A Bibliography for the Study of VALA/The Four Zoas

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BY JUSTIN VAN KLEECK

The intended purpose of this bibliography is to provide a resource for close study of Blake's manuscript work VALA/The Four Zoas through a multitude of possible approaches: bibliographical, textual, social reception, etc. In preparing this list, I have attempted to be as comprehensive as possible in terms of the date and nature of the materials included, but also selective about what is and is not most relevant to the study of this particular Blakean production.

While in general I have tended to err on the side of liberality, I have followed several key guidelines in deciding what to include. The most important criterion is that the secondary work must be devoted to some component of VALA/The Four Zoas, whether in its entirety (as in a monograph or article), in a distinct part (as in a book or dissertation chapter), or in the course of a close investigation along with perhaps one or two other works by Blake. Thus many critical works often considered fundamental to Blake studies in general do not appear here—e.g., Frye's Fearful Symmetry or Erdman's Blake: Prophet against Empire. An item need not have been "published," per se, but it must be available in some format from at least one institution (however easy or difficult obtaining the item might be). Unfortunately, papers presented at conferences passed through the critical sieve unless they later appeared in published form, due mainly to the fact that conference proceedings often do not leave detailed bibliographical trails. However, extensive monographs written by seasoned critics published by centuries-old scholarly presses do appear here alongside doctoral dissertations, master's theses, and even a baccalaureate honors essay (these last two genres included mostly to show the ongoing activity related to VALA/The Four Zoas at all levels of scholarship). I have also included those reviews of editions and monographs devoted to VALA/The Four Zoas, largely because reviews often contain interesting arguments that are relevant to a study of the manuscript; for reviews of editions, I have cited those that focus particularly on the edited version of the manuscript. Materials may be in any format/medium—printed books and articles, videotapes, sound recordings, or librettos—as long as they satisfy the other criteria. Materials may be in any language; I have tried to identify the language when it is not English and, when possible, to provide an English translation.

As for editions of Blake's writings as a whole or of his poems exclusively, I have not, except in one case (see below), included those that provide only a selection of the VALA/Four Zoas manuscript text. Usually selected editions do not involve a fresh version of the text prepared in direct consultation of the manuscript. Indeed, many selections often derive in some way from previous complete editions prepared by other editors. Additionally, selections may allow for a study of some particular portion of what Blake wrote, but they do not allow for a fully informed engagement with the work as a textual whole. Moreover, tracking down every selected edition of Blake's poetry, in every revision and/or reprint, was an overwhelming prospect too daunting at this point for this bibliographer. While the editions of W. H. Stevenson and Alicia Ostriker derive from the text of David Erdman's The Poetry and Prose of William Blake, they do represent the manuscript text in its entirety—and each has been "edited" from Erdman's original in a multitude of ways. I have made a single exception for John Sampson's 1905 edition, with its 1913 revised companion. I have included Sampson's edition(s) because, first, most other editors and scholars have pinpointed Sampson's as the first "reliable," scholarly edition of Blake's writings, which makes his selected text of "The Four Zoas" more relevant, perhaps, than other selected versions, and second, D. J. Sloss and J. P. R. Wallis's Prophetic Writings (finally published in 1926) originated as a companion/follow-up to Sampson's edition of Blake's poems. Weighing these two particulars, I felt that Sampson's selected text deserved a place in the list. For all editions cited, I have recorded only the first edition's full information and then, in my comments, noted years of later reprints, revised or not, except when the revision involved a change in the title (see, e.g., Keynes, Erdman, and Stevenson) or other publication details.

My goal has been comprehensiveness, and for my bibliographical sleuthing I have used the following databases as the main tools to compile this list:

- The Modern Language Association (MLA) International Bibliography, 1926 to the present;
- The Annual Bibliography of English Language and Literature (ABELL), 1922 to the present;
- The WorldCat/OCLC bibliography.

G. E. Bentley, Jr.'s Blake Books (1977), Blake Books Supplement (1995), and subsequent checklists/updates published in this journal proved similarly helpful for uncovering additional items. Beyond these main resources, I consulted Bentley and Martin K. Nurmi's A Blake Bibliography: Annotated Lists of Works, Studies, and Blakeana (Minneapolis: U of Minnesota P, 1964), which is occasionally cited in my comments. Further, I used the holdings of the University of Virginia Library, information obtained from personal contacts, and my own
personal experience in the course of years of focused engagement with VALA/The Four Zoas. But I recognize that, however many "Wonders of labour" I might have performed, there will be at least a few(!) items I have missed. Thus, I welcome any additional citations—past, present, and future—from others. This bibliography is not complete in its current version; hopefully it may remain unfinished perpetually and continue to grow year by year, so that collaboration, as it were, can only make it stronger.

I have attempted to provide annotations, based on my own reading and the resources just mentioned, to those entries that seemed to warrant or demand commentary beyond the simple citation. These annotations range in length, in many cases only clarifying the entry's inclusion based upon bibliographical information contained in another source. In all of them, though, I have tried to focus on the nature of the work and its contents without my own personal spin—as much as this is possible in a selected and focused bibliography. Again, my goal is to build an informational clearinghouse of materials for a study of VALA/The Four Zoas, not to highlight specific works as authoritative or especially recommended.

The entries are organized by year, beginning with the first recorded mention of VALA/The Four Zoas in William Michael Rossetti's catalogue, part of Alexander Gilchrist's Life of William Blake of 1863, and ending in 2007 (though I have not done a full examination beyond 2006). Within years, the entries are then organized by author's last name; those with no author identified are listed as "anonymous." I have also tried to describe each entry further using these categories: edition, criticism (general or textual), review, biography, film, sound recording, musical score, and other.

A note on the title of Blake's work: I have given yet another title to Blake's manuscript in the long history of its authorial and post-authorial existence. "VALA/The Four Zoas", as I refer to it, represents to me a title that acknowledges the full genesis of the work, from its earliest stages as "VALA" (the title that still appears in every Night's heading in the manuscript) to its latest authorial version as "The Four Zoas" (with "VALA" still present just below on the title page, though crossed out by Blake). The subtitle(s) make the situation even more complex, though, so I have truncated the work's latest appellation, which serves more as a mere pointer to the original in all its complexity and uncertainty than as a summation of what it is and was and will be. I have not, finally, tried to codify my previous suggestion that "Zoas" may in fact be "Zoa's," since this possibility remains only a suggestion; I have used the common form of the title without apostrophe.

In conclusion, I would like to note that I have found perhaps most interesting the various periods of explosive activity involving VALA/The Four Zoas that become quickly visible in this bibliography. Thus, we can see how more and more brave souls, critical and otherwise, have undertaken the task of working with and through Blake's original—to many the most daunting production of his fiery artistic forge. The late 1970s up through the 1990s seem particularly prominent in this regard. Equally compelling is the changing nature of this activity, the appearance and reappearance or disappearance of specific topics of concern and methods of approach. In compiling this bibliography to aid others in their study of VALA/The Four Zoas, I myself have been able to learn a great deal about how we can continue to puzzle and marvel and quibble over the manuscript that Blake left us ... and to "enter into" it if we dare.

1863

Gilchrist, Alexander
Category: Biography
Entry no. 7 in vol. 2, list 2 ("Uncoloured Works"); listed as "Vala, or the Death and Judgment of the Ancient Man: a Dream of Nine Nights; by William Blake" (2: 240). These lists were compiled by William Michael Rossetti.

1893

Ellis, E. J., and W. B. Yeats, eds.,
Category: Edition
Ellis and Yeats present "Vala" (their title) unveiled for the first time. They produce their "hybrid" text by printing the latest stages of Blake's revisions, but also by changing the manuscript text at various points where they feel Blake failed to create "long resounding strong heroic Verse." They report many of their emendations and provide some notes on the original text.

1905

Sampson, John, ed.
Category: Edition (selections)
Sampson's is widely hailed as the first reliable edition of Blake's writings. He provides selections from The Four Zoas and the other epics. A revised version of the edition, with a different title but no changes to The Four Zoas, was published in 1913 (see below).

1. See Van Kleeck, "Blake's Four ... 'Zoo's'?" (2005).

*Category: Edition*

Ellis's text of "Vala" is a reprint of that in his edition with Yeats (1893). In Ellis's commentary, he expresses the same views as in the earlier edition regarding Blake's use of traditional symbolism, mysticism, etc.


*Category: Edition (selections)*

Revised version of the 1905 edition; no changes to The Four Zoas.


*Category: Other*

Lot 206, recorded as "VALA: OR, THE DEATH AND JUDGMENT OF THE ANCIENT MAN: A DREAM OF NINE NIGHTS; by WILLIAM BLAKE, 1797" (28). A handwritten note next to the entry indicates that the manuscript was sold to "Parsons" (not "Pearson" as in Bentley, *Blake Books* p. 464) for £420.


*Category: Other*

Keynes revises Ellis and Yeats's ordering of the manuscript and briefly describes each page's designs and the first line of text (if any).

Plowman, Max "Blake's Bible of Hell." *Times Literary Supplement* (6 November 1924): 710.

*Category: Criticism*

"Suggests that it may be The Four Zoas" (Bentley and Nurmi 321).


*Category: Edition*

This is Keynes's first edition, following closely after his 1921 *Bibliography*. Keynes breaks new ground with "Vala, or The Four Zoas" by incorporating a large number of Blake's revisions to the manuscript text in the edition text; his accompanying textual notes, though not extensive, also help fill in some of the details. While his inclusion of authorial revisions is selective, he presents a very full representation of the text in a format that is readable.


*Category: Criticism*

"The poem read to Hayley was probably The Four Zoas" (Bentley and Nurmi 321).


*Category: Criticism*

One of the notes is on The Four Zoas.

Plowman, Max "Blake Drawings." *Times Literary Supplement* (1 April 1926): 249.

*Category: Criticism*

"Who rubbed out part of the drawings in The Four Zoas MS?" (Bentley and Nurmi 321).


*Category: Edition*

Sloss and Wallis's edition was originally begun as a companion to Sampson's 1905 edition, but various delays, both personal and political—such as World War I—pushed publication back to 1926. They look very closely, even more so than Keynes, at the bibliographical details of the VALA/Four Zoas manuscript, including the first and only recorded instance in an edition of "The Four Zoas" (i.e., with apostrophe) as Blake's second title. Although their text is a "clean" version incorporating Blake's final revisions, they have full footnotes to report textual details. Two interesting facets of their text are that they end Night I on p. 8, also including pp. 19-22; and they print Night VIIb (pp. 91-98) in an appendix.
1927


In this edition, Keynes uses the 1925 *Writings* text, but he arranges Blake's writings thematically rather than chronologically as he did before (and does again later in his 1957 and following editions).

1929


"Includes an essay on *Vala* not published in the 1st ed." (according to the WorldCat citation).


Ch. 9 (1: 143-55) is a commentary on the poem, including an illustration of the Preser Serpent (manuscript p. 98) with names of persons and places attributed to specific parts, such as Verulam and Bacon to the head (1: 150).

1939


"Properly relates the fifth stanza to *The Four Zoas*" (Bentley and Nurmi 313).

1943

Nitchie, Elizabeth *"Blake’s ‘The Tiger.’"* *Explicator* 1 (1943): item 34. Category: Criticism

"Properly relates the fifth stanza to *The Four Zoas*" (Bentley and Nurmi 313).

1949


Ch. 5 (79-102) in part 1 ("Life and Works") is on *The Four Zoas*.

1956

Bentley, G. E., Jr. *"The Date of Blake's *Vala* or *The Four Zoas*."* *Modern Language Notes* 71 (1956): 487-91.

Category: Criticism (textual)

"Evidence that all of *Vala* from the fourth Night on was written or transcribed in its present state after May, 1802. This dating makes the poem less of a workshop and more important in its own right" (Bentley and Nurmi 237).

1929


Margoliouth undertakes a formidable task: "to present the text of *Vala* as Blake made his fair copy of each Night before erasures, deletions, additions, and changes of order had brought it to the state in which we know it today as *The Four Zoas*" (xi). Thus, he presents the text before most of Blake's revisions, though some are included, Margoliouth's main basis of exclusion being his recovery of the "earliest" text as suggested by Blake's line numbers. Although at times his decisions about what to include are highly debatable, his effort to recover "*Vala*" is both laudable and very useful. As Margoliouth's is a version of the early text, he prints much of Night I, Night VIII, and pp. 117-19 of Night IX in appendices. He prints in order Nights VIa and VIIb (or "VII" and "VIIbis"), arguing (for the first time) that the first and second "Night the Seventh" fit well together before Blake's later revisions.

1957


Ch. 2 (49-124) is on "*Vala*, or *The Four Zoas*." "This na"ive, rather incoherent book sets out to prove that the "very wonderful story" of *The Four Zoas*, *Milton*, and *Jerusalem* (which "form one long narrative") is in intimate detail 'Blake's own psychological drama'. It may have been Miss Rudd's refusal to consult any Blake scholarship during the writing of her book which allows her to conclude, *inter alia*, that "*The Four Zoas* has a simple, almost naive, coherence" (Bentley, *Blake Books* #2586).

1957


Revised version of the 1925 *Writings*, now in one volume instead of three.
Raine, Kathleen
Category: Criticism
Raine argues that “Vala and Luvah [are] from Apuleius” (Bentley and Nurmi 325).

1958

Bentley, G. E., Jr.
Category: Criticism
“Some detailed conclusions from a study of the manuscript as to how and why The Four Zoas went wrong” (Bentley and Nurmi 237).

Miner, Paul
Category: Criticism
“Gray’s influence on Vala Night VIII, Milton, and Jerusalem; a source for Enion in Drayton’s Poly-Olbion” (Bentley, Blake Books #2229).

1961

Bloom, Harold
Category: Criticism

Rabinovitz, Rubin
Category: Criticism

Yasuda, Masayoshi
“Four Zoas kara Milton e (1) [From Four Zoas to Milton (1)].” Kwanseigakui Daigaku Eiheigakuke Journal of the Society of English and American Literature, Kwanseigakui University 11th series 6, no. 6 (November 1961): 15-32.
Category: Criticism
In Japanese.

1962

Anderson, William
Category: Criticism

Fowler, Lorraine Tulis
Category: Criticism

1963

Bentley, G. E., Jr., ed.
Category: Edition
Bentley’s facsimile, originating as a dissertation, is almost overwhelming, both in its physical size, being a life-size reproduction of the manuscript with accompanying apparatus, and in the information that Bentley provides. Along with a transcription, extensive critical “study” of the poem’s “growth and significance,” and bibliographical tables of content and physical details (e.g., lines reused elsewhere, watermarks, etc.), Bentley’s black-and-white facsimile is the first and only one of its kind.

Hill, Kathleen Balet
Category: Criticism

1964

Butlin, Martin
“Blake’s ‘Vala, or The Four Zoas’ and a New Water-Colour in the Tate Gallery.” Burlington Magazine 106, no. 737 (1964): 381-82.
Category: Other

1965

Abrahams, Cecil Anthony
Category: Other

Erdman, David V., ed.
Category: Edition
Erdman's first (nearly "complete") version of Blake's writings. In his version of *The Four Zoas*, Erdman conflates text on pp. 7 and 143-44 and relegates Night VIIb to an appendix. The 1970 fourth printing, with revisions, was used by Stevenson (1971, 1989, 2007) and Ostriker (1977) for their own complete editions of Blake's poems.

Harper, George Mills
Category: Criticism

Osborn, Winifred
Category: Criticism

1966

Anderson, William Davis
Category: Criticism
See also Anderson's master's thesis of 1962, focused solely on *The Four Zoas*. This dissertation presumably incorporates that work as a distinct part.

Keynes, Geoffrey, ed.
Category: Edition

Macdonald, Susan L.
Category: Criticism

Schulkind, Carole
Category: Criticism

1967

Reid, Robert Lanier
Category: Criticism

1968

Erdman, David V.
Category: Criticism (textual)
Erdman's article, ostensibly a review of Bentley's *Vala or The Four Zoas*, contains his arguments about the manuscript (Blake intended it to remain an "illuminated manuscript") and a wealth of textual "corrections" to Bentley's transcription, all resulting from Erdman's newfound concern "to perfect Blake's text, particularly to recover the 'illegible' passages" (115).

Kashiwagi, Toshikazu
Category: Criticism
In Japanese.

1969

Beer, John
Category: Criticism
Appendix 3 (343-52) is on "'Vala, or The Four Zoas', Text and Illustrations," and includes commentary and descriptions of many of the designs.
Erdman, David V.  
“A Temporary Report on Texts of Blake.”  
Category: Criticism (textual)  
This is one of Erdman’s many reports on editions of Blake. In this article, he deals with errors in printed texts in the same manner he did with Bentley’s 1963 facsimile in “The Binding (et cetera) of *Vala*” (1968); he covers *The Four Zoas* on 407-10.

Nanavutty, Piloo  
“Materia Prima in a Page of Blake’s *Vala.*”  
Category: Criticism  

Taniguchi, Shigeru  
Category: Criticism  
In Japanese.

Wenger, A. Grace  
“Blake’s *The Four Zoas*, Night the Ninth.”  
Category: Criticism  

1970

Katsura, Fumiko  
“Blake Shinwa Oboegaki—*The Four Zoas* wo megutte [Notes on Blake’s Mythology—On *The Four Zoas*].”  
Category: Criticism  
In Japanese.

Laque, Carol Feiser  
“A Study of Organic Form in Blake’s *The Four Zoas*,”  
Category: Criticism

106 Blake/An Illustrated Quarterly

McNeil, Helen T.  
“The Formal Art of *The Four Zoas.*”  
*Blake’s Visionary Forms Dramatic.* Ed. David V. Erdman and John E. Grant.  
Category: Criticism

Simonson, Paul  
Category: Criticism

Taniguchi, Shigeru  
“*The Four Zoas* ni okeru Kozo to Giko no Ichikosatsu—Night the First wo Chushin to shite [A Survey of the Structure and Technique in *The Four Zoas*—Centering on Night the First].”  
Category: Criticism  
In Japanese.

1971

Stevenson, W. H., ed.  
Category: Edition  
In this edition, the text comes from Erdman’s *Poetry and Prose* (1970), since—according to Stevenson—Blake’s text has been virtually settled by Erdman and Bentley. Stevenson’s main task, then, is to provide the first thoroughgoing set of annotations to Blake’s writings. As he puts it, he has “tried in this edition not to interpret or expound any ‘system’ in B.’s [Blake’s] works, but to give whatever information is necessary for the exposition of each poem or passage, so that the reader may be able to interpret more easily for himself” (xi). Thus, Stevenson becomes the first editor to make an intentional shift away from textual scrutiny to annotative/interpretive comprehensiveness. However, he does make a fair number of revisions to his base text (Erdman). In *The Four Zoas* in particular, he orders Nights I and II in the same way as Sloss and Wallis, ending I on p. 8 (with pp. 19-22 added) and beginning II on p. 9, and he prints Nights VIIa and VIIb in their manuscript order (though with Blake’s revisions to VIIb) rather than relegating VIIb to an appendix.

Taniguchi, Shigeru  
“*The Four Zoas* to ‘Milton’ ni okeru Spectres no ichikosatsu: Counterpart to Negation no mondai [A Study of Spectres in *The Four Zoas* and ‘Milton’: The Problem of Counterpart and Negation].”  
Category: Criticism  
In Japanese.
Evans, James C.
Category: Criticism
Many of the problems in critical interpretations of The Four Zoas arise from a duality inherent in the poem itself: it is simultaneously an account of an individual moving from restricted to totally free (imaginative) perception and a history of human consciousness, the former requiring a linear plot and the latter a moment of revelation (so that there is no prescribed progression) (314-15). Thus, "the persona of the author of The Four Zoas is dual: he is both a prophet to a culture and a more hermetic visionary" (315). Evans bases his "alternative principle of structural organization" for the poem on the Circle of Destiny.

Opalenik, Mary Susan
Category: Criticism

Smith, Catherine F.
Category: Criticism

Stevenson, Warren
Category: Criticism
Ch. 4 (114-47), "The Four Zoas: From Creation to Recreation."

Stilwell, Derek P.
Category: Criticism

Tsuchiya, Shigeko
Category: Criticism
In Japanese.

1973

Bromberg, Pamela Starr
Category: Criticism
"This dissertation attempts to study Blake's poetic relationship with Milton' in the Marriage, Europe, Vala, and Milton" (Bentley, Blake Books #A2743).

1974

Gibb, Peter Lloyd
Category: Criticism

Grant, John E.
Category: Criticism
Grant examines Blake's illustrations on pp. 2, 13, 19, 22, 25, 26, 43-76, 35, 37-42, and 117-40. He argues that while it is often possible to speak meaningfully about "early" and "late" alterations to the text, no similar principle extends to the pictures, nor is it possible to make a priori inferences about relationships between text and picture based on the critical (i.e., Bentley's) belief that Blake moved from illustration to illumination in his later career (143).

Hagstrum, Jean H.
Category: Criticism
Much of Hagstrum's discussion focuses on Luvah and Vala, who appear together mostly (indeed, almost exclusively) in The Four Zoas.

Johnson, Mary Lynn, and Brian Wilkie
Category: Criticism

Marshall, Jerry
Category: Criticism

Paley, Morton D.
Category: Criticism

Gibb, Peter Lloyd
Category: Criticism
Hamilton, Lee T. 
Category: Criticism

Lento, Thomas V. 
Category: Criticism
Includes a chapter on The Four Zoas.

Mellor, Anne Kostelanetz 
Category: Criticism
Ch. 5 (165-213) is on “Vala, or The Four Zoas: Blake’s Concept of Form, 1795-1810.”

Phillips, Quitman E. 
Category: Criticism

Sanders, Jon Barry 
Category: Criticism

Schotz, Myra Glazer 
Category: Criticism

1975

DiSalvo, Jackie 
Category: Criticism

Kaplan, Nancy A. 
Category: Criticism

Kobayashi, Keiko 
Category: Criticism

Kaplan, Nancy A. 
Category: Criticism

1976

Benzel, Michael Arnold 
Category: Criticism (textual)

Bullard, William Fleming 
Category: Criticism

Galant, Christine Condit 
Category: Criticism

Lindsay, D. 
Category: Criticism
McClellan, Jane Martha
Category: Criticism

Sugnet, Charles J.
Category: Criticism

1977

Ault, Donald
Category: Criticism


Bentley, G. E., Jr.
Category: Other

Bentley provides bibliographical information on the manuscript (along with practically all of Blake's other "books" in various genres), which is also contained in Bentley's earlier facsimile edition (1963).

Ostriker, Alicia, ed.
Category: Edition

Ostriker approaches editing Blake in a manner similar to Stevenson (1971), using Erdman's 1970 Poetry and Prose as the basis for her own edition. However, she turns to Keynes as an additional editorial model, especially when it comes to the arrangement and handling of Blake's writings: she uses a similar set of editorial symbols in the text to represent Blake's revisions. Highly attuned to the need for editorial precision, she is careful to distinguish Blake's printed poems from his manuscript texts. She is equally aware, however, of the difficulties Blake's poetry presents to readers, and so offers interpretive and explanatory notes in the back of her edition, along with a dictionary for various names, places, etc. A reprint of this edition, without revision, was published in 2004.

Paananen, Victor N.
Category: Biography

Ch. 8 (88-112) is on The Four Zoas.

Taniguchi, Shigeru
Category: Criticism

Taniguchi, Shigeru
"'The Four Zoas,' Night the Fourth no bunseki: Enion no kaifuku o mezasu Tharmas no saku [An Analysis of 'The Four Zoas,' Night the Fourth: Tharmas's Attempts to Restore Enion]." Reitaku Daigaku Kiyo [Reitaku University Bulletin] 23 (1977): 27-34.
Category: Criticism

In Japanese.

1978

Bentley, G. E., Jr., ed.
Category: Edition

For his text of "Vala, or The Four Zoas", Bentley uses a revised version of the transcription from his 1963 facsimile. Particularly noteworthy is that in this edition, Bentley has gone further than mere transcription by adding editorial punctuation and revising portions of text (with or without Blake's directions)—all along with a version of the revision symbols in the text that appeared in the 1963 transcription. Added to many,
and often extensive, footnotes, Bentley's is a heavily compacted bibliographical version of the manuscript text.

Brisman, Leslie
Category: Criticism

Erdman, David V.
Category: Criticism (textual)
Erdman adopts Lincoln's hypothesis (see below) about the text on these pages in relation to the fragments (pp. 143-44) and thus revises his edition text.

Erdman, David V.
Category: Criticism (textual)
Erdman adopts the solution to the Nights VII problem proposed by Mark Lefebvre (see below) and thus revises his edition text, conflating Nights VIIa and VIIb.

Gallant, Christine
Category: Criticism
Focuses on _The Four Zoas_ from the interpretive perspective of Jungian psychology.

Glausser, Wayne Edward
Category: Criticism
Glausser focuses on _The Four Zoas_, Milton, and _Jerusalem_. See also his article on a similar topic solely on _The Four Zoas_ (1985).

Hilton, Nelson
"The Sweet Science of Atmospheres in _The Four Zoas_." _Blake/An Illustrated Quarterly_ 12.2 (fall 1978): 80-86.
Category: Criticism

Hirst, Désirée, and G. M. Matthews
Category: Sound recording
Hirst and Matthews provide instructional material on this recording. Track A is entitled "Some Difficulties of Approach: _Vala_, or, _The Four Zoas_ and Milton Considered."

Hoagwood, Terence Allan
"The Four Zoas and 'The Philosopher Cabbala.'" _Blake/An Illustrated Quarterly_ 12.2 (fall 1978): 87-90.
Category: Criticism

Kilgore, John
Category: Criticism (textual)
Kilgore points out two (overlapping) aspects of the "scholarly puzzle" of two Nights VII: 1) "the editorial problem of finding the least imperfect arrangement of the two Nights within the text of the poem"; and 2) "the interpretive problem of deciding what imaginative place each Night has in the poem as a whole" (107). He then argues for the conflation of Nights VIIa and VIIb based upon a supposed better "fit," ignoring Blake's directions to reorder VIIb but inserting it, in the original order, into VIIa at that Night's original ending on p. 85.

Lefebvre, Mark
Category: Criticism (textual)
Lefebvre argues for the conflation of Nights VIIa and VIIb based upon better "fit": follow Blake's instructions for reordering VIIb and insert it into Night VIIa at that Night's original ending on p. 85. This is the proposal that Erdman adopts and implements in his 1982 edition text.

Lincoln, Andrew
"The Four Zoas: The Text of Pages 5, 6, and 7, Night the First." _Blake/An Illustrated Quarterly_ 12.2 (fall 1978): 91-95.
Category: Criticism (textual)
Lincoln argues against Bentley's view that text found on the fragments (pp. 143-44) represents later versions of corresponding text in Night I, returning instead to the previous opinion that the fragmentary text is earlier material. Erdman agrees and revises his text in the 1982 edition.

Lincoln, Andrew
Category: Criticism (textual)
In this article, Lincoln offers "a textual arrangement which will allow the two Nights [VII] to be read as a single and reasonably coherent narrative" (115). Since Blake left VIIb in the manuscript, Lincoln says that he was never committed to excluding it and feels that a coherent order can be formed by inserting all of VIIa between the transposed halves of VIIb (132).
Lindsay, David W.  
Category: Criticism

Magno, Cettina  
“The Four Zoas for Italy.” *Blake/An Illustrated Quarterly* 12.2 (fall 1978): 140-41.  
Category: Criticism

Naschak, Bruce Stephen  
Category: Criticism  
Naschak focuses on *The Four Zoas* in particular.

Taniguchi, Shigeru  
Category: Criticism  
In Japanese.

Wilkie, Brian, and Mary Lynn Johnson  
Category: Criticism  
The first monograph devoted entirely to *The Four Zoas.* Wilkie and Johnson’s interpretation is based on their “basic premise about the poem’s firmness of meaning and its subtle but demonstrable coherence” (ix). Their case for this reading “rests mainly on internal evidence: the pattern of meaning, imagery, structure, and story that emerges when one reads the poem closely” (xiv). In their view, much of the difficulty of *The Four Zoas* arises from its forbiddingly complex, non-contextualized verbal texture, which reflects how “Blake was trying something more than either ordinary discursive communication or (which is less obvious) other kinds of mythic or allegorical narrative” (2).

1979

Kilgore, John Dodge  
Category: Criticism

Murphy, Karleen Middleton  
Category: Criticism

1980

Banerjee, Tilak  
Category: Criticism  
Includes a chapter on Blake and *The Four Zoas* (“Blake and the Prophet Hero”).

Imamura, Yukiko  
Category: Criticism

MacLean, R. L.  
Category: Criticism (textual)

Mann, Paul  
Category: Criticism  
Because “perception constitutes a world” in *The Four Zoas*, and in the same sense “criticism would constitute (and not merely explain) a text,” Mann believes that “one’s task as a reader” of Blake’s work “is…, and in larger part than one might at first assume, to come to terms with the structures and goals of criticism itself” (iv).

Okuma, Akinobu  
Category: Criticism  
In Japanese.

Taniguchi, Shigeru  
Category: Criticism  
In Japanese.

1981

Butlin, Martin  
Category: Other
Butlin gives very brief descriptions of sketches and other illustrations on the manuscript pages.

Ginsberg, Allen
Category: Sound recording
These are recordings of Ginsberg lectures (individual dates each on its own cassette tape) focusing on, or dealing extensively with, _The Four Zoas_, as well as other works (in relation to this work and otherwise).

Lincoln, Andrew
Category: Criticism

Mann, Paul
Category: Criticism (textual)
Mann discusses the resistance of Blake’s manuscript to (traditional) editing. According to Mann, _The Four Zoas_ is “unfinished,” which “makes life hard for the editor, who believes he must produce a text as close to the author’s final intentions as possible” (50).

Singh, Gurbhagat
Category: Criticism

Starling, Roy
Category: Criticism (textual)

Tsuchiya, Shigeko
Category: Criticism
In Japanese.

Yoshihara, Fumio
Category: Criticism
In Japanese.

Ackland, Michael
“The Embattled Sexes: Blake’s Debt to Wollstonecraft in _The Four Zoas._” _Blake/An Illustrated Quarterly_ 16.3 (winter 1982-83): 172-83.
Category: Criticism

Erdman, David V., ed.
Category: Edition
This "complete" edition by Erdman derives from his first edition, _Poetry and Prose_ (1965), now including newly discovered texts and additional material. Of particular importance are Erdman’s two major revisions to _The Four Zoas_ text: his de-conflation of the text on pp. 7-8 and 143-44 and his conflation of Nights VIIa and VIIb into one "Night the Seventh" (following the discussion in the fall 1978 issue of _Blake/An Illustrated Quarterly_). A "newly revised" version of this 1982 edition was published in paperback in 1988 by Anchor-Doubleday; the only change to _The Four Zoas_ text is Erdman’s page numbering, which he alters in order to coincide with the pagination in his and Magnó’s 1987 facsimile edition.

Ide, Nancy Marie
Category: Criticism

Loudon, Michael Douglas
Category: Criticism

Punter, David
_Blake, Hegel and Dialectic._ Amsterdam: Rodopi, 1982.
Category: Criticism
Ch. 4 (170-209) is on _The Four Zoas_, with the following sections: “Abstract and Concrete,” “The Fragmentation of Consciousness,” and “Mind and Body.”

Taniguchi, Shigeru
Category: Criticism
In Japanese.

Taniguchi, Shigeru
“The _Four Zoas_, Night VII (a) no bunseki—Los no jikokhenkaku [An Analysis of _The Four Zoas_, Night VII
Whitehead, Fred
Category: Criticism

In Japanese.

Whitehead, Fred
"An attempt to reconstruct ... [Vala's] plot by collecting and analyzing passages scattered throughout the ms' [p. 232]"
(Bentley, Blake Books Supplement 419).

1983

Ackland, Michael
Category: Criticism

Blondel, Jacques, ed. and trans.
Category: Other

An edition (?) of the poem including both English and French text.

Brown, James Boyd
Category: Criticism

Cushing, James Byers
"The Figure of the Poet: Self-Representation in Young, Blake, and Wordsworth." Diss. U of California, Irvine, 1983.
Category: Criticism

Includes a chapter on Blake and The Four Zoas.

Deen, Leonard W.
Category: Criticism

Ch. 5 (123-65), "Priest and Poet, Serpent and Human Form, in The Four Zoas."

DiSalvo, Jackie
Category: Criticism

DiSalvo deals extensively with The Four Zoas in this book, the published version of her dissertation (1977).

Dowdey, Landon, ed.
Category: Edition

Dowdey's "edition," if one can use that word in its commonly understood sense, is a highly personal, unusual, and therefore compelling version of Blake's manuscript. The prose translation of Blake's (mostly) poetic text and the inclusion of Blakean illustrations from various other works—early and late, illuminated and not—most immediately distinguish Dowdey's production, inspired in and by the spirit of Blake as poet and illuminator. Further, Dowdey at first takes a markedly anti-scholarly stance and encourages his readers to worry less about understanding what Blake says than about letting Blake's vision inspire their own visions as they read and behold. Yet, in the accompanying appendices, Dowdey presents explanatory notes and other ancillary material that could have come directly from a traditional scholarly edition. All together, Dowdey's illuminated text and its apparatus reveal the extent to which Dowdey has approached Blake in the spirit that Blake approached Milton, enacting, as it were, Blake's citation on the title plate of Milton: "Would to God that all the Lords people were Prophets."

Erdman, David V.
Category: Other

Erdman's corrections and changes to his text of The Four Zoas (as reflected in his 1982 edition) are on 7-8.

Himy, Armand
Category: Criticism

In French.

Lee, Judith
Category: Criticism

Storch, Margaret
Category: Criticism

On The Four Zoas and Milton.
Taniguchi, Shigeru
Category: Criticism
In Japanese.

Taniguchi, Shigeru
Category: Criticism
In Japanese.

Webster, Brenda S.
Category: Criticism
Ch. 6 (203-49) is on "Vala and The Four Zoas."

Gori, Michela
Category: Criticism
In Italian.

Kamusikiri, Sandra Darlene
Category: Criticism

Mann, Paul
Category: Criticism (textual)
Mann’s purpose in considering Blake’s possible intentions for The Four Zoas is to offer his view that “Blake might have been experimenting with a compromise between his customary copperplate methods and the strictures of commercial publishing, a more conventional means of production which could enable him to reach a wider audience than his copperplate method permitted.” Thus, if Mann’s theory is correct, “we would have to revise our sense of Blake’s project as an absolute rejection of normal publishing practice” (204). Particularly provocative is his suggestion that Blake may have received additional Night Thoughts copperplates from Edwards and used them for other purposes.

114 *Blake/An Illustrated Quarterly*
Lee discusses the influence of Ariosto's *Orlando furioso* on Blake's epic.

Lincoln, Andrew


Category: Criticism

Lincoln deals with *The Four Zoas* and relationships to Milton—*Paradise Lost* in particular.

Matsushima, Shoichi


Category: Criticism

In Japanese.

Otomo, Mikaaru


Category: Criticism

In Japanese.

Watanabe, Mitsuru

"Senteki sekai kara mozaikuteki sekai e—'yottu no Zoa' to Blake no jikan [From a World of Line to One of Mosaic—"The Four Zoas' and Blake's Time]." *Osaka Daigaku Daigakuin Eibungaku Danwakai: Osaka Literary Review* no. 25 (1986): 44-54.

Category: Criticism

In Japanese.

1987

Ault, Donald


Category: Criticism

Ault's monumental (and quite forbidding) study is a "relentless interrogation of similarities and differences, of anomalous exclusions and inclusions, [that] emphasizes the positive function of a large number of textual details that have been previously disregarded by critics because these details 1) have been assumed to result from the 'unfinished' manuscript state of *The Four Zoas* or 2) have appeared to be anomalies or discrepancies that interfere with, even contradict, traditional models of poetic coherence" (xi). "The extent of the revisions and rearrangements of *The Four Zoas* text indicates that its narrative difficulties are part and parcel of Blake's compositional/philosophical situation, not an obfuscation of it" (xii), so that Ault takes all Blake's revisions as strategic gestures or psychological/ontological revisions. As these comments sug-
gest, Ault does not deal extensively with the composition of the manuscript text but instead treats it mostly as an organic whole (of sorts), any inconsistencies or problems arising from Blake's revisions being interpreted as meaningful. Of particular importance are Ault's discussions of Blake's unique narrative techniques: "perspectival transformation," "aspectual interconnection," "text as flight," and "text as pattern." Equally interesting are Ault's marginal comments—references, elucidations, counter-perspectives, etc.

Bowman, Clay M.
Category: Criticism

Dawson, P. M. S.
"Blake and Providence: The Theodicy of The Four Zoas."
Category: Criticism

Haigney, Catherine
"Reply to Andrew Lincoln."
Blake/An Illustrated Quarterly 21.2 (fall 1987): 77.
Category: Criticism

A reply to Lincoln's fall 1987 response to "Vala's Garden in Night the Ninth" (spring 1987).

Haigney, Catherine
"Vala's Garden in Night the Ninth: Paradise Regained or WomanBound?"
Category: Criticism

Ile, Nancy M.
"Image Patterns and the Structure of William Blake's The Four Zoas."
Category: Criticism

Contrary to most critics, Ile finds the powerful effect of The Four Zoas coming not only from the narrative, but also from the relationships and repetitions of key images, so that "individual images in the Zoas can be seen as isolatable conceptual elements with identifiable [traditional] connotations for most readers" (125). Ile identifies 196 "image categories" (listed on 126) and then uses a computer program to generate frequency distributions across the text for each category.

Lewis, Linda Marlene
"Titanic Rebellion: The Promethean Iconography of Milton, Blake and Shelley."
Category: Criticism

Examines Paradise Lost, The Four Zoas, and Prometheus Unbound, with a chapter devoted to each.

Lincoln, Andrew
"Vala's Garden."
Blake/An Illustrated Quarterly 21.2 (fall 1987): 77.
Category: Criticism

A response to Haigney's spring 1987 article.

Magno, Cettina Tramontano, and David V. Erdman, eds.
The Four Zoas by William Blake: A Photographic Facsimile of the Manuscript with Commentary on the Illuminations.
Category: Edition

Magno and Erdman provide a facsimile of the manuscript derived from infrared photographs, thus revealing a wealth of detail not available in Bentley's 1963 facsimile, though, unlike Bentley's, their reproductions are much reduced in size from the original. Still, Magno and Erdman's reproductions reveal much that previously had not been visible (especially if used along with a magnifying glass!); their various tracings in the introduction are equally helpful in this regard, as are the few color reproductions they include. Before the facsimile itself, the editors provide extensive and often illuminating commentary on each page's designs, focusing on the visual narrative with relevant references to the text. Part of this narrative depends on their reordering of manuscript pages to follow Erdman's Complete Poetry and Prose, here executed visually with the manuscript reproductions.

Otomo, Mikaeru
"Blake, 'The Four Zoas' no sekai to entoropi no hosoku: The Cosmic View in Blake's 'The Four Zoas' and the Entropy Law."
Category: Criticism

In Japanese.

Otto, Peter
"Final States, Finished Forms, and The Four Zoas."
Blake/An Illustrated Quarterly 20.4 (spring 1987): 144-46.
Category: Criticism

Contrary to virtually all other critical views, Otto finds "coherent thematic and contextual reasons to entertain the possibility at least that when Blake finally stopped working on the manuscript he believed that the form taken by the work [at that time] was the only one that the subject matter could assume," i.e., "the (unfinished) form of the work embodies the poem's insights about the nature of the fallen world and of fallen perception" (144).

Otto, Peter
"The Spectrous Embrace, the Moment of Regeneration, and Those Two Seventh Nights."
Category: Criticism
Pierce, John Benjamin
Category: Criticism (textual)

Rosso, George Anthony, Jr.
Category: Criticism
See Rosso’s monograph with the same title (1993).

Singh, Charu Sheel
Category: Criticism

Suzuki, Masashi
Category: Criticism

1988

Brooks, Harold F.
Category: Criticism

Fuller, David
Category: Criticism

Most of ch. 2 (88-161), “Creation and Redemption and Judgement,” is on The Four Zoas.

1989

Ando, Kiyoshi
Category: Criticism (textual)
In Japanese. “‘The … textual confusion of Night the First is to be the major theme of this serial study’ … Part 3 also tries to re-evaluate the existing texts of The Four Zoas’ (p. 1). Part 4 is concerned with pp. 7, 143, with a new transcript of pp. 5-7, 143-4” (Bentley, Blake Books Supplement 338).

Ide, Nancy M.
Category: Criticism

Ide, Nancy M.
Category: Criticism

Luening, Otto
Category: Musical score
The music is accompanied by selected text from the two Blake poems.

Mann, Paul
Category: Criticism

Mann responds to Otto’s “Final States, Finished Forms” (1987) in this discussion article, followed by Otto’s reply.

Naylor, Kathryn L.
Category: Criticism
Otto, Peter
"Is There a Poem in This Manuscript?" Blake/An Illustrated Quarterly 22.4 (spring 1989): 142-44. Category: Criticism
Otto's response to Mann's "Finishing Blake," the preceding discussion article.

Pierce, John B.

Stevenson, W. H., ed.
Category: Edition
Revised version of the 1971 edition without significant changes to The Four Zoas. Stevenson does give a nod to the textual discussion over Blake's manuscript in the fall 1978 issue of Blake/An Illustrated Quarterly, and Erdman's subsequent editorial revisions, but does not alter his text to go along with the revised Erdman text. Indeed, in this edition, the text is no longer "By | David V. Erdman" as it was in 1971.

1990

Bidney, Martin
"Urizen and Orc, Cortés and Guatimozin: Mexican History and The Four Zoas VII." Blake/An Illustrated Quarterly 23.4 (spring 1990): 195-98. Category: Criticism

Freeman, Kathryn Sue
Category: Criticism
See Freeman's monograph, Blake's Nostos (1997).

Hubley, Emily, dir.
Category: Film
An animated film (originally produced in 1988) based on Blake's poem. According to the abstract in the WorldCat citation, it "explores the world of poet and painter William Blake using a baseball game's nine innings as a metaphor for the nine nights of Blake's poem."

Ima-Izumi, Yoko
Category: Criticism
In Japanese.

Hibino, Mami
"Blake ni okeru byokuyoku: Pickering kohon to Yon Zoa: Illness and the Women in Blake's Pickering Manuscript and The Four Zoas."

118 Blake/An Illustrated Quarterly

Category: Criticism
In Japanese.

Rosso, G. A.
"History and Apocalypse in Blake's The Four Zoas: The Final Nights."
"Spirits of Fire: English Romantic Writers and Contemporary Historical Methods."
Category: Criticism

Traylen, Maryanne
"'Sol' and 'Luna,' 'Burn in water and wash in fire': Some Instances of Contraries at Work in Blake's Four Zoas, Milton and Jerusalem in the Light of Jung's Thought and His Alchemical Understanding in Mysterium Conjunctionis." Diss. U of Wales, Swansea, 1990.
Category: Criticism

1991

Bizzaro, Patrick
"The Symbol of the Androgyn in Blake's The Four Zoas and Shelley's Prometheus Unbound: Marital Status among the Romantic Poets."
Category: Criticism

De Luca, Vincent Arthur
Words of Eternity: Blake and the Poetics of the Sublime.
Category: Criticism
Ch. 4 ("Narrative Sequences: Modes of Organization"), section 2 (113-24), "Interpolation, or the Text as Palimpsest: The Example of Vala."

Hibino, Mami
"Blake ni okeru kyokyoku: The Four Zoas kenkyu: Madness in Blake's Poetry—A Study of The Four Zoas."
Category: Criticism
In Japanese.

Otto, Peter
"The Multiple Births of Los in The Four Zoas."
Category: Criticism
The material in this article reappears in ch. 5 of his Blake's Critique of Transcendence (2000).
Yoge, Michael
Category: Criticism

1992

Ando, Kiyoshi
Category: Criticism (textual)
In Japanese.

Bidlake, Steven
Category: Criticism
Focuses on The Four Zoas.

Cox, Stephen
Category: Criticism

Kang, Sun Koo
Category: Criticism
In Korean, with a summary in English.

Mounsey, C. F.
Category: Criticism

1993

Georgelos, Peter
Category: Criticism

Hobson, Christopher Z.
Category: Criticism

Richey, William
Category: Criticism

Rosso, George Anthony, Jr.
Category: Criticism
According to Rosso, Blake’s narrative technique in The Four Zoas is one of kerygma, which aims actively to engage its readers so as to induce vision and transform them. Further, Blake conflates traditions, and also internal subjectivity and political history, to emphasize that internal redemption must extend out into social redemption for a true apocalypse to occur. Rosso’s book, the published version of his dissertation (1987), is the first devoted to the manuscript that includes a close look at its composition history as part of an interpretation.

Vine, Steven
Category: Criticism
Ch. 6 (96-126), “Excesses of Joy and Grief: The Veil, Sexuality and Apocalypse in The Four Zoas.”

1994

Cox, Philip
Category: Criticism

Kruger, Kathryn Sullivan
Category: Criticism
On Blake’s The Four Zoas, as well as Tennyson.

Lansverk, Marvin D. L.
Category: Criticism
Ch. 7 (131-60), “The Four Zoas: Blake’s Vision of Ecclesiastes.”

Romero, Milena
Category: Criticism
Romero’s article on the numerological and symbolic significance of Jerusalem covers both Jerusalem and The Four Zoas.
Smith, Elizabeth Leigh
Category: Criticism

1995

Ando, Eiko
Category: Criticism

Bentley, G. E., Jr.
Category: Criticism

Freeman, Kathryn S.
Category: Criticism

Freeman argues that in The Four Zoas, Blake revises traditional dream-vision narrative techniques in order to represent his most challenging idea: the contemporaneity of Eternity and the fallen world that appears to have been divided from it. He accomplishes this by making the “dream” of the single authorial consciousness itself, in which the fallen characters become the narrators at times in order to emphasize the vulnerabilities of the fallen mind projecting/creating them. Thus, textual inconsistencies are resolved by Night IX, where a continuous narrative of dawning reintegration exposes the fragmentary and delusional perceptions of a divided consciousness that are found in the previous Nights. By making every aspect of existence within the poem the creation of a single “sleeping” consciousness, Blake suggests that human divinity resists all attempts to divide the human from the divine. Most of the content of this article is included in Freeman’s 1997 monograph.

Lincoln, Andrew
Category: Criticism

Lincoln’s thesis is that Blake begins The Four Zoas with a reinterpretation of history using Enlightenment-era methods of philosophy, sociology, and theology. Through several stages of revision, he moves first towards a (revised) history of Jesus that allows for the casting off of error and for brotherhood, then towards a particularly nationalistic myth; it is at this point that he abandons the poem. Although the poem is complex, to judge it as a “ruin” is a critical recoiling from, rather than engaging with, these complexities. Lincoln bases his interpretation upon the growth of the manuscript as he believes it occurred.

Suh, Kang Mok
Category: Criticism

I believe this work to be in Korean rather than English.

Wada, A.
Category: Criticism (textual)

1996

Baulch, David Monroe
Category: Criticism

Brachfeld, Jennifer
Category: Criticism

Csikós, Dóra
Category: Criticism

Richey, William
Category: Criticism

Ch. 3 (75-109), “The Rise and Fall of Blake’s Classicism: Vala and The Four Zoas.”

1997

Csikós, Dóra
Category: Criticism

Csikós, Dóra
Category: Criticism
Developing her earlier (1995) article on this subject, Freeman here presents Blake as deliberately and meticulously crafting The Four Zoas in order to give an entirely cognizant mythic representation, albeit complex, of the human consciousness. The dream within a dream within a dream structure is the vehicle for Blake to dramatize the fallacies of fallen/fragmented consciousness. This structure also allows Blake to portray the progressive movement from dualism, a state of complete externalization of the divine self that is all things, to non-dualistic wholeness, when the universe and God are recognized as being one's true center. Thus, Blake is able to show that wholeness is an ever-present, underlying reality that is simply not recognized by the various parts of the one eternal consciousness. Like Blake's myth, then, existence is a quest towards wholeness in which the quester and the goal are the same thing; the distinction is mere illusion. According to Freeman, The Four Zoas is a representation of that mind as it goes on its quest to itself, and the poem's complexity dissolves due to the freedom to backread such a perspective gives: linearity of narrative structure, like time itself, is an illusion. Freeman's is a psychological reading drawing extensively on Eastern and Western sources.

James-Hansen, Jeanne A.

1998

Pierce, John B.

Category: Criticism
Pierce's "essential argument is that the synoptic and synchronic tendencies of Blake's poetics are the result of conscious revision and correction of an essentially diachronic narrative" in Vala (xvii-xviii). He particularly highlights Blake's changing of the poem's subtitle to "The torments of Love & Jealousy" as applying to each set of characters and to Blake's (late) method of analogous or syncretic characterization that focuses on such "torments." Pierce is consistently and helpfully attentive to the development of the manuscript as he presents his argument.

1999

Baulch, David M.

Category: Criticism
The fact that Blake created a "multiple plural" (or redundancy) by adding "s" to the already plural Greek "zoo" suggests two interpretive possibilities: "Either the multiple plural is bad Greek or the manuscript that follows embodies what its title grammatically implies, many sets of four zoas" (154). The manuscript has not yet benefited from a hypertext version, so that its editorial history is one of extracting a single, coherent narrative from the tangle of revisions—this has in turn largely influenced its interpretive history. However, such a Newtonian imposition of singularity is directly opposed by Blake's counter-Newtonian theme, of which the multiple plurality of the "zoas" is an intrinsic part. In contrast, "hypertext can preserve the integrity of the manuscript of The Four Zoas as a total of its narrative possibilities," since hypertext allows for asynchronous and non-linear relationships—the many possible worlds of The Four Zoas that constitute it.

2000

Hobson, Christopher Z.

Category: Criticism
Ch. 3 is on "Homosexuality, Resistance, and Apocalypse: The Four Zoas."

Otto, Peter

Category: Criticism
Otto argues that rather than urging sublime transcendence (whether through the invocation of a transcendent or of an immanent power) in The Four Zoas, Blake hopes to thwart it. Part of that effort takes place as "the poem deconstructs dominant cultural forms (religion, commerce, science, art) in order to uncover their 'real' content (the suffering body of Albion)" (345). However, this necessary precursor to "step[ping] forward into a living Eternity rather than a bodiless heaven" does not actually occur in the poem. Blake's critique involves a
conversation with Swedenborg, Young, and Locke, in which the poem's text speaks as/for the spirit and the illustrations speak as/for the body.

Sturrock, June
"Urizen as Ceres in Blake's The Four Zoas, Night the Ninth." English Language Notes 38.1 (2000): 50-58.
Category: Criticism

Valentine, Stephen James
Category: Other

Kang, Ok-Sun
Category: Criticism
In Korean, with a summary in English.

Kruger, Kathryn Sullivan
Category: Criticism
Ch. 4 is on "The Loom of Language and the Garment of Words in William Blake's The Four Zoas." See also her dissertation with the same title (1994).

Otto, Peter
Category: Criticism
Otto's article includes and expands upon material in his Blake's Critique of Transcendence (2000).

Lussier, Mark
Category: Criticism

Otto, Peter
Category: Criticism

Otto devotes much of his discussion to The Four Zoas.

Pritchard, Gwyn
Category: Musical score
The music is accompanied by selected text from Blake's poem.

Risden, E. L.
Category: Criticism
Risden's article examines Blake's treatment of personal epiphany in The Four Zoas and Milton.

So, Tat Sang
Category: Criticism

Ankarsjö, Magnus
Category: Criticism

Baulch, David M.
Category: Criticism

Csikós, Dóra Janzer
Category: Criticism

Hoshino, Eriko
Category: Criticism
In Japanese.
Pierce, John B.  
Category: Criticism (textual)  
Ch. 4 is on “Vala or The Four Zoas and the Archaeology of Writing.”

Ripley, Wayne C.  
Category: Criticism (textual)  
Ripley gives an extremely helpful tabulation of page numbers in Erdman’s _Complete Poetry and Prose_ and the Magn-Erdman facsimile (1987), pointing out how problematic the editorial renumbering of manuscript pages ends up being for both the editors and readers (hence the need for a table of correspondences).

Rutland, Laura Ellen  
Category: Criticism  
Covers Blake’s three epics.

Weir, David  
Category: Criticism  
Along with Weir’s sustained focus on _The Four Zoas_, appendix B is a “Synopsis of _The Four Zoas_,” which, the author says, “is intended mainly for novice students who need a rough guide to the poem” (133).

2004  
Ankarsjö, Magnus  
Category: Criticism  
This is the published version of Ankarsjö’s 2003 dissertation.

2005  
Beer, John  
Category: Biography  
Ch. 8 (109-21), “‘Vala’ and the Fate of Narrative Epic,” is devoted to _The Four Zoas_.

2006  
Ankarsjö, Magnus  
Category: Criticism (textual)  
Ankarsjö responds to Van Kleeck’s suggestion in “Blake’s Four ... ‘Zoas’?” (2005) about the possible title apostrophe; he argues that it is not a punctuation mark (based, in part, upon a comparison to other apostrophes in illuminated works).
Ankarsjö, Magnus
Category: Criticism
Includes a chapter on “The Gender Utopia of The Four Zoas.” See also his Bring Me My Arrows of Desire (2004).

Michael, Jennifer Davis
Category: Criticism
Includes a chapter on “Prophetic Labor and Creation of Space: Lambeth and The Four Zoas.”

Slomczyński, Maciej, ed.
Category: Edition
A translation of the poem in Polish.

Van Kleeck, Justin
Category: Criticism (textual)
Van Kleeck replies to Ankarsjö’s response (“Blake’s Four ‘Zoas!’”) regarding the possible title apostrophe with countearguments in support of his original claim.

Van Kleeck, Justin Scott
Category: Criticism (textual)
Van Kleeck undertakes the first review of all (textually and/or imagistically) complete editions of Blake’s manuscript, focusing in particular upon the ways each editorial persona (or personae) influences the nature of his/her edition, both for good and for bad. Van Kleeck is also interested in what he perceives to be a recurring editorial discordia concors between subjective interpretation and “objective” textual editing. This tense harmony, in his view, proves to be equally problematic and fruitful in its effect upon the nature of editions, thus making the edited versions of Blake’s work at once “veils” and tools for new insight.

Stevenson, W. H., ed.
Category: Edition
Revised version of the 1971/1989 editions without significant changes to The Four Zoas, though important changes have been made since the second edition, such as the inclusion of the prose tracts All Religions are One and There is No Natural Religion, as well as a rearrangement of Milton to accord with Blake’s ordering of the later copies.

No Date or Ongoing
Anon.
Category: Other
Online catalogue entry for the manuscript in the British Library.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, eds.
Category: Other
Includes an electronic version of Erdman’s text.

Hilton, Nelson, ed.
Category: Other
Includes an electronic version of Erdman’s text.

Ruegg, F. William
Category: Other
An online version of the manuscript of sorts, presenting only a few images of manuscript pages along with some critical (and other) commentary and additional material.

Whitmarsh-Knight, David Edward
Category: Criticism (textual)
This is an online publication by the author based on research for his dissertation of 1984, which focused on textual development along with interpretation. He states, “Because this research seems not to have been read or noted by scholars in the field, I have been asked frequently to make the research more generally available.” The site also includes a similar analysis of Jerusalem.

124 Blake/An Illustrated Quarterly Winter 2007-08