Works in Progress

latter, evidently primed by the earlier debate, asked about Wordsworth's Christianity and "said he had been much pained by reading the Introduction to 'The Excursion.' It brought on a fit of illness. The passage was produced and read ... This 'pass them unalarmed' greatly offended Blake ... Wordsworth was finally set down as a Pagan; but still with high praise, as the greatest poet of the age."

Does this mean that (as Erdman deduces) Flaxman told Blake what he thought of the passage? Or that Blake read the Excursion when it came out and told Flaxman? Or neither? What a brother's keeper Flaxman was!

David V. Erdman (SUNY)

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2. Nobody knows how Blake spoke and so every Blake student is free to pronounce Blake's invented names as he or she chooses. The following instances are put forward tentatively for discussion:-

URIZEN pronounced URI'ZEN (near HORIZON) not UR'IZEN
UR like ERR ............... not YUR
URI ..................... not UREE

LOS pronounced LÖSS ...................... not LÖCE

LUVAN pronounced LOVER ...................... not LOOV

VALA pronounced VEILER (VA'LER) ........ not VAR

OLOLON pronounced OLO'ŁON ...................... not OŁ'OLON

Kerrison Preston
The Georgian House
Rockshaw Road
Merstham, Surrey

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WORKS IN PROGRESS


BENTLEY, G. E., Jr.: 1) an edition of The Writings of William Blake (Clarendon Press), with bibliographical apparatus; 2) a revision of the Blake Bibliography, corrected and enlarged. Articles in the press: 1) on a new, minor Blake MS (The Library); 2) on new Blake engravings (The Seaman's Recorder in Studies in Romanticism); 3) on Blake's copperplates, particularly Job; 4) on pre-1827 facsimiles of Blake's Songs; 5) on new contemporary references by the Ancients to Blake (Blake Studies); 6) on Blake and Cromek, dealing with new contemporary references; 7) the Blake section of the New CBEL.

BOYAJIAN, Aram: work on a half-hour film for television (WILLIAM BLAKE, to be shown on ABC's Directions in October, 1970), including short sequences on Carnaby Street, Westminster Abbey, Fulham; greater part of the film will be done from transparencies of plates from the illuminated books.

BROGAN, Howard O: a book on English verse satire from Churchill to Byron, including a chapter on Burns and Blake, in which the two are compared and contrasted as peasant and artisan struggling against class barriers in a revolutionary era.

BUTLIN, Martin: 1) a fully revised catalogue of the works by William Blake in the Tate Gallery (first published 1957); 2) a complete Blake catalogue; working on a catalogue raisonné of Blake's paintings, water colors, drawings, and separate color prints.

CHAYES, Irene H.: a study, probably book-length, of Blake's designs; part of a larger project on his "modes and themes."

EAVES, Morris: 1) an index for S. Foster Damon's A Blake Dictionary; 2) dissertation, "Blake's Artistic Strategy and His Medium, and the Evolution of His Early Narrative Art (Tulane University); 3) article, "Adam's Fall and the Evangelical Revival's Mythical Triangle;" a review of Allen Ginsberg's recording of the Songs of Innocence and Experience for the Blake Newsletter.

ESSICK, Robert: a study of the designs in Blake's illuminated books, for the present excluding Milton and Jerusalem.


HARPER, George Mills: a study on numerology in the prophetic books; an article on "The Unholy Trinity in Blake's Prophetic Books."

HEPPNER, Christopher: dissertation completed: an attempt to define the problem of form in Blake's prophecies in terms of a multi-level view of form, emphasizing narrative structures and the mixed medium Blake created.

KIRALIS, Karl: books: 1) a critical study and annotated edition of Jerusalem, including a history of the criticism of the poem; 2) a critical study of Blake as a literary critic. Articles: "More on Chaucer's Fairies that the Poet Be Understood;" "Blake, the Beatles, and Ornette Coleman: A New Trip with 'The Mental Traveller'."


MELLOR, Anne Kostelanetz: book-length study, "Blake's Human Form Divine," on Blake developing theory of form in his poetry and prose in relation to his use of formal compositions and
iconography in art.

METCALF, Francis W.: article: "Blake's Tiriel and Job: the Symmetry of the First and Last," maintaining that both works are constructed not only as verbal or pictorial narratives, but also as spatial configurations of radial or reflexive symmetry.


MINNICK, Thomas L.: dissertation: On Blake and Milton, considering the way in which Blake came to terms with Milton, through an examination both of Blake's writings and of the Milton available to Blake (through Hollis, Hayley, Warton, etc.). In progress.

PALEY, Morton D.: book-length critical study of Jerusalem, to include a consideration of both text and illustrations.


PHILLIPS, Michael: Blake's Poetical Sketches: A Definitive Text, the Printing and Reputation of the Poems 1783 - 1969, and a Critical Interpretation.


SIMMONS, Robert: an article on Blake's Arlington Court Picture (with Janet Warner); an article on "The Mental Traveller."


WARNER, Janet: a study of systems of structure and iconography in selected Blake designs (with Robert Simmons); an
article on "Blake and the Wirey Bounding Line:" a script for a videotape of America to be produced and directed at Glendon College by Robert Wallace (with John Sutherland).


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Due to an error in typing, the following entry was inadvertently omitted: