On Homers Poetry

Every Poem must necessarily be a perfect Unity, but why
Homers is peculiarly so, I cannot tell: he has told the
story of Hellephorn & omitted the Judgment of Paris which
is not only a part, but a principal part of Homers Subject.
But when a Work has Unity it is as much in a Part as in the
Whole, the Torsio is as much a Unity as the Lassoon.
As Unity is the sake of folly so Goodness is the sake of
Anarchy; those who will have Unity exclusively in Homer
come out with a Moral like a Stain in the Text: Aristotle says
Characters are either Good or Bad; now Goodness or Badness
has nothing to do with Character. a Pine tree a Horse a Lion are
Characters but a Good Apple tree or a Bad is an Apple tree still: a Horse
is not more a Lion for being a Bad Horse, that is its Character: its Goodness or
Badness is another consideration.
As the same with the Moral of a whole Poem as with the
Moral. Goodness of its parts. Unity & Morality are secondary
considerations, & belong to Philosophy; not to Poetry to Exposition
or not to Rule. In Accidence not to Substance, the Ancients called it eating of the tree of good & evil.

On Virgil

Sacred Truth has pronounced that Greece & Rome as
Babylon & Egypt. so far from being parents of Arts & Sci-
ences as they pretend, were destroyers of all Art. Homer
Virgil & Ovid confirm this opinion & make us reverence
The Word of God. the only light of antiquity that remains
unperturbed by War. Virgil in the Enieid Book VI. line 848
says Let others study Art: Rome has somewhat better to
do. namely War & Dominion.

Rome & Greece swept Art into their snow & destoryd it,
Warlike State never can produce Art, It will Rob & Plunder
& accumulate into one place, & Translate & Copy & Buy &
Sell & Criticize, but not Make. Grecian is Mathematical Form
Mathematical Form is Eternal in
Gothic is Living
the Reasoning Memory. Living Form
is Eternal Existence.
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NEWSLETTER


COVER: On Homer's Poetry by William Blake, courtesy of the Watkinson Library, Trinity College, Hartford, CT 06106.
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Because of my own reluctance to part with what I consid­ered an unfinished compilation, and because of Blake's move to Rochester, it proved to be impossible to publish the 1984-1986 checklist in its accustomed place, viz. number two of the previous volume. When it appeared in the subsequent winter issue, it was agreed that we would resume publication of this continuing checklist of Blake-related scholarship in the fall issue of each volume. This left me with no more than ten weeks until the final typescript for the present 1986-1987 compilation had to be mailed to the production office if there was to be any chance to bring the checklist back on schedule again.

Except for the decisions concerning research strategies, the bibliographer's job is by necessity devoid of much innovative thinking; but then, the time, the care, and the scrupulous scrutiny bestowed upon such work will be decisive for the usefulness, i.e., the completeness and reliability, of the resulting compilation. Now, from what I have said it should be evident that I wasn't in a precisely ideal position to achieve the best of what may have been possible in the 1986-1987 edition of "Blake and His Circle." At the time I posted my typescript, some twenty omissions were known to me which will have to wait for a listing until next year. Therefore, I have to plead for the indulgence of authors and readers alike, who may look in vain here for an entry for this or that 1986 publication.

Shortage of time, as well as the scarcity of critical comments on what had been published in Blake 20 (1986-87): 76-100, prevented me from introducing any significant changes in the general organization of the entries in four main sections and their various subdivisions. I have even stuck to the same few deviations from the MLA Style Manual's citation rules and have, e.g., quoted articles in the Burlington Magazine by reference to the volume number rather than by month, even though this journal is published twelve times a year. (In my experience this is a rather more convenient style, since the separate issues will eventually be bound and shelved with the volume designation on the spine, while the information on the original month of publication can only be determined by laboriously searching—in this particular case—as many as eight hundred pages of the volume for the issue-titles.) However, the decision to adopt the arrangement of previous checklists as a model is not intended to render obsolete what I have said concerning the problems inherent in this structure in my introduction to the previous checklist. On the contrary, I would like to renew my invitation for all sorts of critical suggestions that may help to make these annual compilations more profitable and easier to use for the majority of their readers.

The present list covers those Blake-related publications that have come to my knowledge in the period between summer 1986 and May 1987, with—yet again, and especially so in part III—the addition of a considerable number of earlier, hitherto unrecorded contributions. At the same time, I wish to point out that many periodicals are a far cry from being on their official time schedule, so that a "1985" reference may well relate to the issue of a journal which, in fact, did not appear in print until 1986 or, in a few cases, even as late as 1987. At least in this respect, Blake is a rather rare exception to the rule.

I have searched, for this year's list, all the 1985-87 issues of more than 500 journals in the fields of art history, bibliography, history, literary criticism and linguistics, philosophy, and political science. This, I hope, will sound impressive enough, but I have to add that the journals actually examined did not represent the selection I would have used if unhampered by the limitations of the holdings of those libraries I have had to work with. For example, I had no access to journals such as the Charles Lamb Bulletin, Christianity and Literature, Philosophy and Literature, and many others which are likely to publish articles and reviews that are of interest for Blake studies. Here then, I was dependent either on the generosity of authors who have kindly sent offprints, or on references I traced in the bibliographies compiled by others. Working on what may be said to be an outer orbit of Blake scholarship has certain advantages, but it also
will have to account for certain shortcomings of which I am fully aware. Furthermore, I have to admit that besides the Times Literary Supplement, the London and the New York Review of Books, and the New Statesman, biweekly and weekly periodicals or even daily newspapers have not been systematically searched. Moreover, let me stress the fact that there is no computerized bibliographic programming behind this list which, on the contrary, retains all the characteristics—both positive and negative—of a fully custom-built, singlehanded product: it may be less uniform in style, it may be less complete than, e.g., the MLA International Bibliography which, I suppose, profits from all the technical and financial backing one can possibly imagine, but it remains more timely and more open in its scope than such a hi-tech compilation.

Despite the comparatively short period I report on in the present list, and to my own surprise, the number of entries is astonishingly large. This, in part, may be due to some hype in the Related Interest section for which I would have to assume responsibility. The inclusion, for example, of various studies of the works of W. B. Yeats, or—even more conspicuously—of the many items concerned with the literary rather than the critical productions of Arthur Symons is certainly problematic in a checklist that is primarily devoted to scholarly materials for the study of Blake and his circle. If, in the end, I have decided to be extensive rather than exclusive in coverage for the present list, this ought to be seen as an attempt to find out whether readers think of these entries as a mere nuisance and a waste of their precious time, or whether these listings may be considered a welcome addition to the standard curriculum of parts I, II, and IV.

Neither these introductory notes nor the following list will supply absorbing reading; I hope, however, that even as it is the annual checklist will prove a useful research tool for following up a wide variety of interests in the field. It would have been less complete and accurate than it actually is, had I not enjoyed the help of a considerable number of publishing houses as well as communication with many friends and colleagues. While the former have generously supplied inspection copies of their publications and have thus helped to prevent misleading information from creeping into the list (such as the mistake that is recorded in my note to #117, below), the latter freely gave of their time, their expertise, and—very often—their stock of offprints in reply to my enquiries; I gratefully thank Bryan Aubrey, Rodney Baine, Stephen Behrendt, G. E. Bentley, Jr., David Bindman, Ewa Borkowska, Sebastian Carter, Brendan Donnellan, Morris Eaves, Robert Essick, Mark Greenberg, Wendy Greenhouse, Nelson Hilton, James Hogg, Seymour Howard, Georg Kamp, Jenijoy La Belle, James McCord, Morton Paley, Henry Summerfield, Dennis Welch, and Bette Charlene Werner. Patricia Neill, who has also been responsible for the compilation of the author index, has been expertly supervising the production of the checklist and, moreover, has coped with my stop-press corrections with both patience and efficiency.

Note: Items which I have not been able to examine personally are preceded by an asterisk.

Part I
William Blake
Editions, Translations, Facsimilies, Reproductions

1. *Bindman, David, ed. Colour Versions of William Blake's Book of Job Designs from the Circle of John Linnell: Facsimilies of the New Zealand and Collins Sets and the Fitzwilliam Plates. London: William Blake Trust, 1987. [A limited edition of 387 copies, produced under the direction of the late Arnold Fawcus by the Trianon Press. Contains a detailed analysis and comparison of the color versions by Bo Ossian Lindberg. While this is entitled “The Authenticity of the New Zealand Set and of the Coloured Engravings,” Lindberg of course argues that the colored versions of the engraved Job designs are “authentic” works which were executed by members of the Linnell circle and in the actual production of which Blake had no direct participation whatsoever. The Collins and Fitzwilliam Museum sets of the hand-tinted engravings are here reproduced in full for the first time. All the facsimile plates have been colored by hand through stencils, employing the same processes as in earlier Blake Trust facsimilies of the illuminated books. A full descriptive prospectus of the edition is available upon request; see #2, the companion volume to Colour Versions, for details.]

2. Bindman, David, ed. William Blake's Illustrations of the Book of Job: The Engravings and Related Material with Essays, Catalogue of States and Printings, Commentary on the Plates and Documentary Record. 2 vols. London: William Blake Trust, 1987. [This limited edition of 387 copies has been in gestation since 1969; its publication marks an important contribution to Blake scholarship and, in an admittedly pathetic sense, is a tribute to the late Sir Geoffrey Keynes and the late Arnold Fawcus and their commitment to the task of making Blake’s works available in highly reliable facsimile editions. The text volume contains essays by the editor and by Keynes; Barbara Bryant contributes “A Documentary and Bibliographic Record” on the Job designs (103–47), and Robert N. Essick an essay on the graphic form of the engravings with a complete “Catalogue of Their States and Printings” (35–101). The facsimiles with the facsimile plates contain monochrome reproductions of the preparatory drawings, the related
watercolor paintings, and the engravings in proof state; these are accompanied by a plate-by-plate commentary on “The Meaning of Blake’s Job” by Bo Lindberg. Together with its companion volume (see #1), this edition presents a fully revised and updated version of the magnificent 1935 facsimile of Job, edited by Keynes and Binyon for the Pierpont Morgan Library. A full description of the work, together with a sample of the plates which were printed by the Trianon Press under the direction of Fawcus, is available in a prospectus; address your request to the William Blake Trust, 90 Great Russell Street, London WC1B 3PY, England.]


Bibliographies, Bibliographical Essays, Catalogues


9. Dorrbecker, D. W. “Blake and His Circle: A Checklist of Recent Publications.” Blake/An Illustrated Quarterly 20 (1986–1987): 76–100. [Attempts to cover the period from summer 1984 to early summer 1986; the present compilation, however, contains a considerable number of addenda.] 

10. Dorrbecker, D. W. “Blake and His Circle: A Checklist of Recent Publications.” Blake/An Illustrated Quarterly 20 (1986–1987): 76–100. [Attempts to cover the period from summer 1984 to early summer 1986; the present compilation, however, contains a considerable number of addenda.] 

11. *Griffiths, Antony, and Reginald Williams. The Department of Prints and Drawings in the British Museum: User’s Guide. London: British Museum Publications, 1986. £10.00. [A new general introduction to the Print Room, replacing A. E. Popham’s Handbook of 1939. This guide will be of great help to those visitors among our readers whose research interests cannot be satisfied by simply applying to see this or that item from the “Blake cupboard.”]

12. Jaffe, Michael, ed. William Blake and His Contemporaries. [Cat. of] A Loan Exhibition in Aid of the Friends of the Fitzwilliam Museum, Cambridge at Wil­denstein’s, London. 11 June–11 July 1986. Cambridge, Cambs.: Fitzwilliam Museum Enterprises, 1986. [Compiled by Craig Hartley, Patricia Jaffe, Jane Munro, and David Scrase, this exhibition catalogue describes and illustrates 68 items by Blake, Romney, Mortimer, Fuseli, and Flaxman from the Fitzwilliam collection. No less than 43 pages from Blake’s illuminated books are reproduced in color, some of them chosen to contrast the coloring of the same plate in various copies, and the rest reproducing the Fitzwilliam copies of America (O) and Europe (K) in full.] 


Critical Studies


23. Baine, Rodney M., with the assistance of Mary R. Baine. The Scattered Portions: William Blake's Biological Symbolism. Athens, GA: privately printed, 1986. $24.95/special library rate $19.95, including postage and packing. [Studies Blake's use of biological symbols such as animal, insect, reptilian, and of his botanical images. Distributed by the author, % Dept. of English, U of Georgia, Athens, GA 30602, and by Agce Publishing, P.O. Box 526, Athens, GA 30603.]

24. Balfour, Ian Grant. "The Rhetoric of Romantic Prophecy." Dissertation Abstracts International 47 (1986): 1313A. Yale U. ["This thesis addresses the rhetorical, epistemological, and political issues involved in the reading and writing of prophecy in English and German literature of the Romantic period. . . . The Blake chapter (on Milton) focuses on the dynamics of reading and writing in a prophetic tradition, and demonstrates that prophecy cannot be thought of as 'unmediated vision,' because it is shown to be an intensely citational discourse that depends on the generality and opacity of figurative language as its driving force."]


27. Bellin, Harvey F. and Darrell Ruhl, eds. Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake's Arts in the Writings of Emanuel Swedenborg. New York, N.Y.: Swedenborg Foundation, 1983. $8.95 paper. [Besides an introduction by George F. Dole, biographical notes on Swedenborg and Blake, and three pages of "Correspondences: Corresponding Ideas from Swedenborg's and Blake's Writings," this "Anthology" republishes discussions of Blake's Swedenborgian connections by Raymond H. Deck, Jr., Donald C. Fitzpatrick, Jr., Alexander Gilchrist, Robert Hindmarsh, Herbert N. Morris, Morton D. Paley, and Kathleen Raine. In addition, there are three hitherto unpublished texts on "The Human Face of God," a lecture delivered by Raine at Paris in May 1985 (87–101), on "Opposition Is True Friendship: Emanuel Swedenborg and His Influences on William Blake" by Bellin (35–67), and "the text of an address by the Reverend Peter M. Buss, delivered at the Olivet Church of the New Jerusalem in Ontario, Canada, on 28 January 1984" which is entitled "William Blake and the Writings of Swedenborg" (47–55). The book is illustrated, mostly with black and white reproductions of Blake's illuminations.]


34. Bloom, Harold. "Catastrophe Creation: Gnosis, Kabbalah and Blake." Agon: Towards a Theory of Revisionism. New York, NY: Oxford UP, 1982. 72-90. [Sifting through earlier editions of this collection, I find that this third chapter of Bloom's by now well-known book has—for no particular reason except the bibliographers' negligence—never been included in our annual compilations, a fact for which I wish to offer my apologies to both the author and our readers.]


43. Draxler, Helmut. "William Blake, der Pneumatiker als Genie." Kunstforum International 87 (1987): 80-95. [Virtually the same text as in the preceding entry; here, however, the author's dissertation on "Das brennende Bild: Eine Kunstgeschichte des Feuers in der neueren Zeit" is printed in full (though without the notes), and the illustrations are partly in color (70-228). There also is a brief discussion of Philip James (sic) de Loutherbourg's "fiery art" (196-97). An abstract of this dissertation was published in Kunsthistoriker: Mitteilungen des Österreichischen Kunsthistorikerverbandes 3.3/4 (1986): 44.]


50. Goslee, Nancy Moore. Uriel's Eye: Miltonic Stationing and Statuary in Blake, Keats, and Shelley. University, AL: U of Alabama P, 1985. $27.50. [The second chapter of this book, which takes up pages 29-67, presents a discussion of "Blake's Milton: From Marble Landscape to Living Form." The romantic transformations of Paradise Lost are here interpreted with reference to the paradigm of the arts of sculpture and (landscape) painting which are seen as related to a classical, 'objective' and to a romantic, 'subjective' expression of poetical mythmaking.]

presents, annotated and newly punctuated texts, pictorial notes and commentary, ... and tables of textual variants. ... Where(-ever)as The! is a comic, satiric, and ultimately optimistic view of the state of art, poetry, and religion, Visions offers a tragic appraisal of the relations between human beings and God, men and women, blacks and whites, and rich and poor, and suggests that the root of these evils is in organized religion and materialistic philosophy. This edition demonstrates several ways in which the scholarly presentation of Blake's works in illuminated printing can be improved."


54. Gresham, Gwendolyn Holloway Parham. "The Voice of Honest Indignation: William Blake's Critique of the Polity, Liturgy, Ethics, and Theology of the Church of England." Dissertation Abstracts International 46 (1986): 3040A. U of Arkansas. ["The 39 Articles of the Church of England provide a statement by which to measure the religious vision of the poetry of William Blake. ... Blake's response to the social and ethical teaching of the Church depends on his redefinition of the Fall and the nature of sin, his affirmation of free will, and his rejection of Calvinistic predestination."]


62. Holmes, John R. "William Blake's Place in the Mystical Tradition." Dissertation Abstracts International 47 (1987): 188A. Kent State U. ["The aim of this dissertation is to facilitate a proper understanding of Blake's key religious images and ideas by showing that they are mystic ideas, and that because they are mystic ideas they more completely unite the human, the divine, and the worldly than poetic or religious ideas outside the mystical context do. ... this study shows the result in Blake's poetry of overcoming each of the following six dualities: world and spirit (Chapter II), subject and object (Chapter III), corporeal and spiritual senses (Chapter IV), God and Humanity (Chapter V), Imagination and Reason (Chapter VI), and Chronology versus Hierarchy (Chapter VII)."]

63. Howard, Seymour. "William Blake: The Antique, Nudity, and Nakedness: A Study in Idealism and Regression." Artibus et Historiae 3.6 (1982): 117-49. [An earlier version of this study was read as a paper at the "Blake in the Art of His Time" conference at the U of
California, Santa Barbara, in March 1976, and it ought to have been listed here years ago."

64. Imaizumi, Yoko. "Brotherhood in Blake: Psychology and Poetics." Dissertation Abstracts International 46 (1986): 3359A. Yale U. ["This study explores the concept of brotherhood in William Blake's poems with close attention to his imagery and style," it examines "how the idea of brotherhood is manifest in the form of communication in his earlier works," then in the major prophecies, and it concludes with a study of "the labor of brotherhood on the female side in Jerusalem."]


69. Kamusikiri, Sandra Darlene. "'A Building of Magnificence': Blake's Major Prophecies and Eighteenth-Century Conceptions of the Human Sublime." Dissertation Abstracts International 46 (1986): 3726A. U of California. [Studies The Four Zoas, Milton, and Jerusalem in relation to Blake's reaction to Burke's theory of the terrible sublime, and (his) transformation of conceptions of the human sublime developed by such eighteenth-century theorists as Robert Lowth, Hugh Blair, John Dennis, Joseph Addison, Lord Kames, Edmund Burke and others." Discovers and describes "a unique type of Blakean sublimity whose two most significant features are a consistent binary structure, and a humanizing, redemptive function. ... Blake's human sublimity represents not only a rhetorical or aesthetic category, but also a civic and perceptual code—a way of thinking, acting and seeing."]

70. *Kemeny, Tomas. "Le parole e l'immagine nella scrittura poetica." Piccolo Hans 39 (1983): 34-50. [Blake's "parole e l'immagine" are chosen as the primary study example.]


74. La Belle, Jenijoy. "William Blake's Reputation in the 1830s: Some Unrecorded Documents." Modern Philology 84 (1987): 302-07. [Comments on eight references (six of them previously unrecorded) to Blake in Arnold's Library (later: Magazine) of the Fine Arts (1831-1834), in which he was associated with such renowned artists of the British school of history painting as Barry, Fuseli, Flaxman, and Stothard.


80. Leonard, Garry Martin. "William Blake's 'Vegetable Existence' and James Joyce's 'Moral Paralysis': The Relationship between Blake's Romantic Philosophy and Joyce's Thematic Concerns in Dubliners and A Portrait of the Artist as a Young Man." Dissertation Abstracts International 47 (1986): 1319A. U of Florida. ["In my discussion, from time to time, I argue that Blake directly influenced Joyce's work. More often, I argue that the ideas of Blake are analogous to Joyce's thematic concerns and that, while direct influence cannot be proven, comparison does illuminate Joyce's text."]


82. Lister, Raymond. The Paintings of William Blake. Cambridge, Cambs.: Cambridge UP, in associ-
ation with the Pevensey P. 1986. £19.50. [A companion volume to the same author's Paintings of Samuel Palmer; see Blake/An Illustrated Quarterly 20 (1986-1987): 89, #249. Again, there are 75 color plates, each with a brief commentary on the facing page; and again, the author has chosen a somewhat misleading title, since the term “painting” is here used as a synonym for “picture.” Therefore, one ought to be prepared to encounter in this section works in all sorts of media: tempera and watercolor paintings alongside wash drawings, monochrome as well as hand-tinted relief-etched prints, color-prints, miniatures, wood and line engravings on copper, a pencil and two pen drawings. However, all these “paintings” do indeed seem to be by Blake.]

83. Lyle, Janice. “Dante in British Art: 1770–1830.” Dissertation Abstracts International 45 (1985): 3017A. U of California, Santa Barbara. [‘The popularity of the Ugolino and Paolo and Francesca episodes from the Inferno is directly connected to the artistic theory of the Sublime. . . . this study examines the period beginning with Reynolds' Ugolino and ending with Blake's series of Dante drawings and engravings. All known depictions of Dante's themes done between 1770 and 1830 in Britain are documented. Individual Dante episodes are discussed in relation to each artist's knowledge of the poet, involvement in the circle of British men promoting Italian art and culture, use of iconographic and stylistic prototypes, and influence on other artists. Flaxman's Divine Comedy engravings are emphasized. . . . Blake's series, although incomplete and uneven in quality, is seen as an important example of the general and pervasive impact of 18th-century ideas of the Sublime, as well as the unique instance of a poet/artist illustrating Dante's work.” The introductory chapters of this dissertation are devoted to Reynolds and Fuseli as illustrators of the Divine Comedy.]

84. McArthur, Murray Gilchrist. “Language and History in Blake’s Milton and Joyce’s Ulysses.” Dissertation Abstracts International 46 (1986): 2689–90A. U of Western Ontario, Can. [Sees “the ground” of Joyce's “deep debt to Blake” in the “self-reflexive analysis within Milton of the formal and material properties of the written text. . . . My assumption throughout is that both Blake and Joyce saw a close relation between a writer's formal approach to language and his historical posture. . . . Milton, I maintain, was one of Joyce's intertextual sources for the analysis of Shakespeare's creative and erotic life in ‘Scylla and Charybdis’, as well as for the overall borrowing and transforming of the narrative pattern of the Odyssey.”]


87. McGann, Jerome J. “The Idea of an Indeterminate Text: Blake’s Bible of Hell and Dr. Alexander Geddes.” Studies in Romanticism 25 (1986): 303–24. [Identifies Geddes as “the chief conduit for Blake’s knowledge of the new biblical scholarship” (305); from him the poet may have learned about the distinction between the Elohist and Jahwist versions of Genesis. This distinction and its ideological background are brought to bear upon the interpretation of the “variances to be found in and between the texts of Urizen” (303), and, in general, upon the understanding of the “critical edge” (313) in the printer-poet's reading of the Holy Scripture.]

88. Paley, Morton D. “William Blake.” The Apocalyptic Sublime. New Haven, CT: Yale UP, 1986. 71–100. §35.00. [This book started from a consideration of “Blake's apocalyptic art in relation to that of his contemporaries;” it now offers a treatment of “the entire phenomenon of art on apocalyptic subjects in eighteenth- and nineteenth-century Britain” (v), and includes the visual argument or more than ninety reproductions. Besides Blake's apocalyptic designs those of West, Loutherbourg, Turner, Martin, and Danby are discussed at length.]


95. Raine, Kathleen. Yeats’s Debt to William Blake.” Defending Ancient Springs. 2nd ed. Ipswich, Suff.: Golgonooza P, 1985. 66–87. £5.50 paper. [This collection of Raine's essays was first published by Oxford UP in 1967; the reprint of her 1965 study of Blake's influence on Yeats has not been revised for the present
don P, 1986. 81-85. [Originally presented as a radio talk, this paper was afterwards published in the Listener in 1957; it is here reprinted, in the second volume of Wind's collected essays, with the notes now added for the first time from the late author's personal papers; see Bentley, Blake Books (1977) #2985.]

117. Witke, Joanne. William Blake's Epic: Imagination Unbound. London: Croom Helm; New York, NY: St. Martin's P, 1986. £22.50. [Concentrates on Jerusalem, which is discussed plate-by-plate; also treats Blake's annotations to Reynolds' Discourses. This study was previously listed under a wrong title, quoted at a pre-publication date in a publishers' catalogue; see Blake/An Illustrated Quarterly 20 (1986-1987): 86, #194.]

See also #140, 144, and 145, below.

Part II
Blake's Circle
General Studies
118. *Fore, Byrne R. S., ed. The Best of Bell's British Theatre: Consisting of the Most Esteemed English Plays. 41 vols. London, 1776-1802. New York, NY: AMS P, 1977. $1,742.50 the set/ separate vols. $42.50 each. [Includes reproductions of all the original illustrations, many of which were engraved from designs by Burney, Fuseli, and Stothard.]

119. Lister, Raymond. Prints and Printmaking: A Dictionary and Handbook of the Art in Nineteenth-Century Britain. London: Methuen, 1984. £29.50. [As may be expected from this author, Blake's circle figures quite prominently in the volume. There are brief bio- and bibliographical entries for Bartolozzi, Basire II, Blake, Calvert, Fuseli, Linnell, Linton, Muir, Ottley, Palmer, Richmond, Stothard, West, et al. in the dictionary, and many of these printmakers are discussed in the second or fourth chapter of the handbook section.]

James Basire

William Cowper

Erasmus Darwin

John Flaxman

124. Gizzi, Corrado, ed. Flaxman e Dante. Exh. cat. Palazzo di Brera, Milan. 22 Nov. 1986—14 Jan. 1987. Milan, It.: Mazzotta, 1986. [This catalogue has been produced in the same large format as Gizzi's earlier two volumes on Blake e Dante and Fuseli e Dante which accompanied similar exhibition projects realized at the Torre de' Passeri in Pescara and the Palazzo di Brera; see Blake/An Illustrated Quarterly 18 (1984): 103, #53; 20 (1986-1987): 88, #237. The present volume in this spectacular series contains, besides ten learned essays on various aspects of Flaxman's classicism, his drawings and Piroli's etchings, a suite of 73 color plates (mostly of the sculptor's drawings which figured largely in the exhibition), black and white reproductions of all the Dante etchings with extracts from the Divina Commedia, and many other illustrations throughout the text.]

125. Ottani Cavina, Anna. "Neo-Primitivism and Linear Abstraction." Paestum and the Doric Revival 1750-1830: Essential Outlines of an Approach. Centro Di cat. 199, Florence, It.: Centro Di, 1986. 59-62 and 89-90. [This volume, an abridged English-language version of La fortuna di Paestum e la memoria moderna del Dorico 1750-1830 (2 vols.), served as the catalogue of an exhibition held at the National Academy of Design in New York, NY, 19 Feb.-30 Mar. 1986; included in the show were several drawings by Flaxman, here listed as #52-59 in the catalogue section, and discussed in the essay quoted above.]

126. *Poprzęcka, Maria. "Flaxman, 1793—Picasso, 1903." Polish Art Studies 5 (1984): 45-53. [Probably this is no more than a reprint of the identically titled study by the author that was listed in Blake/An Illustrated Quarterly 18 (1984): 106, #134, above.]

See also #12, 74, and 83, above.

Henry Fuseli

128. [Behrens, Jürgen, et al.] "Freies Deutsches Hochstift: Jahresbericht." Jahrbuch des Freien Deutschen Hochstifts [ns 25] (1986): 334-86. [On 362-63 Behrens reports on the acquisition of Fuseli's letter to DuRoveray of 2 Aug. 1799 for the Goethe-Museum in Frankfurt-on-Main, W. Ger., and gives a brief summary of its contents, based on information which had been supplied by David H. Weinglass; the latter will publish
the full text of this ALS in his revised and enlarged edition of The Collected English Letters of Henry Fuseli which is in preparation.]


130. Cullen, Fintan. “Hugh Douglas Hamilton: ‘painter of the heart.’” Burlington Magazine 125 (1983): 417-21. [Contains the 'first' publication of Richard St. George Mansergh St. George's letter of “c. 1796,” in which a commission for a portrait is offered to Fuseli (the letter was printed slightly earlier on 66-71 of Weinglass' 1982 edition of Fuseli's letters; also refers to Romney's portrait of “Mrs. Saint George and Child.”]


135. Schiff, Gert. Henry Fuseli. Exh. cat. 12 Nov.-18 Dec. 1983. Tokyo, Jap.: National Museum of Western Art, in association with the Swiss Council for the Arts (Pro Helvética), 1983. [The bilingual catalogue of a major exhibition: 107 of Fuseli's drawings and paintings are documented and illustrated, many of them in excellent full-color reproductions. Schiff's text, however, does not, as far as I can see, substantially revise his earlier interpretations in the 1973 oeuvre catalogue, the 1975 Tate Gallery exhibition catalogue, or the 1977 L'opera completa di Füssli.]


See also #12, 74, 93, 118, 119, above, as well as #143, 145, 146, 170, 173, 178, below.

John Linnell
See #1, 9, 119, above.

Samuel Palmer

138. Abley, Mark, ed. The Parting Light: Selected Writings of Samuel Palmer. Manchester, Lancs.: Carcanet P, in association with Mid Northumberland Arts Group, 1985. £8.95 cloth. [Selections from Palmer's letters, journals, memoranda, poems, essays, and inscriptions; mostly taken from previously published sources, with some of the writings in new transcriptions that differ here or there from Raymond Lister's readings. Some of the letters, poems, and memoranda, however, "are published here for the first time from documents belonging to the Linnell Trust, the Bodleian Library, and the Victoria and Albert Museum."

Though the editor has "omitted none of the few poems and essays by Palmer that survive" (21) he had had no access to one of the two recently traced copies of the artist's pamphlet containing An Address to the Electors of West Kent, which has been edited for the pages of this journal by David Bindman; see Blake /An Illustrated Quarterly 20 (1986-1987): 88-89, #246 and 251.]


140. Schulz, Max F. Paradise Preserved: Recreations of Eden in Eighteenth- and Nineteenth-Century England. Cambridge, Cambs.: Cambridge UP, 1985. £50.00. [The book's second part on 'Romantic Paradisal Bowers, Valleys, and Islands' not only has a chapter on "Bewick's, Constable's, and Palmer's Locus Paradisus" (112-36), but also opens up with a section on "Blake and the Unending Dialectic of Earth and Eden" (41-56).]

George Romney


See also #9, 12, and 130 above, as well as #143 and 173, below.

Thomas Stothard

See #5, 74, 79 (Stothard as the designer of Blake's Ariosto engraving), 118, and 119, above, as well as #143, below.
Part III
Works of Related Interest

Some General Studies, Mostly of Romantic Art, Poetry, and Their Historical Context

143. Altick, Richard D. Painting from Books: Art and Literature in Britain, 1760–1900. Columbus, OH: Ohio State UP, 1985. £54.00. [Part 1, chapter 2 treats eighteenth-century book illustrations, Boydell's Shakespeare Gallery, Macklin's Poet's Gallery, and Fuseli's Milton Gallery (37–55); the whole of the book's second part (255–331) is devoted to the study of "Images from Shakespeare," and there are numerous references to artists such as West, Stothard, William Bell Scott, Alexander Runciman, Romney, Reynolds, Opie, Northcote, Mortimer, Morland, Kauffmann, Fuseli, Blake, Barry, et al. as well as to Cowper, Gray, Hayley, and all the major British authors that were illustrated by Blake and his contemporaries. To say the least, one would have to admit that this volume of more than 500 pages with its 356 illustrations presents a mine of information for the history of British book illustration and literary painting; most important, perhaps, is Altick’s attempt at a reconstruction of "What happened when people ‘read’ pictures" (234) in the eighteenth and nineteenth centuries.]


145. Bate, Jonathan. Shakespeare and the English Romantic Imagination. Oxford, Oxon.: Clarendon P, 1986. £22.50. [Had I only seen this volume earlier, its entry would have been transferred to the Critical Studies section, part I, above. There are two entire chapters devoted to the study of Shakespeare in Blake’s "Romantic Imagination," tracing the "Auspicies of Shakespeare" in his poetry, 117–56. With its numerous references to the reception of the Bard’s poems and plays in the works of Blake’s contemporaries the book as a whole, however, certainly should be of "Related Interest" to Blake scholars, too.]


Some Contemporary Artists, Collectors, and Connoisseurs


some Blake Scholars and Collectors


203. Carter, Sebastian. "Arnold Fawcus and the Trianon Press." Matrix 3 (1983): 77-93. [Contains much relevant information on Fawcus's biography and professional character as well as on Trianon Press's publications in general and its Blake related projects in particular. Also included is a checklist of Trianon Press publications, compiled by Julie Fawcus (91-93). The author, in 1964, designed the version of Blake's signature which today still serves as this journal's official 'trade mark.]


205. Cook, David. Northrop Frye: A Vision of the New World. New World Perspectives. Montréal, PQ: New World Perspectives/Perspectives Nouveau Monde, 1985. $7.95. [As is to be expected, Frye's understanding of the poetry and art of William Blake figures prominently in this study of his achievements and influence as a literary critic.]


New York, NY: Grolier Club, 1984. $125.00. [See 137, 149, 158, 160 in the list of "Publications of the Grolier Club, 1884–1983" and the "Exhibition Handlist" for the Club's Blake-related projects; the edition of this festschrift is limited to 600 copies.]


213. Johnson, Alan, ed. "An Episode in the Life of Jenny Lane.' By Arthur Symons. With an Afterword." English Literature in Transition 1880–1920 29 (1986): 351–59. [The Blake-related interest in this and the two preceding entries admittedly is of the remotest possible nature only; since, however, Blake has itself published the imaginative work of some Blake scholars, I decided to risk annoyance rather than being reproached with bibliographical negligence.]


216. Lister, Raymond. "William Muir, Blake. An Illustrated Quarterly 20 (1986): 49. [Quotes information which was supplied in a 1961 letter by the late Kerrison Preston.]


221. Sena, Vinod. The Poet as Critic: W. B. Yeats on Poetry, Drama and Tradition. Delhi, India: Macmillan, 1980. [Contains numerous references to Yeats as a critic of Blake; see the book's index on 222 as well as #227, 229–31, below, for studies of Blake's influence on Yeats's fictional poetry and prose, and #214, above, for Blake references in Yeats's letters.]


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**Blakean Echoes in the Twentieth Century**


£12.95/$16.95. [Comments on both Swedenborg and Blake; the first edition was published in Poland in 1978.]


Part IV
Reviews of Works Cited Above and in
Previous Checklists


275. Graff, Robert D., et al. The Grolier Club...


MINUTE PARTICULAR

Must a Poem be a Perfect Unity?

Hazard Adams

This question, of interest once again because of the project of deconstruction, is the apparent subject of a curious little engraved prose work by William Blake called "On Homers Poetry," which I quote in its entirety:

[1] Every poem must necessarily be a perfect Unity, but why Homers is peculiarly so, I cannot tell; he has told the story of Bellerophon & omitted the Judgment of Paris which is not only a part, but a principal part of Homers subject.

[2] But when a Work has Unity it is as much in a Part as in the Whole; the Torso is as much a Unity as the Laocoon.

[3] As Unity is the cloak of folly so Goodness is the cloak of knavery. Those who will have Unity exclusively in Homer come out with a Moral like a sting in the tail: Aristotle says Characters are either Good or Bad: now Goodness or Badness has nothing to do with Character. an Apple tree a Pear tree a Horse a Lion, are Characters but a Good Apple tree or a Bad, is an Apple tree still: a Horse is not more a Lion for being a Bad Horse, that is its Character; its Goodness or Badness is another consideration.

[4] It is the same with the Moral of a whole Poem as with the Moral Goodness of its parts Unity & Morality, are secondary considerations & belong to Philosophy & not to Poetry, to Exception & not to Rule, to Accident & not to Substance. the Ancients call it eating of the tree of good & evil.

[5] The Classics, it is the Classics! & not Goths nor Monks, that Desolate Europe with Wars (B269–70).

One is confronted here at first with what appears to be a critical essay presenting an argument. In the usual argument, one begins knowing where one will end, that is, the arguer knows this and the movement and shape of the argument implies it. The form of the argument is enthymemic, as is characteristic of Blake in his treatises; and this supplies a certain amount of difficulty. Yet here something else seems to be going on simultaneously with argument, forming two lines of development. This I shall call dramatic search. It is connected here with the apparent instability of the word "unity." The conclusion we reach may be foregone, as in argument, or come-upon, as in search. It may or may not be self-contradictory, as in argument. It may or may not be something satisfying to discover, as in search. In the exclamation of the last paragraph, one has the sense of a search pleasurably completed as well as an argument concluded. Very rarely, it seems to me, do Blake's apparent arguments not have this parallel dramatic development. The two lines I mention suggest that Blake's text is ordered by a sort of (dis)unity.

The search is one to constitute the meaning of "unity," which keeps threatening dispersal of the argument, and to discover the consequences of notions of unity in human actions. We have the impression that in the course of dramatic search Blake discovers something for the first time, while if we are correct about the argument, we recognize also that we know its point from having read other works of Blake. It might be said, then, that the eureka is one of the revival of recognition rather than new discovery. For us, the conclusion is a surprise, in that to find that particular conclusion as a result of the problems initially having been posed is a surprise. In the usual argument, as in a debate, the reader begins knowing where he expects to end. In the meandering sort of argument infused with dramatic search, such as we seem to have here, the ending seems uncertain after all. Yet it is also not uncertain. As a cunning piece of persuasion it is certain; as drama and search it is not, except that there is something inevitable in the way any Blakean seed sprouts the same tree. This process is synecdochic, by which I mean here that the small issue with which we begin seems to have become the larger with which we end. In the case of Blake, we have the impression that no matter what the issue with which we begin the process will take us to this conclusion.

All the way along there are questions. The first of these is one unresolved in critical theory: is unity to be located in the work or only in the critical constitution of it, or somehow in both? The second is: what is this unity being mentioned? The situation is confounded by what appears (if we view the text as argument) to be an equivocation on "unity." It appears that the first statement says that in order to qualify as a poem a work must have unity. But perhaps it says that the idea of unity is a hypothesis with which anyone reading a text begins (which is the way Northrop Frye has read it). This is to say that one searches the text for some principle of unity that will be appropriate to it.

It is as if Blake has been trying out ideas of unity with the Iliad as we enter this scene of search, continues in the first paragraph, and declares perplexity. The first unity he seems to propose is unity of plot. On the basis of this idea, at least as it is initially conceived, he concludes that the Iliad does not seem to have unity. Not only is part of Homer's subject missing; it is a principal part. Why? Because the judgment of Paris ought to be, Blake thinks, part of the plot of the Iliad, for it is implicit in the unraveling, which involves the enmity of Athena against Paris and therefore Troy. Now the story of Bellerophon is not claimed by Blake to be inappropriate to the Iliad. Blake claims only that if one includes it one is hard pressed to explain why the judgment of Paris is not included. The Bellerophon story is told at modest length in Book 6 of the Iliad by Diomedes to his enemy in the field, Tydeus, and causes Tydeus to recognize a link of kinship. They agree to avoid fighting. The story explains why they do not fight, and it is also an example...
of Homer's including something that fills out the complex web of relations that characterizes and guides behavior in the Hellenic world.

Blake mentions none of this, which could be used to explain its presence; but none of it would be relevant to the question of unity of plot. The episode seems to Blake less necessary to unity than the judgment of Paris, which Blake regards as an element of plot, presumably since it includes the motivation of a goddess to affect events that are told. It is therefore a "principal part of Homers subject," that is, his story. Athena's motivation stretches through the later events of the text and in that sense includes those events as the seed includes the oak. This appears to be Blake's notion of unity at this stage of his essay. It is a causal situation that can be treated as a synecdochic unity, where the fragment implies the whole while still being a part. Blake's own great poems are based on a synecdochic notion of unity.

Blake maintains this notion in his second paragraph, implying with "but" that what he next has to say is not always clearly recognized: the Belvedere Torso, a fragment, is as much a unity as the complete Laocoon. A fragment can implicitly project and thus include its absent whole. One thinks of the charming story told by Castelvetro of Michelangelo's restoration of the lost part of a river god's statue by quick study of the surviving fragment. Blake seems to think that the judgment of Paris is implied in the _Iliad_ and ought to be there. In this sense, the _Iliad_ is a fragment, like the statue Michelangelo restored, that Blake constitutes as complete. This completing act presents an interesting—and I think characteristically romantic—extension of the synecdochic notion that a part (fragment) projects the whole by bringing into presence by implication the absent part. The notion accounts in one way for the interest in fragments and tolerance of unfinished works in the romantic age.

But if this is the case, on Blake's own principle (enunciated in the second paragraph) the _Iliad_ may be unified after all. Blake seems to have restored to the text a unity he seems also to have denied to it. But is this unity the same unity to which Blake's third paragraph refers? It does not seem so. The "unity" of paragraph three—unity as the cloak of folly—Blake definitely attributes to inclusions on the text by certain readers of Homer. It is not clear whether this form of unity is really in Homer or not. That is, are readers who find this different sort of unity in Homer imposing it ruthlessly, or is it there to be found? From this point on, there are two meanings of "unity" at odds in the text. We have trouble deciding which one to apply: (1) a unity of synecdoche, (2) a unity which Blake seems to identify with a consistent moral allegory either imposed on or found in the text. Perhaps unity lurked all along in Blake's first paragraph and we didn't see it. Indeed, the first use of "unity" seems problematic when we reread the whole first paragraph, with its own "but." In the second paragraph, unity gains control, and it only appears to give way in paragraph three, where unity takes over and is apparently the imposition of moral allegory on the text. At this point, Blake's text is unsettled and the uncertainty of the first use of the term reinforced.

The reason is that Blake's introduction (with a certain violence) of unity forces us in rereading to impose the notion in the first paragraph, even as we had been invited to settle on unity as the only possible way finally to make sense of the passage. But this unity Blake abhors. It is for him imposition of moral allegory on materials that embody a different logic. The logic, Blake seems to believe, is misapplied in such situations and is viciously reductive. It converts interpretation into a witch hunt which allows the knave's morality to prevail. This is why such notions of unity are the "cloak of folly." The folly of misreading is cloaked by the appearance of moral rectitude. Imposition of unity turns texts into the moral precepts extracted from them, privileging precept over the minute particular.

Unity is associated with philosophy, unity with poetry; and, as Plato remarked, there has always been a struggle between them. In the fourth paragraph the text is further complicated by Blake's introducing rule and substance on the side of poetry, exception and accident on the side of philosophy, reversing the classical locations and once again quarreling with Aristotle. Rule, now identified with poetry, must be the rule already applied in the text when unity was an acceptable term under its first meaning. This is the rule of synecdoche; substance becomes the unity of part and whole, or identity. This notion of identity includes both individuality and sameness; to traditional philosophy is relegated the either/or of difference and indifference and the necessity of a negating choice. In a companion piece called "On Virgil" (Virgil seems to have irritated Blake more than Homer, representing for him a more decadent form of the classic), Blake identifies unity with Grecian "mathematic form" and unity with Gothic "living form." From that he proceeds to identify the classics with "war and dominion"—on the ground that "mathematic form," being abstract, is like moral allegory, which leads to the attempt to bury everything under one law or negation: "Virgil in the Eneid Book VI. line 848 says Let others study Art: Rome has somewhat better to do, namely War & Dominion" (E270).

In observing the struggle that goes on in Blake's search between the two meanings of unity we come to see that from the point of view of unity, the sort of literary work of which Blake approved is not unified: meaning appears dispersed, variable, unstable, undecided, and resistant to allegorical reduction. We could read the first paragraph from this point of view and be
puzzled as to why the exclusion or admission of the stories Blake mentions are offered as evidence of the failure of the *Iliad* to measure up to unity\(^2\), unless we were to decide that Blake thinks a unity predicated on reason requires the presence of the judgment of Paris actually to *demonstrate* causal relations. But then Homer would come out all right in Blake's view, and surely on the ground Blake offers in the second paragraph—the ground of synecdoche—for that concept of unity, added in, restores the judgment of Paris to the *Iliad* in its *demonstrable* absence. Why otherwise would Blake have noted its absence? The presence of Bellerophon is not a flaw. It is only that if it were missing we could not imagine its absence. Up to the third paragraph, Blake's apparent complaint about Homer seems to turn upon itself to reveal the two faces of unity. At this point unity\(^2\) takes the stage, and we learn that it is the classical imposition of unity\(^2\) on poetic texts that is wrong. It is wrong because it is criticism imposing itself as reason on a work whose logic is synecdochic.

The romantics' introduction of a new interest in the fragment as a work of art was an expression of unity\(^1\) against unity\(^2\). But, poor Homer! He is the victim of classical allegorizing toward unity\(^2\). Is he to be responsible for his interpreters? Blake apparently thinks so, and in "On Virgil" he simply condemns the whole classical tradition, which he identifies with sources in Babylon and Egypt, as allegorical: "Rome & Greece swept Art into their maw & destroyed it." This domineering tradition, which imposes meaning "like a sting in the tail," created the sort of tyranny and negation that has led and always leads, according to Blake, to war and repression.

If readers could *read*, that is, constitute a text purely as a (dis)unity\(^1\) then everything would presumably be all right. This is never entirely possible. If we are to talk about texts (i.e., converse over them, as surely Blake would want us to do) we must constitute them as well as recognize them and thus raise all of the problems that Blake dramatizes and argues over here. We must speak to some extent in a logic of unity\(^2\) (or, logic\(^2\)), while yet respecting the text's logic\(^1\) where we recognize it. One must say, therefore, that it is not merely a text that is deconstructed but our own constitution of a text as purely a piece of logic\(^2\). If this were all—that deconstruction is then William Blake himself might well be placed among deconstructors. But deconstruction, with its radical rejection of the written as in any way connected with speech and its adoption of an infinite regress, at one time phrased as *differance*, detaches the text from any capacity to *project* human action. Theoretically, according to this view, there is no way for us to infer that, say, Browning's "My Last Duchess" has within it a speaker and an auditor. Without this inference we are left only with the text, and there quickly rises to the surface a pure tropological substratum now unaffected by questions of who "speaks," who listens, where all this occurs, etc. In such a text the tropological is certainly there, in the way that Blake seems to privilege the rule of synecdoche in works of art, but there is also the dramatic inference. From the burning fountain of pure trope to the icy regions of the extremity of logic\(^2\) there is a continuum, and the reading of a text is initially a placing of that text on this continuum, during which sensible decisions about internal intentions and so forth must be made. Some things in this process can be inferred, some things are uncertain, and some things are undecidable.

My sense of deconstruction is that in deconstructing logic\(^2\) it depends on that logic, continues to play logic\(^2\)'s game, because in spite of its careful attention to tropes it can never posit, that is, establish as *positive* a logic\(^1\). It seems to me that Blake took tropes seriously as capable of constituting experience in a certain way, but not just tropes—also drama. Dramatic and synecdochic literality seems to me what holds Blake's *Jerusalem* together (in its terms, not the terms of logic\(^2\)) rather than diffusing the text endlessly. I acknowledge gratefully that deconstruction confirms me in my view that this is *at the very least* a very tricky matter. If deconstruction were to attempt to take *seriously* logic\(^1\), as a logic, or as I have called it elsewhere a mythic antithetical (to use Yeats's term) logic, rather than drowning it in infinite dissemination, its aim, albeit ironic with respect to its own curious assumption that logic\(^2\) is *really* the only positive logic after all, would become an effort to engage in a *positive* conversation. This conversation would be about how logic\(^1\) uneasily contains logic\(^2\) in texts we have traditionally called literary and how logic\(^2\) even more uneasily (and this is what we have really learned from deconstruction) contains logic\(^1\) in texts we have thought of as philosophical or scientific. That there are different forms of narrative, dramatic, and argumentative progress, including intriguing mixtures like Blake's, and that we can infer their natures with enough confidence to have sensible conversations about them and that these inferences enable us to arrest the flow of dissemination of meaning seem to me certain enough that we should go on making such inferences. This critical constitution of the text is more fundamental, even as it is more tentative, than the establishment of a determinate meaning, which threatens always to be an imposition of logic\(^2\) upon the text like "a sting in the tail," the old romantic "allegory." W. J. T. Mitchell notes the current anxiety about not being able to fix finally the meanings of texts "as if there were a time when we could." But this does not mean that the inferences of action and internal intention I have mentioned cannot be made or that the text shaves its finger silencing our conversation about it. The text is a potentiality for conversation. A text so constituted—and such a constitution is always temporary—comes into contrariety with other cultural
objects, sometimes as a restraint, sometimes as liberation, always as an antitheticality. Antitheticality or contrariety resists romantic allegory and abstract law based on reason. It insists on the particular and exercises its ability to provide the other (but an involved other) in any cultural situation, any cultural moment always threatening the establishment of an external authority and the negation of freedom. But it is more than this resistance. It is also the ground of creation. Because it does not fix meaning according to logic, it allows always for possibility, though its use will be likely eventually to die into a tyranny and require a repetition of the antithetical gesture, which is the gesture Blake makes when he dramatizes his argument.


Reply to Andrew Lincoln
Catherine Haigney

Andrew Lincoln's article does indeed question the innocence of Night the Ninth's pastoral episode, and had I read his work before publishing, I certainly would have acknowledged its perceptive analysis of the interlude's uneasiness. The following insight of his sounds especially like my own:

The style of the passage is disarmingly simple... and may seem to invite a relaxed reading, especially in the context of the exuberant Last Judgement described in the rest of the Night. The context leads us to expect an onward movement towards reintegration and regeneration, and this expectation may lead us to overlook or minimise the significance of features which disturb the sense of progress. (Lincoln, 471)

And yet while we agree that this earthly paradise blends shadow with light, our explanations for its troubling darkness remain quite different. Lincoln treats Vala as an Evian figure whose suffering and doubt arise partly from "the dangers of wilful self-absorption" (475) and whose interaction with Tharmas and Enion shows us "the seductive power of matter and its tendency to leave the sense unsatisfied" (476). In extracting the universal spiritual significance of what happens in Blake's pastoral setting, Lincoln writes that "the interlude... illustrates the susceptibility of the soul to the pleasures of the material world, which may lead her to turn away from her maker" (477).

My reading differs from Lincoln's by treating Vala not as a representative soul conceived in Miltonic terms, but as a specifically "feminine" being opposing what is "masculine" in the poem. Whereas Lincoln uses a traditional framework of religious thought to explain what he sees as the main theme of innocence lost, I use a feminist methodology to reconsider the disturbing struggle between male and female in the Four Zoas as a whole. One example of how our two approaches diverge: when "reluctant" Enion is induced to follow Tharmas (131: 552; E 399), Lincoln sees her submission as Blake's affirmation of an ideal hierarchy—Eve's yielding to Adam in Paradise Lost. I, on the other hand, see the passage as enacting a sinister kind of sexual drama, with Vala (herself enclosed and subjugated by Luvah) aiding Tharmas in his domination of a woman who remains unwilling. For Lincoln, Vala is the central figure in a Miltonic psychomachia; for me, she and Enion both appear as counterparts in a shifting power-play between the sexes.

DISCUSSION
with intellectual spears & long winged arrows of thought

Vala's Garden
Andrew Lincoln

In her paper "Vala’s Garden in Night the Ninth: Paradise Regained or Woman Bound?" (Blake 20 (1987): 116–24) Catherine Haigney cites a wide range of critics who have read the pastoral episode as a joyful celebration of innocence, and have thus tended to overlook "pitfalls" in the text, to "ameliorate the Tharmas/Enion seduction scene," and to ignore the circularity of Blake's myth. One might easily conclude from her paper that the "traditional view" of this episode has never before been challenged. For the record, at least one critic has already suggested that the serenity of this episode is deceptive, that the relationships between Luvah and Vala, and between Tharmas and Enion are not necessarily harmonious, and that there is an element of circularity in the myth here (because the passage can be read as the prelude to Man’s fall as well as to his resurrection). I feel I should point this out, if only because Catherine Haigney does not.

**NEWSLETTER**

**WILLIAM BLAKE AND HIS CIRCLE**

A symposium on William Blake and His Circle will be held at the Huntington Library, Art Collections and Botanical Gardens, on 29-30 January 1988. The symposium is held in conjunction with the exhibition “William Blake and His Contemporaries and Followers: Selected Works from the Collection of Robert N. Essick.” The exhibition is accompanied by a catalogue. The symposium is sponsored by the English Departments of the University of California at Berkeley, Los Angeles, and Riverside and the Humanities Division of the California Institute of Technology. The program is as follows:

**Friday, 29 January**
- 5:00 p.m. Reception
- 6:00 p.m. Martin Butlin (Tate Gallery): “The Physicality of William Blake: The 1795 Color Prints”
- 7:00 p.m. Banquet ($20.00 — see below)

**Saturday, 30 January**
- 9:30 a.m. Registration, coffee, and pastries
- 10:00 a.m. Aileen Ward (New York University): “Blake and the Academy”
- 10:45 a.m. Detlef W. Dörnbecker (University of Trier): “Blake’s The Song of Los: The Munich Copy and a New Attempt to Understand Blake’s Images”
- 11:30 a.m. Discussion
- 12 noon Lunch ($5.00 — see below)
- 1:30 p.m. Morris Eaves (University of Rochester): “An Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England: The Comedy of the English School”
- 2:15 p.m. Morton Paley (University of California, Berkeley): “The Art of The Ancients”
- 3:00 p.m. Discussion
- 3:30 p.m. Until closing of the Huntington at 4:30 p.m.: time to view the Blake exhibition

Reservations are required by 22 January for the banquet ($20.00) and lunch ($5.00). For reservations or further information write to the Art Division, The Huntington, 1151 Oxford Road, San Marino CA 91108 or call 818/403-2225.

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WILLIAM BLAKE AND FELPHAM

Visitors to Felpham and environs will be interested in the brief but attractive booklet by Norah Owens, William Blake and Felpham (1800–1803), in which "whenever possible, the focus shifts from Blake to his neighborhood, the lively people among whom he lived and moved." It is published by the Bognor Regis Local History Society (Park Lodge, High School, Bognor Regis, West Sussex PO21 1HW) and costs £1.60.

By Norah Owens
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