

AN ILLUSTRATED QUARTERLY
BLAKE

N O T E

Some Additions to A Blake Bibliography

Stuart Curran, Joseph Anthony Wittreich, Jr.

Blake/An Illustrated Quarterly, Volume 3, Issue 1, June 15, 1969, pp. 4-6



¹For exceptions to this generalization, see Anthony Blunt--*The Art of William Blake* (Columbia, 1959)--who reminds us that Blake borrowed many themes from Fuseli (p. 39) and Raymond Lister--*William Blake* (London, 1968)--who recalls that Blake often professed that he was a student of Fuseli (p. 138). More importantly, David Erdman, in *Blake: Prophet Against Empire* (Princeton, 1954), maintains that Blake "appropriated many of his [Fuseli's] ideas on the theory and history of art" (p. 41)--a premise repeated by Jean H. Hagstrum who, in *William Blake, Poet and Painter: An Introduction to the Illuminated Verse* (Chicago, 1964), while acknowledging that on large matters "their differences were profound," recognizes that "Blake owed much" to Fuseli and "shared many of the same artistic ideas" (pp. 67-68, 64). But in every case the "minute particulars" of Blake's debt to Fuseli go unacknowledged.

²The illustrations of Fuseli and Blake are reproduced in Blunt as Plates 10c and 11a respectively. Blake's illustration surpasses Fuseli's, as well as those by Stothard and Barry (see Plates 10a and 10b), in its fidelity to Milton's text (i.e. the others depict Death as a monster, whereas Blake alone depicts him as a shadowy figure). It is noteworthy that Blake, in his second set of illustrations to *Paradise Lost* (1808), dropped all designs for the first two books of *Paradise Lost* and thus began his new series with the Son's offering of himself as Redeemer. The differences between these two sets of illustrations are of immense significance, usually showing Blake bringing the illustrations into closer alignment with Milton's text, and deserve a full-length study as a form of non-verbal criticism.

³All citations from Fuseli and Blake are taken from the following editions: *The Life and Writings of Henry Fuseli*, ed. John Knowles (3 vols.; London, 1831) and *The Complete Writings of William Blake*, ed. Geoffrey Keynes (London, 1966).

⁴The quality of sublimity, denied to this episode by Milton's eighteenth-century critics from Addison to Johnson, is attributed to it, first by Burke, then by Fuseli and Blake (see Blunt, p. 15), and finally by Coleridge, Hunt, and De Quincey. See, esp., John Payne Collier, *Seven Lectures on Shakespeare and Milton by the Late Samuel Taylor Coleridge* (London, 1856), pp. 64-66; Leigh Hunt's *Dramatic Criticism 1808-1831*, ed. Lawrence Huston Houtchens and Carolyn Washburn Houtchens (New York, 1949), pp. 149-150; and *A Diary of Thomas De Quincey* (London, 1927), p. 169.

2. SOME ADDITIONS TO A BLAKE BIBLIOGRAPHY

Stuart Curran and Joseph Anthony Wittreich, Jr.
The University of Wisconsin

"Dinner by the Amateurs of Vegetable Diet (Extracted from an Old Paper)," *The London Magazine and Theatrical Inquisitor*, IV (1821), 31-35. Reprinted in *The Unextinguished Hearth: Shelley and His Contemporary Critics*, ed. Newman Ivey White (Durham, N.C., 1938; New York, 1966), pp. 263-269.

This witty sketch contains the following reference which may or may not be to Blake (Professor White suggests that it is): "Mr. P[ercy] B[lysshe] S[helley] then gave, 'the memory of Nebuchadnezzar, and may all

kings, like him, be speedily sent to graze with their brother brutes.' This toast excited much commotion, but was drank at last, without the adjunct, which it was deemed prudent to omit. Mr. B[lake], of Bible-celebrity, observed, that in supposing Nebuchadnezzar to have fed on grass, we are not borne out by the Hebrew text. This he would prove in his intended translation of the Bible. He also took occasion to declare his opinion, that the longevity of mankind before the flood was owing to their feeding on vegetables, not on raw meat, as had been erroneously supposed; but these were points he trusted would be cleared up in his treatise on 'Antedeluvian Cherubim.'" (p. 267) If White is correct in his speculation, the first effort to link Blake and Shelley comes earlier than Deborah Dorfman supposes (see *Blake in the Nineteenth Century: His Reputation as a Poet from Gilchrist to Yeats* [New Haven, 1969], pp. 50-51).

Barker, Arthur E. ". . . And on His Crest Sat Horror': Eighteenth-Century Interpretations of Milton's Sublimity and His Satan," *UTQ*, XI (1941-42), 421-236.

Barker sees "the paradoxical interpretation" of Milton set forth by Blake and Shelley "as the fruit of a steady (though complex) growth."

Conway, Monocure D. *Bibliotheca Diabolica; being a Choice of Selection of the most valuable books relating to the Devil . . .* (New York, 1874).

This comprehensive survey of the literature of diabolism lists *The Marriage of Heaven and Hell* as a "serious and meditative" study of the "mystery of evil."

E[liot], T. S. "The Naked Man" (A Review of Charles Gardner's *William Blake the Man*), *The Athenaeum* (February 13, 1920), 208-209.

This review contains a large portion of Eliot's essay on Blake published in *The Sacred Wood* (1920).

Ginsberg, Allen. Interview printed under the title of "Allen Ginsberg" in *Writers at Work: The 'Paris Review' Interviews*, 3rd Ser., ed. George Plimpton and Alfred Kazin (New York, 1967), pp. 279-320.

See esp. comments on Blake's idea of Jerusalem (p. 299), on Ginsberg's "ecstatic experience" from Blake (pp. 300 ff.), on "Ah, Sun-flower" (pp. 304-305), on "The Little Girl Lost" (pp. 305-306).

Huckabay, Calvin. "The Satanist Controversy of the Nineteenth Century" in *Studies in English Renaissance Literature*, ed. Waldo F. Mc Neir (Baton Rouge, 1962) pp. 197-210.

Huckabay traces the idea that Satan is the hero of *Paradise Lost* "from its inception in William Blake's *The Marriage of*

Heaven and Hell to its fruition in Sir Walter Raleigh's *Milton*"

Werblowsky, R. J. Zwi. "Appendix A: [On Blake's *The Marriage of Heaven and Hell*]" in *Lucifer and Prometheus: A Study of Milton's Satan* (with a Preface by C. G. Jung) (London, 1952), pp. 107-110; also pp. 3, 61, 64, 81, 99, 101.

Werblowsky contributes significantly to our understanding of "Blake's great contribution to Milton criticism" but is misleading, sometimes confused, in many particulars, esp. in his insistence that Blake held the Lucifer-Prometheus myth together by accepting Satan's vitality "whilst ignoring the significance of his evil."

Wilson, Colin. *The Glass Cage: An Unconventional Tale of Mystery* (London, 1966).

Novel. An imaginative interpretation of Blake's relevance to the modern world. A commentary on this novel (by Stuart Curran) is forthcoming in the Fall, 1969, issue of *Blake Studies*.

3. A CHECKLIST OF BLAKE SCHOLARSHIP - June '68 to May '69

This list was compiled with the assistance of Sharon Flitterman.

A. Bibliographies

Anon. "MLA International Bibliography, 1967," *PMLA*, LXXXIII, iii (June 1968), items 6854-6877; see also items 8400, 8463.

———. "English Literature: A Current Bibliography," *PQ*, XLVII (July 1968), 355-358.

Erdman, David V., with the assistance of Kenneth Degus and James S. Patty. "The Romantic Movement: A Selective and Critical Bibliography for 1967," *ELN*, VI (Sept. 1968), 20-23.

B. Articles and Reviews

Anon. "Blake as Humanist and Craftsman" [rev. of John Beer, *Blake's Humanism*; Raymond Lister, *William Blake*], *TLS*, June 27, 1968, p. 680.

———. "Guides to a New Language" [rev. of Erdman et al., eds., *A Concordance to . . . Blake*; S. Foster Damon, *A Blake Dictionary*], *TLS*, October 3, 1968, p. 1098.

———. "Queen Katherine's Dream (1807)," *Connoisseur*, CLXIX (Oct. 1968), 134. Reproductions.

Bacon, M. E. "Blake and Gray: A Case of Literary Symbiosis," *Culture*, XXIX (March 1968), 42-50. Bibliography.

Bentley, G. E., Jr. "William Blake's Protean Text." Pp. 44-58 of *Editing Eighteenth Century Texts*: Papers given at the Editorial Conference, University of Toronto, October 1967. Ed. D. I. B. Smith. Toronto, 1968.