the results of her exemplary analyses by addressing Blake's approach to pictorial space, gestures and physiognomical expression, outline, form and combination (158-44).


—Though primarily interested in Lawrence's work, the author also treats the "artistic kinship of Lawrence and Blake" (245). For (much) more on Lawrence and Blake see #222, above, and #234. Wiiker, Brian. Blake's Thel and Oaobsoun. English Literary Studies Monograph Series 48. Victoria, BC: English Literary Studies (Department of English, U of Victoria), 1990. 85 paper.

—Though this is not evident from its title, this slim volume is as much an edition as it is a critical study, and it offers very good value for money indeed. Readers are here supplied with black-and-white reproductions of The Book of Thel, copy G, and of Visions of the Daughters of Albion, copy P, both from the Fitzwilliam Museum. They are also given the text of these poems interleaved with the plates (8-45). The remaining pages are devoted to a critical examination of the two books and the monograph proper. Following an introduction in which he confronts his readers with some key "Issues" concerning the two texts and (to a limited extent) the illuminations that accompany them (47-51), Wilkie discusses "Repetitions and Modes" (52-57), asks for "Correspondences" (58-62), examines the heroines' "Role and Identity" (63-65), and observes "Metamorphoses" (66-72); he then treats the theme of "Sexuality" (73-84) and of "Mother, Child, Wife" (85-88) in both poems, studies their "Symbiosis" (89-96), and concludes with a set of "Interferences" (97-104) from the preceding chapters. The study of Blake's heroines has recently gained new momentum, and Wilkie's book participates in this reevaluation of The Book of Thel and Visions of the Daughters of Albion. As yet, no new monographs have appeared that attribute a feminist or an anti-feminist stance to these texts, and to address differences in present-day gender politics rather than earlier readings. Wilkie's explanation clearly shows how limited the interpretative value of the "threefold model of progress from Innocence through Experience to a higher Innocence" or "the assumption that a fall from innocence to experience is always a fortunate one" (97) really is, and he uses the "principle of simultaneity" to reinvest the two heroines with "a complexity of psychological dynamics that makes them more fully human" (98). He also forcefully argues that "to see Blake's variations over a given theme as sequential corrections of himself" can sometimes result in what he calls "reading the variations as such" (99). This much granted, such an insight surely cannot be treated as a general rule, applicable to Blake's "total work." In the poet's manuscript drafts and in the artist's prints and drawings one does encounter "variations" that clearly are such "sequential corrections" of earlier and experimental solutions to a given artistic problem. Wilkie's idea of "Blake's view of his total work... as a vast, ongoing, organic dialogue of Blake with himself, in which no piece of his spiritual history was ever simply discarded" (99), i.e., his own dynamic version of Frye's "more static model of "cycles," therefore tends to be slightly simplistic and one-sided, too. It does not allow enough room for the history of both writing and reading, or for the questions posed by the response of contemporary readers of Blake (if there really were any). Much better then to end this note with the author's appeal in the last paragraph: "the greatest challenge in reading Thel and Visions... is to do justice to Blake's open-mindedness... without sentimentalizing him, without foolishly attempting to dilute the passion (including the anger) of his prophetic
vocation" (51). For other studies of Blake's Oothoon and Thel see #122, 159, 203, 205-07 and 223, above, as well as the recent articles by Goslee and by Linkin that have been listed in *Blake* 25 (1991-92): 21, 24 (#100, 132).


"The present state of Blake criticism can be said to resemble, as it has for several decades past, a state of war." Williams finds that "this war is between ... those who would indicate [Blake's] participation in a largely intellectual prophetic or philosophic tradition and those who would identify his poetry's determination by its material and social conditions. The thesis of ideology and utopia ... provides the framework for an attempt to articulate this battle between Blake's interpreters." Therefore, the author "considers several contemporary parallels for Blake's ideas of both a theory of ideology and a theory of utopia: Mary Wollstonecraft, Edmund Burke, Thomas Pain and Herbert Grawe. In a chronological survey of the entire corpus of his writings ... the evolution of Blake's utopianism and its relation to a variously universalized or particularized concept of ideology is considered at length." Williams thus examines "Blake's desire for an extra-ideological "nowhere" and "his despair in the face of an inscapable ideology ... with an eye towards providing models of interpretation which are not merely negative, but which also acknowledge the positive, properly utopian energy at work in the literary text." This dissertation, then, touches on some of the same issues that have recently been discussed in the work of James Swearingen (see #223-25, above).


"The Bible is unquestionably the one text Blake knew and studied most deeply. In this dissertation, I examine Blake's unorthodox and inventive methods of incorporating Biblical allusions and tropes into his late prophetic poems, *The Four Zoas*, Milton, and *Jerusalem*." In an attempt to continue the work begun by Leslie Tannenbaum, the author first "presents a historical overview of the hermeneutic tradition to which Blake was likely exposed," and finds that "Blake develops what I call a 'contrary hermeneutic,' ... that ... avoids allegory's abstractions, subverts the hermeneutic closure and historical determination of typology, and rejects rabbinic legalism." In *Vida, or The Four Zoas* Yogev sees a "typical" allusion in the "clear awakening" of Milton an "activist view of the individual's task of reforming the world," and as its "key metaphor ... Jacob's struggle with the angel." He then addresses, in his concluding chapter, "the Minute Particulars of *Jerusalem*," which "reveal" to him "how Scripture conditions Blake's artistic and ethical vision on the most literal level." For a related study of Blake's use of biblical typology turn to #163, and for another dissertation, touching on some of the same questions, to #134; see also Thorne's book (#226), above.


### Part II

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

#### General Studies


This introduction to the history and technique of British watercolors offers brief sections on "Samuel Palmer" (58-59), "John Varley" (60), "Thomas Stothard" (67-68), and "William Blake" (68-70). They are not what I would want to term "required reading".


"Just as anyone who is interested at all in the historical contexts of Blake's work will want to know about London's "radical underworld" (McCalman), one will also attempt to learn more about late eighteenth- and early nineteenth-century print culture. Here is a chance to do so, and to begin the task of revealing the wealth of Blake's times. All the exhibits are illustrated in black and white, and there are 18 color plates. See the subsequent entries for closely related studies.


"Based on the author's Ph.D. thesis (Courtauld Institute of Art, U. of London, 1988), this article chronicles the London art world of Blake's youth. There are even a few passing references to Blake's critique of Reynolds's Discourses, written almost 30 years after he had first entered the Academy Schools. Though I find it hard to follow (the chronology of) such reasoning, the catalogue as a whole makes an important contribution to a better understanding of the various possible approaches to the history of art in Blake's times. All the exhibits are illustrated in black and white, and there are 18 color plates. See the previous entries for closely related studies."


245. --. Blake, William. "The Reconstruction of William Blake's Method of transferring handwriting to a plate and etching away the surrounding material" (415) that was staged in 1947 by Hayter, Miró, and RuthvenTodd is briefly mentioned by Black (see also figs. 246-47). He does not comment on the fact that this reconstruction has since been rendered more or less obsolete by the research and subsequent publications of Essick and Viscomi.


250. --. Blake, William. "The Works of William Blake's "Composite Art." Besides Blake's "circle," the author also treats the works of Beardsley fairly extensively (194-99). See also #45, 77-78, 165, and 168, above. The same collection of essays contains a study of "Burke's Reflections and the Visual Culture of Late 18th Century England" by David Bindman (125-43). This article, though not directly concerned with the works of Blake and the art of his "circle," may nevertheless be interesting for those studying the artist-poet's political iconography.

251. --. Blake, William. "The "reconstruction of William Blake's method of transferring handwriting to a plate and etching away the surrounding material" (415) that was staged in 1947 by Hayter, Miró, and Ruthven Todd is briefly mentioned by Black (see also figs. 246-47). He does not comment on the fact that this reconstruction has since been rendered more or less obsolete by the research and subsequent publications of Essick and Viscomi.

252. --. Blake, William. "The "reconstruction of William Blake's method of transferring handwriting to a plate and etching away the surrounding material" (415) that was staged in 1947 by Hayter, Miró, and Ruthven Todd is briefly mentioned by Black (see also figs. 246-47). He does not comment on the fact that this reconstruction has since been rendered more or less obsolete by the research and subsequent publications of Essick and Viscomi.

253. --. Blake, William. "The "reconstruction of William Blake's method of transferring handwriting to a plate and etching away the surrounding material" (415) that was staged in 1947 by Hayter, Miró, and Ruthven Todd is briefly mentioned by Black (see also figs. 246-47). He does not comment on the fact that this reconstruction has since been rendered more or less obsolete by the research and subsequent publications of Essick and Viscomi.

254. --. Blake, William. "The "reconstruction of William Blake's method of transferring handwriting to a plate and etching away the surrounding material" (415) that was staged in 1947 by Hayter, Miró, and Ruthven Todd is briefly mentioned by Black (see also figs. 246-47). He does not comment on the fact that this reconstruction has since been rendered more or less obsolete by the research and subsequent publications of Essick and Viscomi.

255. --. Blake, William. "The "reconstruction of William Blake's method of transferring handwriting to a plate and etching away the surrounding material" (415) that was staged in 1947 by Hayter, Miró, and Ruthven Todd is briefly mentioned by Black (see also figs. 246-47). He does not comment on the fact that this reconstruction has since been rendered more or less obsolete by the research and subsequent publications of Essick and Viscomi.

256. --. Blake, William. "The "reconstruction of William Blake's method of transferring handwriting to a plate and etching away the surrounding material" (415) that was staged in 1947 by Hayter, Miró, and Ruthven Todd is briefly mentioned by Black (see also figs. 246-47). He does not comment on the fact that this reconstruction has since been rendered more or less obsolete by the research and subsequent publications of Essick and Viscomi.
Sir William Herschel's contribution to the history of astronomy by reference to his "explosive, dynamic, evolving, asymmetrical, boundless universe," which is said to have "reflected the political realities of revolutionary Europe," and which was "amenable to the poetic and artistic imagination" (48). As long as one shrugs the discussion of the processes of transmission between the workings of the scientific and the artistic imagination, this must needs remain an impressionistic sketch made up of parallels without the firmly drawn connecting lines that I think are vital where it comes to the forging of an interpretative device.


These are the proceedings from a conference organized in Dec. 1987 by the Wallraf-Richartz-Museum at Cologne in conjunction with its exhibition of European history painting in the eighteenth and nineteenth centuries; see Blake 22 (1988-89): 56 (#173). In "Trafalgar and Waterloo: The British Hero" (43-55), David Irwin discusses the pictorial reactions of West, Flaxman, and Blake to "The Death of Nelson." West's "Death of General Wolfe" is reexamined by Werner Busch in his paper "Uber Helden diskutiert man nicht: Zum Wandel des Historienbildes im englischen 18. Jahrhundert" (57-76).


—A republication of the 1796 edition which then served as an exhibition catalogue, co-produced by the Pierpont Morgan Library and Oxford University Press. Bartolozzi, Blake, Fuseli, Fuseli, Otsley, Stothard, et al. are represented among the British holdings of the Ray collection of illustrated books. The bibliographical descriptions in the catalogue are by Thomas V. Lang and David Irwin.


See also Mai 16 (1984-85): 106 (#119).

See also #49, 241, 245, 247, and 256, above, as well as #263 and 267-68, below.

James Basire
See #25 and 94, above.

Robert Blake
See #25-26, above.

Edward Calvert
See #26 and 245, above.

William Couper


George Cumberland
See #27, 49, 94, and 219, above.

Erasmus Darwin

—A fascinating account of botanical writing during the 1790s and its social applications. Bewell, after describing the "success of Linnaeus' Sexual System of Plants" (133) and its consequences, turns to Darwin's Loves of the Plants, the second part of The Botanic Garden. His analysis of the poem, its notes, and Fuseli's frontispiece design leads to the recognition, first, that for Darwin "the patriarchal family was not a universal human institution, that other societies had developed alternate arrangements" (135), and that, second, "the horticultural discourse on luxurians could easily be adapted to social critique" (138). Bewell also examines Wollstonecraft's critical response to "the social (and gendered) use of botanical metaphor"
John Flaxman


This is the published version of a paper read on the occasion of the 24th International Congress in the History of Art, organized by the C.I.A.A. at Bologna, 10-18 Sept. 1979. Glenn concentrates on the use of copies from Flaxman's compositions in Barye's drawings and plaster sketches. A little more on Flaxman can be found in Nicholas Penny's contribution to the same volume of conference proceedings, concerned with "Symbol and Style in English Nineteenth Century Sepulchral Sculpture" (189-98).


—The article examines the idea (and the ideology) of the historical "progress" of the arts that underlies Flaxman's lectures on Sculpture, as Delivered before the President and Members of the Royal Academy (first published in 1828). Drawing on related sources (such as the lectures and discourses delivered at the Royal Academy by Reynolds, Barry, Fuseli, and Opie), and on recent critical contributions to the study of British art theory of the late eighteenth century (particularly those of Barrell and Eaves), the author attempts to demonstrate that Flaxman's account of Italian seventeenth- and British eighteenth-century sculpture, despite its seeming topicality, was guided by a rather peculiar model of the historical "development" of the arts. According to this sub-text of the sculptor's lectures, the historical telos of British art around 1800 was a new "renaissance," inaugurated at the Royal Academy, and in tune with the idea (and the ideology) of a "Britannia Triumphans."


—This is an illustrated examination of the application of the figural type of "Indian" that was employed in the commissions for monuments executed by Flaxman and some of his contemporaries for patrons in India. See, especially, 500 and 503.


—The article reports on the plans to reinstall the Flaxman Gallery at University College London.


—McAvera draws attention to the relation between the visual and the verbal in those of Hamilton's prints that have been inspired by Joyce's Ulysses, and then compares it to that in Flaxman's series of illustrations to classical literature.


—This is probably not more than a reprint of the second edition (1962) of the Panofsky's study of Barry's "Creation of Pandora" and Flaxman's Hesiod illustrations that were engraved by Blake for the 1817 publication. See also the subsequent entry.


—This is the German translation of a classic first published in 1956; some of Blake's Hesiod engravings after Flaxman are here reproduced as figs. 44-47.


—This chess set was designed by Flaxman in 1783, and the first chesmen to be produced in Jasper ware were sold by the firm of Wedgwood by 1785. See also #94, 241, 244-45, 250, and 253, above.

Henry Fuseli


—This essay is said to be concerned with the iconography of violence and lust in the drawings of Henry Fuseli.


—The book includes discussions of Fuseli's Shakespearean designs and their impact (46-57, 52-57, and 93-94). Bate also devotes a section to Boydell's Shakespeare Gallery (45-50 and passim).


—The present publication commemorates an exhibition that was organized in cooperation with the Kunstsammlungen Weimar and was shown at the Zurich Strauhof (25 Oct. 1990-6 Jan. 1991) and then at the Hillesli-Franckesches Museum in Schwabisch Hall, Ger. (19 Jan.-3 Mar. 1991). The introductory essays include discussions of Johann Heinrich Füssis etching with Inscriptions in Physiognomy and Lips's engravings for the first edition (44-54), and a chapter on "Freudequellen im Elysium der Phantasie": Johann Heinrich Füssis" (74-89). Angelica Kauflmann was represented in the exhibition by three works (103-05), and another short chapter deals, again, with the "Beförderung der Menschkenntniss": Johann Caspar Lavater (108-11).


—This year's most important Fuseli publication catalogues "an album containing well over fifty hitherto unknown drawings" by the artist (many of them on the recto and verso of the sheet). It covers "nearly every aspect of Fuseli's career and subject matter" [7]. Butlin's "Introduction" [7-5] briefly chronicles Fuseli's biography, describes the album's compilation, and comments on its provenance: it "was assembled by a member of [a] family with which Fuseli was closely associated, the Moores. Inscribed inside the cover of the album in which these drawings were mounted is the name 'Harriet Jane Moore'" [8]. Harriet Moore was also the recipient of copy E of Blake's For Children (presented to her by Fuseli in 1806) and the owner of various other works by Fuseli, including the so-called Roman Album. Unlike this album, which is preserved in the British Museum Print Room, the newly rediscovered series of drawings was broken up into 57 lots for the sale. Most of the items that are here expertly described by Butlin fetched prices near or well above the higher estimates during the sale on 14 Apr. 1992; the success of the sale exemplified, again, the demand for Fuseli's sketches and studies, rather than his finished paintings, are held by twentieth-century curators and collectors. (Some of the consequences of this preference are addressed in the annotation to #281, below.) At least until the publication of the English-language edition of Gert Schiff's catalogue raisonné of Fuseli's works, to be translated and fully revised by David Weinigal, the present beautifully illustrated catalogue will remain indispensable for the student of Fuseli's style and iconography. However, on account of the tight production schedule, and much to the distress of the author, the auctioneers decided to entrust their own staff rather than Butlin himself with the proofreading of the text. This resulted in a couple of typographical errors for "Kauffmann" [7] read "Kauffmann"; it was James rather than "John Moore" [8] who had died in 1809, who "was of considerable help" to Kunstakademie member Johann Heinrich Füssis in his study of his life of Fuseli; for "James Weathercock," an invention of Christie's copyeditor, read "Janus Weathercock" throughout; for "James Weathercock," an invention of Christie's copyeditor, read "Janus Weathercock" throughout; moreover, the author now agrees with David Weiniggala and the present writer that many of
the "Henry Fuseli" signatures on these drawings (and especially those on the numbered designs where such an inscription appears three or four times on the same sheet of paper from 1762-77) are not by the artist's hand. See also #277 and 279, below. 


277. La Cassignère writes about the parallels in the imagery of Fuseli's painting of the "Nightmare" and of Shelley's poem of 1819, "On the Medusa of Leonardo da Vinci in the Florentine Gallery." 


279. An Italian translation of Fuseli's Aphorisms on Art. 


281. Thomas comments on the rediscovery of the album of Fuseli drawings that was compiled by Harriet Jane Moore and has now been auctioned at Christie's. The sale catalogue is here recorded as #274; see also #277, above. 


283. This exhibition flyer was issued on the occasion of a traveling exhibition organized by the American Federation of Arts in association with the Auckland City Art Gallery. The Auckland Fuselis were consecutively shown (during Nov. 1990-Nov. 1991) at the Frick Art Museum, Pittsburgh, at the National Academy of Design, New York, at the Indianapolis Museum of Art, and at the National Gallery of Canada, Ottawa. The fold-out prospectus for the exhibition contains an introduction by Tomory and a checklist of the 37 exhibits; four of the drawings are reproduced. In the first paragraph the author recapitulates his hypothesis concerning the Blakean provenance of the large group of Fuseli's drawings that was acquired by the Auckland museum in 1965. Since 1979 Tomory had first suggested that the recipient of these drawings, chosen by Fuseli "as gifts for another artist... could have been William Blake"


285. This story concerns Henry Fuseli, the British Royal Academician, with Johann Heinrich Füssli, his Swiss alter-ego. David Weinglass describes the painter's ambivalent relationship with the country he had left behind in order to embark on a career, first as a man of letters, and then as one of the most influential figures of the London art world during Blake's stay there. Though both Swiss mannerist book illustrations that Fuseli executed in his youth at Zurich and his treatment of subjects from Swiss history are here set off against his Italian and British drawings and the paintings executed for the "Milton Gallery." The essay very usefully raises a couple of questions of primary importance for the direction Fuseli studies will take in the future. 

286. Weinglass clearly ranks Fuseli's drawings much higher than the paintings, and he stresses this point just as other commentators and collectors, ever since the "rediscovery" of the artist's works have been done before him. While there is much that could be said in favor of such an evaluation by the modern connoisseur, it is hard to believe that Fuseli himself would have subscribed without some hesitation to such a reversal in the hierarchy of the means, genres, and economics of artistic expression. Similarly, if Haydon's frenzied and thoroughly biased account of Fuseli's painting technique continues to be uncritically paraphrased time and again (see 67, third column), there is little chance to even think about the possible suitability of the artist's peculiar handling of color for his choice of subject matter. Also, as long as the study of Fusel (and David Weinglass is unquestionably one of its leading authorities) accepts the superiority of the artist's drawings over his paintings as a presupposition that is not to be questioned, it is unable to recognize the personal rather than the public dimensions of his works. In addition, Fuseli's oils are technically not much worse than those of, say, Reynolds (or Blake's early temperas for that matter), a point that is lacking from Weinglass's account. Whatever the quality of Fuseli's technical training and its deficiencies, he put them to good use. It is a simple fact, I think, that the awesome void one is staring at in a painting such as "Sin Pursued by Death" (Zurich, Kunsthuis)—and that stares back from it—is as much the material result of Fuseli's dry brushstrokes, of his "dead" coloring, as of the shapes he gives to his figures, or the acts he shows them involved in. And it is this void which first creates that peculiar feeling of mystery in front of a Fuseli painting, which then distinguishes the viewer's emotional response to Fuseli's idea of "Milton" from a response to any other painter's. The "dead" colors and the color black in his paintings thus heighten, not diminish, an effect that can also be observed in Fuseli's drawings. Both function as a painterly device that increases the impact that is created when figures inside a composition see (and know) more than the viewer is allowed to see (and know) while looking at them. Therefore, I should like to argue that in Fuseli, as in Blake, color and its compositional treatment manifestly contribute to the specific meaning of a painting, and that such meaning and its compelling power to evoke responses from the viewers cannot sufficiently be described in terms of iconographic identifications alone. These are general problems of interpretation which, however, qualify as issues for further debate in coming years. Finally, I would like to point out that in the anonymous German translation the present text is not always easy to comprehend, but this translation represents a considerably shortened version of the original text (kindly made available to me by the author), and it does not always do justice to its ideas. Weinglass's catalogue raisonné of Fuseli's Engraved Illustrations is expected from Scollar Press in 1993. 


292. It is the purpose of this critical and fully annotated edition of Caleb Williams to establish Godwin as "a fascinating 'transitional' writer in the shift from 'Enlightenment' to 'Romanticism' thinking." Hindle sees the "key importance" of this "transitional text... in the way it registers the problems occurring at that moment in European history and thought..." [that Foucault has termed the "threshold of modernity.""] The material presented with the novel text offers evidence of how Godwin comes to be situated at this threshold and discusses the various determinations which bring this about. Thus the Chronology and Chapters One to Five of the Critical Introduction treat the historical, political, religious and psychological factors materially bearing Godwin towards the production of the novel. 

293. The Bibliography of Caleb Williams illustrates a widespread consumption of the novel over time and space, suggesting that the 'divided mind' which the book makes available to its psychologically-minded audience has been
and still is an important ideologically defining feature of modern life, its politics and desires."


—Godwin's Memoirs of Mary Wollstonecraft are contained in the first of these reprint volumes. See also #66, 107, and 173, above.

295. Hayley, William

See #106, 107, 108, 173, and 210, above.

296. Johnson, Joseph

See #107 and 173, above.

Angelica Kauffmann


—in spite of the expectations for some general explication raised by the article's title, the essay is mostly concerned with the description of an English secretaire-bookcase of c. 1786. The latter is ornamented with a series of scenes that derive from paintings by Kauffmann and her lover clipping the wings of Cupid) in the context of the "cult of learned eroticism (Walch)" (304-05). Both ovals are reproduced in color. The same article (or an excerpt) obviously has been published almost simultaneously as "Neuerungen der Gemäldegalerie: Angelika Kauffmann, zwei Szenen aus der Geschichte von Cupido und Cephisa, 1782" (Berlin: Museum 4 (1986): n. pag.).


—A general account of the outlines of Kauffmann's career as an artist that is said to be nicely illustrated in color.


—This is no more than the program for a study trip to exhibitions of Kauffmann's works in Vaduz and Bregenz that was organized by the Society for Swiss Art History on the occasion of its 112th annual meeting, held in Vaduz.


—This is the catalogue of an exhibition that was shown at Konstanz, 30 May-23 Aug. 1992. It presents essays on Kauffmann's "life and work" by Dagmar Zimdars (13-25 and 77-86), Bettina Baumgärtel (45-61), Christoph Michel (62-76), and Michaela Burek (123-34). There are 17 color plates with reproductions of some of Kauffmann's paintings that were on show.


—See the annotation to #298, above.


—Michel describes an unsigned portrait (of Goethe) from a private collection, he analyses its iconography, and attributes it to Kauffmann. The painting is illustrated in color.


—Rosenthal studies the iconography of a group of Kauffmann's paintings and drawings. "The article sets out to disclose in the work of Angelica Kauffmann commentaries upon the dominant ideologies of sexual difference active in the eighteenth century; and it demonstrates how the artist "specifically theorizes and critiques prevailing social constructions of women and femininity." The hidden meaning that the author finds is here read as a commentary on the handicapped situation of the female artist in late eighteenth-century London (as elsewhere), and as Kauffmann's "claims for full professional recognition of female artists. Of course, such "claims could not avoid marginalization, unless couched in a manner palatable to dominant taste. Consequently, statements such as Kauffmann's cannot be decoded unless tied to the male centered eighteenth-century discourse which defined the role of women in society," and which was linked "to the rapidly evolving economies of trade and class" (38). After sketching the outlines of these historical changes (39-41), Rosenthal turns to a detailed examination of two of Kauffmann's works that address central issues in art theory and, "hidden in the recesses of [such] traditional iconographies," are simultaneously concerned with the "claims to intellectual and professional rights" for women (41). Kauffmann is here seen as joining "other female intellectuals in criticizing the confining aspects of sensibility.,... she reconstructs a scene of female intellect, while still retaining qualities of emotionality. In this respect she is thus less radical in her thinking than Wollstonecraft, for example, who actively sought to erase the category of the sensible. The compromise made by Kauffmann fairly sums up her [more pragmatic approach: combining an ideological fidelity to a differentiated and positive notion of female sexual identity, and an unwillingness to sacrifice professional success. The disclosure of the masking dynamic... helps to define these imperatives" (54). Though Rosenthal's reading of the visual evidence is sometimes contrived and/or the criticism of the visual evidence, the evidence variously contradicts and/or tellingly supplements that of Baumgärtel (see, e.g., 48, 51, and n46, 60), the latter's book nevertheless supplies some general context for the article of the former; see Blake 25 (1991): 92-40 (209).


—A short note on Kauffmann's "Miranda und Ferdinand," one of her Shakespearean subject paintings, here reproduced in color.


See also #94, 241, 245, 247, 255, and 275, above.

Johann Caspar Lavater


—Gray discusses the controversy of the 1770s concerning the claims and uses of
physiognomy; the central opponents, of course, were Lavater and Lichtenberg.


—In this unpublished master's thesis the author explores Lavater's use of works of art and earlier theories of art when writing his Essays in Physiognomy.


—Lavater's "Ur-Physiognomy" was first published in 1772, and it has never been reprinted before. The text of the present book (which was issued on the occasion of the 250th anniversary of Lavater's birth) follows that of the first edition in book format verbatim. However, it is to be regretted that the second part of About Physiognomy "which contains a draft, very incomplete in every regard, for a work of this kind," has not been included. Riha and Zelle have decided (reluctantly, it seems [see 141], and possibly urged to do so by their publishers) to replace it with the One Hundred Physiognomical Rules of 1786-93. They also have contributed a well-informed "Nachwort" and an editorial report (111-45). 


—This published version of a U of Zurich dissertation presents an annotated edition of Lavater's "Diarium: Mensis Januarus 1761" and of a collection of the future physiognomi's letters from the same period. Among this material readers will find a couple of hitherto unpublished references by Lavater to his friend Fuseli and the latter's poetry (see the index on 304, s.v. "Fuseli"). 


—This is an illustrated account of Lavater's use—in the Essays on Physiognomy—of Le Brun's Method to Learn to Design the Passions. See also August Oehage's study of Lessing and eighteenth-century physiognomy in the same volume (57-87) and #308, above.

See also #237, above. 

John Linnell


See also #26, 245, and 250, as well as #325, below. 

George Morland 

See #26, above. 

John Hamilton Mortimer

See #94, 241, 245, and 247, above. 

Thomas Paine


—Beale comments on Paine, Burke, and Blake; see also #107, 173, and 220, above. 


—Leiman supplies a synopsis of Paine's biography and of his egalitarian stance in eighteenth-century politics. He then concentrates on economical issues and on the practical problems inherent in Paine's blueprint for a society governed by the principle of "equality." 


—This brief note has been occasioned by the discovery of an entry in "the record books of the Hambleden Cricket Club" which reveals "that Tom Paine was present at the meeting of 28 August 1796." The possibility "that the entry in the minute book may be 'a prank'" (7) is mentioned by Simons. He seems convinced, however, "that the minute book records something more" (8) than a mere joke—more about Paine's itinerary on his journey from France to the States, or more about revolutionary affinities in a cricket club?" 


—Thomas briefly comments on Blake and Paine (169-70, 172), and he reports (without questioning the evidence) that it was Blake who "warned Paine of his impending arrest and helped him flee the country just one step ahead of government agents" (169). Biographically as well as intellectually he is subscribing to a view that is diametrically opposed to the one which has recently been suggested in an essay by Robert Essick (see #107, above). 


See also #66, 107, 162, 173, 220, and 249, above. 

Samuel Palmer


—This is the catalogue for a traveling loan exhibition from the British Museum Print Room, consecutively shown at the Holburne Museum in Bath (14 Feb.-30 Apr.), the Newport Museum and Art Gallery (4 May-29 June), the Inverness Museum and Art Gallery (3 Oct.-14 Nov. 1991), and the Hatton Gallery at the University of Newcastle (24 Jan.-14 Mar. 1992). It contains brief notes on "The Life of Samuel Palmer" (1-2; with the two obligatory paragraphs on Blake, Palmer and the Ancients) and "Palmer the Etcher" (5), plus catalogue entries for the 29 items on show (6-15), an illustrated "Glossary of Technical Terms" (16), and a "Bibliographical Note" (19). Nine prints are reproduced at the actual size of the original plates. The exhibits included the disputed monotype of a "Landscape with Ploughman" (#16) and the four canceled, but recently restored copperplates for *An English Version of the Eclogues of Virgil* (1885) with impressions pulled at the British Museum in 1990 (#18a/b-21a/b). 


—This exchange of letters was triggered by the advertisement that the William Blake Trust had published in *TLS* for *The Complete Etchings of Samuel Palmer and His Illustrations for Virgil* and *Milton* (see the *TLS* issue for 16-22 Mar. 1990: 288 and *Blake* 25 [1991-92]: 41-42 [#284]). As the owner of the original (canceled, yet restored) copperplate Gould complains about the "questionable behaviour of the Blake Trust" in what he claims to be the "unauthorized" (945) use of 36 restrikes from Palmer's "Lonely Tower" etching by the Trust in copies of the deluxe edition of this series of Palmer's etchings. Commander, on behalf of the Trust, "rejects [Gould's] accusations" (1067) and discreetly points to the commercial, profit-orientated motives he sees at work in the collector's criticisms. 


—This visually highly attractive catalogue of an exhibition held at Leger's (26 June-24 July 1992) is a tribute to Harold Leger's personal interest in Palmer's work, an enthusiasm that, according to David Pownells's preface, "brought this gallery a little too near to the Palmeresque in the 1970s" [1]. Lister contributes an essay on "Samuel Palmer in the Twentieth Century" [vi-ix] that is followed by a "Palmer Chronology" and the catalogue of the 30 works on show; with only four exceptions these are described in detail for each work, the provenance and exhibition history are detailed, brief descriptions and comments are supplied, and all the exhibits are illustrated in color one to a page of this spaciously printed oblong quarto volume.

—In an appendix (257), Postle publishes two previously unknown letters of Palmer, both addressed to Edwin Williams Field in Sept. 1889, and preserved with a group of other by Victorian artists (including Linnell) in the Records Office of University College, London, as #361, below.

**Richard Price**


—The book is reported to contain discussions of the scientific work of both Price and Priestley.


**Joseph Priestley**

330. Anderson, R. G. W., and Christopher Lawrence, eds. *Science, Medicine, and Dissent: Joseph Priestley* (1733-1804). London: Wellcome Trust and Science Museum, 1987. £9.95 paper. —This appears to be an attractively illustrated and oversized publication; it contains the papers that in 1983 were read at the Wellcome Institute in celebration of the 250th anniversary of Priestley's birth, as well as the catalogue for an exhibition held at the Royal Society and the Wellcome Institute for the History of Medicine on the same occasion.


**George Richmond**

See #26, 245, and 250, above.

**George Romney**


**Thomas Stothard**

334. Gourlay, Alexander S. "Six Illustrations by Stothard." *Blake* 25 (1991-92): 135. —A note that identifies the engravings after Stothard's designs which illustrate a 1786 edition of *The Tatler*; as a truly "minute particular," it serves as an addendum to Bentley's "addenda to Bennet's list of Stothard illustrations." The reference to the descriptions of these plates in Coxhead's monograph of 1906, here circumstantially cited from a letter by Robert Essick to the author, is part of the very entry in Bennett's checklist that Gourlay himself mentions; moreover, it seems likely that it was the source from which Bennett's initial information for this entry was taken. See also #26, 94, 245, 247, and 250, above.

**Emanuel Swedenborg**


**Benjamin West**

340. Taylor, Thomas, trans. *Porphyry: On the Cave of the Nymphs.* [Ed.] with an Introduction by Kathleen Raine. Grand Rapids, MI: Phanes P, 1991. $20.00 boards, $7.00 paper. —Kathleen Raine, in her introduction (7-56) to this new edition of Taylor's translation of Porphyry's *De antro nympharum,* draws attention (once again) to the considerable influence of Porphyry; his "special concern ... with the soul" (11), and of the Neoplatonic tradition in general on the Italian Renaissance, Yeats, and Blake (15-16). It must be for this reason that the latter's Arlington Court tempera is reproduced as a frontispiece to the book and sets the the tone for Taylor's 1789-92 translation of "this most beautiful and profound treatise" (12) of the third century. The life, acquaintances, and reputation of the translator are outlined on 16-19. Unfortunately, there is no identification in this volume of the edition of Taylor's *History of the Restoration of the Platonic Theology,* or of his *Commentaries of Proclus* (1789), from which the translation of Porphyry's text is here cited (25-56). Also, upon comparing the present version of Taylor's "Concerning the Cave of the Nymphs" with the text of his translation of Porphyry as printed in *Thomas Taylor the Platonist:* Selected Writings, ed. Kathleen Raine and George Mills Harper (Princeton, NJ: Princeton UP, 1969) 286-342, I was surprised to find major discrepancies between the two editions in the phrasing of both the text and (especially) Taylor's notes (57-70). The Phanes Press edition may have been taken from a heavily edited later version of the original translation, or it may by itself represent the result of some recent, but silent 'modernization.' The edition of this booklet is limited to 1000 paperbound copies, and an additional 200 copies are offered in a cloth binding.

See #7, 245, and 250, above.

**John Varley**

See #108 and 247, above.

**Josiah Wedgwood**

See #250 and 270, above.

**Caroline Watson**

See #108 and 247, above.
Mary Wollstonecraft


349. -For the discussion of Wollstonecraft's "sympathies" see 125-31.


352. Fortunati is concerned with "the profound influence that the French Revolution had upon the political ideas of Mary Wollstonecraft," and she attempts to demonstrate (for example in her comparison of the author's first and last novel on 114) that "political theory in Wollstonecraft is always inextricably linked with her personal experiences" (101).


354. -In the same collection of essays, Alan Richardson's "Romanticism and the Colonialism of the Feminine" (13-25) briefly discusses Blake's "conception of 'emanation' as feminine" (20).


358. -See also the note for the subsequent entry.


360. -In two other contributions to this new Haggstrom festchrift, by Irelan E. Warren and Mitzi Myers, one meets with Wollstonecraft and Austen as "The Conscious Speakers: Sensibility and the Art of Conversation Considered" (25-42) and reads about "Sensibility and the 'Walk of Reason': Mary Wollstonecraft's Literary Reviews as Cultural Critique" (120-40).


363. -This is a (revised) re-issue of the hands selection from the writings of Wollstonecraft, edited by one of the editors of the complete edition.


367. -Just as one should have guessed from the title of this thesis, in selecting to work on the novels of Mary Wollstonecraft, Mary Hays, Helen Maria Williams, Elizabeth Inchbald and Charlotte Smith, the author has "deliberately" chosen "five women writers who were radicals of the 1790s in their own ways..." All five saw the need for change in society; they became the advocates for reform, stressing, in particular, the requirement for amelioration of the women's condition. My thesis points out exactly to which aspects of the patriarchal establishment these authors objected." Furthermore, it "shows that while their fictional works seem to be couched in the language of love and sensibility, the women nevertheless revise and deconstruct the essentially male-centered traditional novel." Most significantly," though this may not come as too much of a surprise, Ty argues that these works articulated the female consciousness, perhaps for the first time in novel form. By allowing the female voice to enter into male discourse, these fictions undermine the phallocentric monopoly of power and control of language. Consequently, the transparency of the meaning of words such as virtue, chastity, happiness, love is questioned. These crucial words acquire new signification, embodying specifically female vision and desire.


369. -See also #26, 58, 65, 107, 196, 249, 260, and 290, above, as well as #77 and 380, below.

Other Publications of Related Interest: A Miscellany


372. -A detail (though at most a few centimeters are lacking from the entire image) from Blake's 'Daniel Pardoning Absalom' (Butlin 1981, #159) is reproduced in color. The reproduction differs markedly from the respective color plate in Butlin's catalogue raisonné. Leger sold this watercolor painting in 1956 to the Cecil Higgins Museum and Art Gallery at Bedford, but there is no discussion of it in Allen's text. To the same issue of Apollo, Ian Gale contributes a similarly laudatory note in celebration of "175 Years of Agnew's," and this in turn is illustrated with a reproduction of Palmer's 'Sleeping Shepherd' of c. 1832.


376. -This short commemorative article was first published in the Globe and Mail (Toronto, ON) for Jan. 1991; it has since also been reprinted as "Northrop Frye Remembered" in the Michigan Quarterly Review 30 (1991): 647-49. See also #370 and 394-95, below.


379. -For Symons, Yeats, and their shared Blake connection see 125-33.


381. -An excerpt from a series of poems, see also #373 and 389, below.


383. Foster Damon, back in 1924, drew attention to what he felt was a striking "correspondence of the Job engravings to the Taroc cards" (William Blake: His Philosophy and Symbols [1924]; London: Dawson's, 1969 [1927], and many readers will remember having seen a Tarot version of "The Fool"—complete with dog, cleft, and all—that looks as if in turn it had been modeled on Blake's design and engraving of "The Dog" for Hayley's 1805 Ballads (this version has recently been reproduced in Roberta Gordon's Blake 25 (1991-92): 29 [168]). It almost comes as a surprise then that it took all these years
until a Tarot deck with Blake's images was devised. Byun employs the marginal designs of the *Job* engravings (here printed in red) for his deck of cards, and he replaces the original *Job* images with a selection from Blake's commercial engravings (after Fuseli), separate plates, relief etchings, colorprints, and watercolors (all printed in blue and partly redrawn).

**Notes**


373. An obituary, readers may want to note that in the *Northrop Frye Newsletter* 3.2 (1991): 21-22 and 4.1 (1991-92): 24-25, Denham supplies bibliographical references for some 80 tributes and memorials to Frye. See also #365, above, as well as #394-95, below.


380. This brochure was issued on the occasion of a Berlin ballet production which featured an adaptation of Britten's Blake-inspired opus 74. It contains English and German versions of a handful of Blake's *Songs,* a few of his *Proverbs of Hell* and excerpts from *Auguries of Innocence.* The new German translations are the work of Hans-Ulrich Mohring (see also #182, above).

381. It would be easy, with the help of Linkin's statistical charts, to precisely locate Blake's (or Wollstonecraft's) present position in romanticism courses as taught at North American universities.

382. It would be easy, with the help of Linkin's statistical charts, to precisely locate Blake's (or Wollstonecraft's) present position in romanticism courses as taught at North American universities.


—Though concerned with one of Blake's early editors, one of his biographers, and a poet who may be claimed to belong among his literary heirs, this article still has no direct bearing upon Blake studies.


—See the previous entry.


—Bound to contain some account of Raine's enthusiasm for Blake and Neoplatonism.


—Blake is said to be represented in this general survey of visionary art from Bosch to the present. An earlier version of the book was published in 1979.


—A poem, just read it; and see also #366 and 373, above.


—Mostly concerned with the question of political integration in Canada, this is the sort of article that future checklists may well ignore and leave to the regular updates of the Frye bibliography that are being prepared by Robert Denham (see the introduction, above).


—Sussex examines the use made of The Marriage of Heaven and Hell in Ursula Le Guin's Always Coming Home where "the section dealing with the life of Flicker, the Visionary, contains clear allusions to, indeed a near-quotative of, William Blake" (35).


—In this essay (and its sequel) the author sets out to "examine the reasons, avowed and implicit, for hostility to science, [to] hazard a guess as to the motives behind it, and point out the dangers posed to the health and happiness of the planet when a large section of the intelligentsia is ignorant of and hostile to science" (47). Blake and the English romantics are discussed in this first installment. Part (2): "The Euchan at the Orgy" (17.4 (1991): 48-51) is concerned with the literary (and otherwise learned) critic who is entirely unaware "of the particular facts, general laws and underlying mechanisms revealed by science and exploited in technology" (48). Parts (3) "The Murderousness and Gadgetry of This Age" (17.5 (1991): 39-42) and (4) "Anti-Science and Organic Daydreams" (17.6 (1991): 31-39) examine "the irrationality, the hypocrisy and the dangers of contemporary technophobia" (part 3: 39). Though Blake probably would not have approved of Tallis's polemics, the Blake scholar is likely to profit from an examination of his arguments. Readers who are at all interested in the current dichotomy between science and the humanities will also want to have a look at the ensuing discussion between Tallis and a literary critic (see 18.1 (1991): 36-42 and 42-45).

394. Blake's "Newton is very much in the foreground when Grevil Lindop defends the "Romantics" and maintains that Tallis has got them "quite wrong—could hardly, in fact, have got them wronger" (30).


—See also #363 and 370, above, as well as the subsequent entry.


—This special issue contains contributions by the editor (155-56 and 173-95), Eric Rothstein (197-223), J. Paul Hunter (225-41), and the late great Northrop Frye himself (157-72).


—See especially the sections on "William Blake" (164-76) and on "Selbsthood" and 'Identity' (176-80); numerous other references to Blake's role in Leavis's criticism are listed in the index (see 461). On Blake and Lawrence see also #221 and 233, above.


—Though Blake is scarcely mentioned at all in this collection of Murry's essays, it does present a good overview of this critic's (contra-Eliot) construction of the concept of British romanticism. In 1990 a US edition appears to have been published by ISBS in Portland, OR.
local and general wisdom about Blake...an indispensable resource for all who subsequently write on The Four Zoas in particular and on a postmodern Blake in general}; by (2) David Wagonknecht, *Studies in Romanticism* 30 (1991): 523-29 [with somewhat restricted praise, but finding that the book's virtues are stronger than its limitations]; for a brief mention see also (3) the *Journal of Narrative Technique* 20 (1990): 254.


brought in (1) American Literature 63 (1991): 596 [without discussion of Ault's contribution]; by (2) L. Winters, Choice 28 (1990-91): 1641; see also #2, above.


451. Cooper, Andrew M. Doubt and Identity in the Poetry of Wordsworth [23#578]. Reviewed by (1) J. Drummond Bone, Byron Journal 17 (1989): 95-96 [though there remain a few reservations, the reviewer feels he "must end positively...for this is a fascinating study"]; by (2) Bruce Clark, Studies in Romanticism 50 (1991): 92-95 [with reservations]; by (3) T. L. Beattie, Modern Philology 87 (1989-90): 6-12 [as "capably conceived" and "forcefully argued"].


466. Emmer, Huib, and Ken Hollings, Bethlem Hospital: William Blake in Hell, An opera performed by the "Theatre Group Hollandia," under the supervision of John Simons and Lucas Vis at the Psychiatric Center Vogelenzang, Bennebroek, Neth., 1991 and reviewed by (1) Jacqueline Oskamp, Blake 25 (1991-92): 91-92; by (2) Fris van der Wa, Blain一瓶on 12 (1992): 203-4. Both reviews were originally published in Dutch newspapers, i.e., De Volkskrant and De Groene Amsterdamer, and have here been
translated into English by Jules [i.e., Julius Adrians Theodori] von Liesbeth.


in the Evening," serves as a frontispiece illustration and, in the form of a vignette line drawing, guides the way from one chapter to another. 25#170: delete asterisk. 25#182 and 504: delete asterisk; due to a typographical error in one of the catalogues issued by the publishers, the book's title was misquoted; for Poetic Friend read Poetic Friends. 25#186: in the form of a cross-reference to volume 25 of Blake, square brackets should have been used for the date of publication. 25#195: here, the error in one of the catalogues issued by the publishers, the book's title was misquoted; for "Blake; hence, read "Hants." for "Hunts." Wollstonecraft and Mary Hays" (236-52).

25#309: delete asterisk; the British edition was published in London by Virago P; the year of publication is 1989 rather than 1990; the review was published in London by Virago P; the reviewer's name is Hawes, not Howes. 25#310: delete asterisk and add a reference for "Blake; hence, read "Hants." for "Hunts." Wollstonecraft and Mary Hays" (236-52)."
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