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Blake and His Circle:
An Annotated Checklist of Recent Publications

BY D.W. DÖRRBECKER

The present edition of this continuing report on Blake-related literature records the publication of some 250 books and articles, plus more than 300 reviews. The number and type of journals that I have examined remain much the same (see the preface to last year’s compilation), while the library resources at Trier have not considerably improved in the meantime. Almost all the sections of the checklist include back entries with publication dates as early as 1980, however most of the items appeared in print between, approximately, May 1987 and April 1988 (including, once again, some journal issues with a 1986 or even a 1985 date on their covers).

As before, I have resisted the temptation to list references to non-print media such as Tangerine Dream’s 1987 recording of “The Tyger.” And I have banned from the section on Blake and the moderns an entry for an exhibition entitled “Songs of Experience” at the National Gallery of Ottawa in 1986. The works by contemporary Canadian artists presented under that heading did, in the words of one reviewer, “not invoke William Blake who [was] referenced conveniently, like a postmodern embellishment tacked to the entrance of pre-existing architecture” (Lorne Falk, Vie des Arts 30.124 [1986]: 28). Yet despite such occasional rejections, at least part III of this year’s checklist appears to be haunted by the ghost of “inclusiveness” and the continuing lack of a clear-cut set of standards for selection — and this to such an extent that further comments seem in order.

To begin with, however, let me say that no major changes in arrangement or style have been introduced in this year’s installment of the checklist. While in matters of style I will continue to follow the guidelines laid down for bibliographies in The MLA Style Manual, the arrangement of entries may well have to be subjected to some considerable reshuffling in next year’s compilation where I plan to merge and reorganize parts II and III. Comprehensiveness, I am afraid, has been too much of an ideal in the gathering of the materials for the construction of the 1985–1988 lists, and — eventually — it may diminish rather than enhance their usefulness as a research tool for a group of highly specialized scholars.

An attempt to achieve completeness may be very fine; but with respect to parts II–IV of the checklists I wonder who, in fact, is being served with no less than fourteen reviews listed in the past two years for a book of such peripheral interest to Blake studies as the first volume of The Collected Letters of W. B. Yeats (see #327, below). In a sense, such inclusiveness is — though time-consuming and tiresome to both the compiler and the user of a bibliography — easier to realize than deliberate selectiveness.

In a review of the 1981 volume of The Eighteenth Century: A Current Bibliography, Thomas Lockwood suggested that “maybe it is time now to think about how to shrink, not to expand, the bibliography” (p. 277 in #271[1], below). The same on a miniature scale can be said of the Blake checklists, and as long as there is no massive protest from those who regularly consult these annual reports, I will indeed shrink the scope of coverage in the future. Parts II and III — and, in consequence, part IV — should again be considered as selective and exclusive, rather than inclusive. Getting rid of what I think are too many entries on too many aspects of the works of, for example, Cowper, Godwin, West, or Wollstonecraft would allow both for some more extensive annotations in part I and for the reintroduction of an early Blake Newsletter feature, “work in progress.” I cannot yet say what will result from these plans. Readers of these notes, however, are encouraged to send both their suggestions for the organization of the checklist and notices of their current research projects to Trier at the earliest date possible.
Just as before, I have tried to keep evaluative statements in the annotations to a minimum, that is, well within those boundaries which I thought legitimate in a context which does not allow for an exposition of the criteria of evaluation. If I have not been able to abstain completely from critical asides, I still hope to meet with the indulgence of the readers and the victims of such comments alike. No one is going to seriously judge the value of a study from my annotations anyway. To compile these brief glosses, however, I have most often had recourse to quotations from the books and articles themselves. These, it is hoped, will highlight the authors' own claims and intentions rather than my estimates of their achievements. Let me add that in general I am not sure how helpful or distracting these usually brief notes are. Here again I would be glad to receive criticisms and suggestions from users.

As in previous years, an asterisk preceding the entry indicates that as yet I have not been able to examine the publication. For the first time, however, I have supplied cross-references to the initial entries for books under review. This seemed desirable, especially since so many of the reviews listed in part IV either treat books published many years ago or are themselves recorded here only three, four, or even more years after their publication. References in square brackets which follow the titles of the works under review are of two sorts: for a reference such as "[17#71]" simply read "see the main entry that was included in the checklist for volume 17 as item 71"; for pre-1981 lists page references rather than item numbers are supplied in much the same style (e.g., "[14p92]").

Once again, the relative completeness and reliability of this compilation owe a great deal to the help I have received from various publishing houses (that supplied me with inspection copies of new books in the field) as well as from a number of colleagues who have generously sent offprints from their recent articles and/or furnished me with references to some out-of-the-way materials. I wish to thank G. E. Bentley, Jr., David Blayney Brown, Frederick Burwick, Joseph Childers, Jackie DiSalvo, David Fuller, Michela Gori, the Martyn Gregory Gallery, Anthony Lacy Gully, David Herrstrom, Nelson Hilton, Nancy Ide, Desmond King-Hele, Kevin Lewis, Richard Martin, James McCord, David McKitterick, Dan Miller, Peter Otto, and Molly Rothenberg, who have all made important contributions to this year's checklist. Earlier this year, I enjoyed the unrestricted hospitality of Jenijoy La Belle and Robert Essick at Altadena and was allowed to browse through the holdings of the finest private Blake library I have ever met with (surpassing, to my tastes at least, even that of the late Sir Geoffrey Keynes at Lammas House). This has yielded the majority of entries for previously unrecorded publications from the years 1980–1984 and has acquainted me with a number of new books, too. Very special thanks are also due to Patricia Neill. Using just the right mixture of cheer and threat, she actually managed to get hold of my typescript in time (well, almost). It was then that her own work began, and her copy-editing expertise has saved me (and, incidentally, the reader) from various stylistic inconsistencies and some unforgivable blundering.

Despite the help I have received, I still feel convinced that even in part I, where comprehensiveness continues to be the guiding principle, all too many omissions as well as an occasional error in the citations remain. It is appropriate, then, to finish this introductory note by stating that I shall include any omitted items in a future edition of this checklist and also incorporate errata in an appendix to next year's issue of this annual report.
Part I
William Blake

Editions, Translations, and Facsimiles

1. *Blake, William. The Fly. n.p. [Gt. Brit.]: Dalin, 1976. [This pamphlet of only eight pages was issued in a limited edition of only 55 copies; measuring no more than 54 millimeters in height, it was easily overlooked and made its first appearance in the British National Bibliography only in 1987.]


6. Luetjohann, Sylvia, ed. and trans. William Blake: Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären Schriften. Bad Münstereifel, W. Ger.: Edition Tramontane, 1987. DM 34.00 cloth. [The only new translation of a selection from Blake's writings into German in almost thirty years; covers the Religion tracts, The Marriage of Heaven and Hell, Visions of the Daughters of Albion, America, Europe, The Song of Los, and "The Everlasting Gospel." The deliberately "free" translations are accompanied by a careful introduction (7–31) to Blake's thought and poetry in general, and by commentaries on each of the works here represented. Blake has never received as much attention in Germany as in other non-anglophone countries such as France, Italy, or Japan — this edition may change this situation a lot.]

7. Mason, Michael, ed. William Blake. The Oxford Authors. Oxford, Oxon.: Oxford UP, 1988. £17.50 cloth/£7.95 paper. ["This collection of William Blake's writings includes almost all his poetry and prose works, and a few of his letters." These are grouped under such headings as "Blake on Religion and Knowledge," "Blake on Art and Literature," "Early Visionary and Narrative Writings," "The Lyrics," or "Late Lyrics" (which here include two Lambeth prophecies). The more peculiar features of the editorial decisions behind this collection are perhaps best explained by quoting from the introduction: the volume "differs, deliberately, from all recent editions of Blake. To start with, his very diverse output has been arranged under kinds of writing . . . rather than chronologically. A greater variety of his work is included here than in most (selective) editions, and it seemed inappropriate to make chronology the sole organizing principle of this disparate material, and thus thwart the reader wanting a concentrated experience of Blake as a lyricist, or insight into his views on a single important topic, such as art. . . . The second unusual feature of this anthology is that it offers a single, and entirely verbal, version of Blake's writings. Deleted or alternative readings are almost completely ignored, and there is no attempt to describe or reproduce Blake's illustrations to his poems. . . . In recent years the doctrine has gained
ground that Blake's text, where it was illustrated, can only be read adequately in conjunction with the illustration. This poses great problems for a modern editor . . . but, more troublingly, the enhancement of our reading of Blake which was expected to flow from attention to his illustrations has simply not occurred. And the whole principle of the exercise may be questioned. Blake himself seems to have been less tender of his text than some of his editors . . . Finally, no attempt is made in this edition to summarize the content or message of individual prophetic works, nor is there any explication of Blake's mythology. I feel that both enterprises are mistaken" (xiii-xiv). Brave and challenging words, indeed; it is interesting to view these editorial statements in the context of canon formation which has recently been discussed by Morris Eaves; see #229, below. Mason's text "may be thought of as a modernized version of the transcriptions in G. E. Bentley, Jr.'s William Blake's Writings (1978). . . . The modernizing has been thorough, but all original spellings in the verse (and in some of the prose) which have metrical consequences are retained" (xxvi). To give his readers "an edition which makes a single choice of text (with Blake's endorsement) and is not cluttered with indications of what he rejected," Mason after all remains indebted to one of those "editors who have fallen into the habit of transcribing what Blake crossed out, or improved on" (xiii); this relationship between the "fallen" text and the thoroughly modernized version that Mason believes his readers to be "entitled to," is not devoid of irony.

8. Phillips, Michael, ed. William Blake: An Island in the Moon: A Facsimile of the Manuscript. With a Preface by Haven O'More. Cambridge, Cambs.: Cambridge UP, in association with the Institute of Traditional Science, 1987. £75.00, $125.00. [A limited edition of 775 numbered copies; there are twenty-nine facsimile pages—reproducing the Fitzwilliam Museum manuscript in "offset litho"—which are accompanied by a new transcription of the text, extensive annotation, and an introduction by the editor (3–26). A second copy of the facsimile, folded and stitched as a single quire, is inserted inside the back cover of the slipcased volume which has been produced by the Stamperia Valdonega in Verona, Italy. While the preface claims that the "manuscript (of An Island in the Moon) had not been published" at the time the project for this facsimile was first discussed with Sir Geoffrey Keynes and Arnold Fawcus, and while there is no mention of the only other separate edition of the Island manuscript, readers of this journal will recall Erik Frykman's note on Göran Malmqvist's Swedish translation of Blake's satire which includes black and white reproductions of "William Blakes manskrift," see Blake/An Illustrated Quarterly 14 (1981): 217–18; and 15 (1981): 84, #7. It certainly would not have diminished the importance of the present edition if references to Malmqvist's introductory study as well as to some other recent literature on the subject had been included in the notes to Phillips' commentary.]

9. Punter, David, ed. William Blake: Selected Poetry and Prose. Routledge English Texts. London: Routledge, 1988. £4.95 paper. [While acknowledging the "extraordinary fidelity to Blake's own script" of Erdman's "most authoratative edition," the editor has based his own text on Keynes's slightly modernized version and has "risked further modernization" as well as "conventionalized Blake's habits of capitalization" (17). Punter supplies an "Introduction" (1–19), a "Critical Commentary" (223–46), as well as "Notes" on the text (251–83). His selections include Tiriel, Thel, the Marriage, Visions, America, the Songs, The Song of Los in full, and extracts from Poetical Sketches, The French Revolution, Urizen, Vala and other manuscript materials, Milton, the Descriptive Catalogue, and Jerusalem. A list for further reading with brief editorial comments is supplied on pages 247–49.]
10. *Sanesi, Roberto, ed. Opere di William Blake. Trans. G. Conte, R. Sanesi, and D. Villa. Parma, It.: Guanda, 1984. Lit 90000. [Not yet seen, but with more than 800 pages and at such a price this is very likely the first complete edition of Blake's writings in Italian or, at least, a very extensive bilingual selection.]

11. Sanesi, Roberto, ed. and trans. William Blake: Libri profetici. Tascabili Bompiani 400. Milan, It.: Bompiani, 1986. Lit 6000. [Contains *Thel*, the Marriage, the French Revolution, Visions of the Daughters of Albion, America, Europe, Urizen, Ahania, and *The Book* as well as The Song of Los; the Italian translations of the Lambeth Books are printed on the rectos, while Blake's original texts appear on the versos of this pocket edition. The editor has supplied both a “Repertorio” (vii–xxvii), a brief biography of the poet (xxix–xxxii), a select bibliography (xxxii–xxxv), and some notes on the text (215–25). It comes as a surprise to find that Blake's poetry is here quoted neither from Bentley's, nor from Erdman's, nor Keynes's editions, but from Sampson's 1913 "Oxford Edition" (see xxxv). Blake's titelpages are reproduced in poor, but legible halftones.]

12. Sanesi, Roberto, ed. William Blake: Libri profetici. L'altra biblioteca 13. Milan, It.: SE-Studio Editoriale, 1987. Lit 22000. [While the contents of the present volume are almost identical with those of the edition listed in the preceding entry (though the French Revolution and "A Song of Liberty" are omitted), this printing of Sanesi's translations is on better paper, is spaced more elegantly, and has all the editorial material grouped together at the end of the book (155–80). However, at less than a third of the price of the "Altra biblioteca" edition, the illustrated Bompiani version seems to be by far the better choice to make for Italian readers of Blake.]


14. Tramontano Magno, Cettina, and David V. Erdman, eds. The Four Zoas by William Blake: A Photographic Facsimile of the Manuscript with Commentary on the Illuminations. Lewisburg, PA: Bucknell UP, London: Associated UP, 1987. $65.00. [A complete set of reproductions from Blake's manuscript in reduced format, making use of infrared photography to improve the legibility of the drawings. The "Commentary on the Illuminations"—i.e., the designs which were mostly executed in chalk or pencil and left uncolored—takes up pages 25–102 and is a page-by-page account not unlike in approach and style Erdman's earlier facsimile edition of the Notebook (1973 and 1977) or his Illuminated Blake (1974 and 1975).]

Bibliographies, Bibliographical Essays, and Catalogues


17. Erdman, David V., with the assistance of Brian J. Dendale, et al., eds. The Romantic Movement: A Selective and Critical Bibliography for 1985. Garland Reference Library of the Humanities 683. New York, NY: Garland, 1986. 82–99. [Where concerned with books on Blake, the more extensive of the reviews in this annotated annual bibliography have also been listed separately in part IV, below. This volume is there referred to in abbreviated form as "RMB for 1985."]

18. Essick, Robert N. William Blake and His Contemporaries and Followers: Selected Works from the Collection of Robert N. Essick. Exh. cat. San Marino, CA: Huntington Library, 1987. $5.95 paper. [This is the catalogue for an exhibition shown at the Huntington Art Gallery from Nov. 1987 through Feb. 1988. It features a preface by Robert R. Wark, an introduction by the scholar-collector (3–7), and his detailed descriptions of the sixty-four works on show (8–75), many of which are illustrated.]


20. Folkenflik, Robert. "Recent Studies in the Restoration and Eighteenth Century." Studies in English Literature 1500–1900 27 (1987): 503–53. [While paying little attention to Blake literature, this review essay discusses many titles on related subjects: Griffin's Regaining Paradise, Schulz's Paradise Preserved (520–21), Redford's Converse of the Pen (536–37), King's Cowper (538–39), Erdman's Commerce des Lumière (541), Barrell's Political Theory (543–45), and Wind's Studies (545); it closes with brief notes on Abram's West monograph and Paley's Apocalyptic Sublime (545).]
21. Manning, Peter J., and Sylvia Manning. “Recent Studies in the Nineteenth Century.” Studies in English Literature 1500–1900 27 (1987): 685–729. [Among the books briefly reviewed in this report on current scholarship are Romanticism and Contemporary Criticism, ed. Eaves and Fischer (685), Klancher’s Reading Audiences (686–87), Metzger’s Modes of Pastoral (692), Bate’s Shakespeare and the English Romantic Imagination (700), and Kroeber’s Romantic Art (712); again, however, none of the recent Blake monographs figures in this review essay.]


23. Newey, Vincent, Bryan Burns, and James Michie. “The Nineteenth Century: Romantic Period.” The Year’s Work in English Studies 65 (1984). Ed. Laurel Brake, with the assistance of Susan Brock, et al. London: Murray; Atlantic Highlands, NJ: Humanities P; for the English Association, 1987. 387–415. [Blake criticism is scarcely mentioned in the present volume—one of the reasons for this omission may well be that, in Newey’s words, Blake/An Illustrated Quarterly was “unfortunately not available for consultation this year” (390); but see the index for what sporadic references to Blake-related items there are.]


26. Wordsworth, Jonathan, Michael C. Jayce, and Robert Woof, with the assistance of Peter Funnell. William Wordsworth and the Age of English Romanticism. Exh. cat. New Brunswick, NJ: Rutgers UP, in association with The Wordsworth Trust, 1987. [There are numerous (indexed) references to Blake’s poetry and art throughout this handbook for an exhibition which was presented at the New York Public Library (Oct. 1987–Jan. 1988), the Indiana University Art Museum at Bloomington (Jan.–Mar. 1988), and by the Chicago Historical Society (Apr.–June 1988). On show, with many other important manuscripts of the period, was Blake’s Vála, or The Four Zoas, lent by the British Museum. Many members of Blake’s circle are at least briefly mentioned in the text and catalogue, including Barry, Erasmus Darwin, Godwin, Joseph Johnson, Linnell, Paine, Palmer, Priestley, Crabb Robinson, Swedenborg, John Varley, and Wedgwood. Seven of the color plates reproduce works by Blake.]

Critical Studies


29. Ault, Donald. *Narrative Unbound: Re-Visioning William Blake's The Four Zoas*. Clinamen Studies Series. Barrytown, NY: Station Hill P, 1987. $43.00. [This book claims to present “the first minutely detailed interpretation of the verbal text” (xii) of Blake's manuscript poem; it runs to no less than 517 pages. For better or for worse, the author wanted his study to be different from all previous Blake criticism. In his “Foreword,” George Quasha says that Ault has responded “to virtually every written mark on the page as well as every created gap in the narrative,” accepting “the challenge of the text at the level of radical intentionality” (x), and Ault describes his own intentions in writing *Narrative Unbound* by telling his readers that it was his “desire to re-think the narrative foundations of William Blake's *The Four Zoas* and to provide the reader with a process text that plausibly retells this immensely complex manuscript poem's narrative through analytical discourse,” which made him embark on the project. “By turning critical attention to what has been left unthought in previous accounts of the poem, I offer a description of the poem's narrative operations that is not intended to compete with the existing body of Blake scholarship but rather to be fundamentally incommensurable with it.” The “attempt to defamiliarize the reader with Blake's poetics has involved me in a process of interpretation that requires constant retroactive reconstitution of 'facts' or reader 'events'; . . . I have come to accept this process, which takes on the quality of Blake's own interminable revising of *The Four Zoas*, as endless and inevitable, one in which the final fixity of meaning is neither possible nor desirable” (xi). For what I take to be an abstract of the argument in this full-length study, see the author's contribution to *Unnam’d Forms* (ed. Hilton and Vogler, 1986) which was listed in *Blake/An Illustrated Quarterly* 20 (1986–1987): 82, #105. One ought to remember, however, that *Narrative Unbound* is based on the assumption “that every detail in the poem has aesthetic and perceptual significance and that the most minute articulations of similarity and discriminations of difference hold the keys to vast narrative riches” (xi). These riches, the multiple layers of meaning and the complex narrative structure of *The Four Zoas*, which had in part been mapped in the earlier essay are traced in full detail only in the present book, and it is only through its careful study that all the implications of Ault's radical suggestions for a far-reaching renovation of the reading experience will become fully apparent. To say the least then, this is an unusual and provocative book (even in its layout), and it is bound to unbind a major critical debate.]


33. Bentley, G. E., Jr. "Richard Edwards, Publisher of Church-and-King Pamphlets and of William Blake." *Studies in Bibliography* 41 (1988): 283–315. [While the fully documented publication history of "Edward's Magnificent Edition of Young's *Night Thoughts*" (303) is right at the center of the present study (293–311), it is the context of Edwards' other publishing activities during the 1790s which here supplies a new perspective for the discussion of Blake's watercolors and engravings.]

34. Bentley, G. E., Jr. "William Blake Musician." *Revista Canaria de Estudios Ingleses* 12 (1986): 147–51. [Although the author has been able to trace "a song by W. Blake, complete with its music" (148), the composer turns out to be a "Doctor in Divinity" who has nothing whatsoever to do with the poet and artist of the same name, except that the two men were contemporaries.]

35. Bergevin, Gerald Walter. "The Darkening Green: Irony and Revisionism in Blake's Political Prophecies." *Dissertation Abstracts International* 48 (1987): 396A. Washington State U. [" . . . , in the political prophecies written after *The Marriage* there is no synthesis or progression which subsumes or contains the contradictory currents within them. On the contrary much of their emotional force comes from the ambiguity which seems to rest on an unresolved tension between hoped-for social transformation and the realities of the social ills which the poems describe. Furthermore, the affirmation of the positive social role of the Poetic".]
Genius or imagination which we find in *The Marriage* is revised and often undercut by irony in the later political prophecies. These poems cast doubt on the political efficacy of the imagination. Enthusiasm for the revolution is tempered by serious doubts and concerns. . . . The political poems dramatize the difficulty of presenting the truth about social problems in language which is the poet's primary task. The discourse of these works refuses to encode a settled meaning. However, the range of meanings available to the reader includes certain identifiable social themes and the poems raise important social issues.”

36. Bhattacharya, Biswanath. *Blake's Songs: A Critical Study*. Calcutta, India: KLM, 1980. Rs 40.00 cloth. [This volume only came to my notice some six or seven years after its publication (which is dated "1981" rather than "1980" on the dust jacket). It has not just been ignored in previous issues of this annual checklist, but also in all the recent studies of the *Songs*; that are known to me, and this despite of some extraordinary claims for the importance of this critical study that are raised in the author's "Foreword: An Apology." Here, the book is said to be "the first-ever attempt to study Blake's *Songs* in the light of his conceptual thinking and is therefore likely to immensely enrich and expand our knowledge of the subject" (iv.).]


40. Bloom, Harold, ed. *William Blake’s The Marriage of Heaven and Hell*. Modern Critical Interpretations. New York, NY: Chelsea House, 1987. $19.95 cloth. [A slender collection of nine articles, all published before as parts of books and judged by the editor to represent "the most useful criticism available on William Blake's *The Marriage of Heaven and Hell*" (vii). Besides an index and two pages of "Bibliography," the less than 140 pages also include an "Introduction" (1–24) which is reprinted from Bloom's 1963 monograph; the other contributors are Crehan, Damrosch, Erdman, Frosch, Frye, George, Gleckner, and Nurmi.]

41. Bloom, Harold, ed. *William Blake’s Songs of Innocence and of Experience*. Modern Critical Interpretations. New York, NY: Chelsea House, 1987. $19.95 cloth. [There are eight previously published essays and excerpts from books by the Brismans, George, Glazer, Gleckner, Frye, Paulson, and Price on the *Songs*, together with a list for further reading and an introduction (1–24) which, again, has been "quarried from . . . Blake's *Apocalypse*" (vii). Both of these collections in Bloom's series of recycled "Modern Critical Interpretations" seem to be designed for classroom use rather than for the specialist who will be familiar with most of their contents.]


47. Cartwright, Jerome. "Blake’s 'The Little Black Boy,'" *Explicator* 45.3 (1987): 16–18. [The very same article reappeared in the fall 1987 issue of the *Explicator* where, however, Norma Greco was credited as its author (see #69, below)—this certainly calls for some future explication!]

48. Cayley, David, ed. *William Blake: Prophet of the New Age*. Ideas 41D7-197. Montreal, PQ: CBC Transcripts, 1987. [The transcript of a Canadian Broadcasting Corporation program composed of statements by Northrop Frye, Kathleen Raine, David Bindman, G. E. Bentley, Jr., Michael Ferber, and George Goyder, to which are added numerous quotations from the writings of Blake, Palmer, Crabb Robinson, Hayley, etc. The original broadcasts were to be heard at CBC Toronto, ON on 12, 19, and 26 Mar. 1987.]
49. Chayes, Irene H. "Fallen Earth and Man in Nature: William Blake in Iconographic Tradition." *Studies in Iconography* 10 (1984–1986): 169–95. [Traces the iconographic tradition behind such motifs as the reclining female nude in "The Little Girl Found" and the "Introduction" page to *Songs of Experience*, the "human quadruped in *Marriage 24*" (178) and some of Blake's watercolors to find that "the borrowed poses them(selves) and the traditional meanings associated with them . . . contributed to the evolution of Blake's own meanings, supplemented or reinforced by other iconographic sources. . . . he was inextricably involved with and dependent upon a cumulative historical inheritance he might try to renounce but could not evade" (191). Thus, the essay forms a sequel to the same author's earlier investigation into "Blake's Ways with Art Sources," see *Blake/An Illustrated Quarterly* 20 (1986–1987): 80, #57.]


51. Clark, David Leonhard. "Auguries of Difference: Indeterminacy and Displacement in Blake's Prophetic Texts." *Dissertation Abstracts International* 48 (1987): 1458A. U of Western Ontario. ["Critical studies of William Blake have emphasized the integrity of his major propheties and their commitment to a 'grammar of the imagination' which reconciles differences in favor of the identity of the 'human form divine.' This thesis throws these emphases into question in two ways. First, a close examination of Blake's accounts of life in 'Eden' suggests that he could view perfection as a conflictual condition which ceaselessly undoes itself, creatively deferring rather than seeking the stability of final form. . . . The highly purposive nature of the prophetic text is the most palpable expression of the poet's visionary will-to-order. That this emphasis on containment is made at the same time that the origin is celebrated for its resistance to (hierarchical; DWD) enclosure produces in the case of *Jerusalem* what I call the 'cleft text.' The second task of the thesis is to track the articulation of this cleft or self-difference as it complicates Blake's language." The author discovers a "deconstructive indeterminacy, (which) discloses an underlying complicity between terms that are arranged as origin and derivation, inside and outside, and suggests . . . that each exists as the other's possibility in a circulation of mutual interchange that textually mirrors Blake's primordial whole."]

52. Clark, Lorraine Joan. "Blake, Kierkegaard, and the Spectre of Dialectic." *Dissertation Abstracts International* 48 (1987): 396A. U of Virginia. [Earlier commentators on romantic poetry are said to "have limited themselves (and the poets they seek to interpret) to two forms of Romantic dialects (dialectics?: DWD): Hegelian mediation and Schlegelian Romantic irony. Neither pattern illuminates the more profound concept of irony underlying the Romantic enterprise of secularization. Mediation is too theologically optimistic, Romantic irony too nihilistic, to do justice to the passionate struggles of thought between theology and nihilism which run throughout Romanticism. My thesis argues that William Blake at the beginning of the age and Soren Kierkegaard at its end exemplify with particularly fierce clarity this stubbornly ironic vision, . . ."]


57. Edinger, Edward F. *Encounter with the Self: A Jungian Commentary on William Blake’s Illustrations of the Book of Job*. Studies in Jungian Psychology by Jungian Analysts 22. Toronto, ON: Inner City Books, 1986. [A plate-by-plate interpretation based on Jung's distinction between the ego and the "Self," that "greater, objective personality . . . the transpersonal center and totality of the psyche" (7). The author demonstrates that just "as with most great works of art, Blake expressed far more than he knew. In these pictures (i.e., the *Job* engravings) the objective psyche speaks directly to us" (12).]


63. Essick, Robert N. "William Blake: Essick on the Exhibition." *Huntington Calendar* Nov.–Dec. 1987: 2. [The collector on the 'principles and procedures' which led to the formation of the collection which was shown in an exhibition at the Huntington Art Gallery (Nov. 1987–Feb. 1988); for the catalogue accompanying this exhibition see #18, above.]


65. Fuller, David. *Blake's Heroic Argument*. London: Croom Helm, 1988. £35.00. [On a relatively small number of pages (xv + 297 in all) this study manages to address a surprising range of subjects; all of Blake's works in illuminated printing as well as *Tiriel*, *The Four Zoas*, and Blake's critical writings are discussed at least briefly. Special reference is made to the historical contexts of Blake's work, and to the writings of Swedenborg, Mary Wollstonecraft, Burke, and Paine, whose influence on Blake's thought is critically reassessed. The final chapter (224–80) is concerned with methodological problems, "the issue of the proper exercise of subjectivity in criticism and (it) attempts to explain . . . the individual subjectivity as well as the historical viewpoint that operates in my own reading" (xii).]

66. George, Diana Hume. "Reading Isaiah and Ezekiel through Blake." *New Orleans Review* 13.3 (1986): 12–21. [A contribution to a NOR spec. issue on "Reading Blake, Blake Reading" (ed. Mark Lussier); see also #76, 94, 97, and 110, below.]


69. Greco, Norma A. "Blake's 'The Little Black Boy'." *Explicator* 46.1 (1987): 13–15. [Concerning the dubious authorship of this article see the note to #47, above.]

71. Haigney, Catherine. "Reply to Andrew Lincoln." Blake/An Illustrated Quarterly 21 (1987): 77. [See #72 and 90, below.]

72. Haigney, Catherine. "Vala's Garden in Night the Ninth: Paradise Regained or Woman Bound?" Blake/An Illustrated Quarterly 20 (1987): 116-24. [For the debate provoked by the publication of this article see the preceding entry and #90, below.]


75. Hilton, Nelson. "Blake Rouzes the Faculties." Teaching the Eighteenth Century: Three Courses. n.p. [Northfield, MN]: American Society for Eighteenth-Century Studies, 1987. 24-37. [The objectives of Hilton's proposed undergraduate course are to present "Blake's work as crystallization" of the eighteenth-century concerns with Christianity, with "a developing consciousness of education as a practice, . . . the diffusion of print culture . . . changes in language consciousness . . . the rise of natural philosophy . . . the rise of mass culture and decay of civic humanism . . . the development of graphic, visual literacy . . . deepening contradictions in patriarchy (and) some political, social, cultural chronology" (35). Perhaps not a course for students of only average talents and capacities, but — as the cunningly coined title will make known to them — "Blake Rouzes the Faculties!"


77. Ide, Nancy M. "Image Patterns and the Structure of William Blake's The Four Zoas." Blake/An Illustrated Quarterly 20 (1987): 125-33. [To establish these "patterns" and the "structure" they create, "a multi-purpose computer program for text analysis" (125) has been employed; their interpretation, however, is left to the reader and critic. See also the subsequent entry.]

78. Ide, Nancy M. "Patterns of Imagery in William Blake's The Four Zoas." Méthodes quantitatives et informatiques dans l'étude des textes/Computers in Literary and Linguistic Research: En hommage à Charles Muller. Ed. Étienne Brunet. Travaux de linguistique quantitatives 35. Geneva, Switz.: Slatkine, 1986. 495-505. ["This paper describes a computer-assisted analysis of semantic patterning in . . . The Four Zoas and considers the way in which such patterns contribute to the structure and meaning of the work." (496) See also the preceding entry.]


83. *Kang, Yop. "William Blake's Conception of God and Man." University Journal: Humanities [Busan, Korea] 24 (1983): 297-320. [Just in case some readers may feel puzzled about this and the three preceding entries for Korean contributions to the study of Blake — or, in fact, about the identity of Sun-Koo, Tong-Won, and Yop Kang — let me point out at once that these citations seem rather mysterious to the compiler, too. I have seen none of these articles and can do no more than to identify my source: the Kang entries are listed as #5519-22 in ABELL 59, for which see #24, above.]

84. Kaufman, Andrew Frederick. "Authority and Vision: A Study of William Blake's Songs of Innocence and of Experience." Dissertation Abstracts International 48 (1987): 399A. U of Toronto, ON. ["An overview of Blake's understanding of authority is presented and shows how it derives from his radical but coherent reading of the Gospels. For Blake the point is that all forms of temporal authority, regardless of intentions, are pernicious. It stands in opposition to the redemptive understanding Blake identifies with Jesus, which involves the imagination's capacity to perceive metaphorically, in terms that transfigure the visible world into a visionary one. . . . Rather than the relatively simple opposition between two states of mind that critics most often have seen the collection as, Songs of Innocence and of Experience may . . . be seen as an essentially dramatic structure in which Blake presents four distinct modes of understanding and treatments of authority, each illuminating the limitations or possibilities of the other."].
85. Konopacki, Adam. William Blake. Trans. Renate Böning. Welt der Kunst. Berlin, E. Ger.: Henschelverlag, 1986 [i.e., 1987]. DM 20.90/c. $14.00. [Published simultaneously at Warsaw, Pol.: Arkady; Budapest, Hung.: Corvina; and Bratislava, Czech.: Tatran. This is a book for the chicory coffee-table with sixteen plates in mostly faded and unreliable colors and forty murky black-and-white reproductions. It is sad to imagine that anybody's understanding of Blake's art may be dependent on reproductions of such a poor quality.]


87. Lemaitre, Henri. William Blake: vision et poésie. Paris, Fr.: Corti, 1985. Fr 115.00 paper. [There is a "Spiritual Biography of a Visionary" (7-30), a chapter on the poet's "Search and Obsession" (31-76), another on "Obsession and Contemplation" (77-101), and the author summarizes his findings as "Une Poétique surnaturaliste de la forme-figure" (103-19). He also supplies a "Petit Lexique Blakien" (115-19), a bibliography, and thirty-four monochrome illustrations, including all the Job engravings; while the latter reproduce well enough, facsimiles have been used for the reproductions from pages of the illuminated books, with the result that the plates on pages 130-35 and 137 are considerably blurred.]


90. Lincoln, Andrew. "Vala's Garden." Blake/A n Illustrated Quarterly 21 (1987): 77. [See also #71 and 72, above.]


93. Lundeen, Kathleen Farmer. "Ambiguous Blasphemy: Blake and the Ontology of Language." Dissertation Abstracts International 47 (1987): 4089-90A. U of California, Santa Barbara. ["One of the more curious features of Blake's prophetic canon is that each poem or cluster of poems describes the same event... Just as each poem describes the recovery of the divine Word, the canon as a whole dramatizes the rise from Ulroan (utilitarian) to Edenic (poetic) perception of language. The metaphors describe a gradual rise from the material elements to spirit... a close examination of Blake's apocalyptic visions of language shows the eventual falling away of metaphor... I shall begin my analysis by showing how 'The Tyger' wrestles with the inherent ambiguity of the fallen tongue, and I shall conclude with Heidegger's solution to the problem of metaphor."]

100. Nesfield-Cookson, Bernard. *William Blake: Prophet of Universal Brotherhood.* n.p. [Wellingborough]: Crucible-Aquarian P, 1987. £9.95 paper. [It was Rudolf Steiner who cut the author’s key to a “new” understanding of Blake. The foreword was written by Sir George Trevelyen.]


102. Otto, Peter. “Final States, Finished Forms, and *The Four Zoas.*” *Blake/An Illustrated Quarterly* 20 (1987): 144–46. [Contributes to a discussion which was started by Mann and Essick in 1985; see *Blake/An Illustrated Quarterly* 20 (1986–1987): 81, #72, and 83, #128.]

103. Otto, Peter. “The Spectrous Embrace, the Moment of Regeneration, and Those Two Seventh Nights.” *Colby Library Quarterly* 23 (1987): 135–43. [In *Vala, or The Four Zoas* “Night the Seventh (a) and Night the Seventh (b) . . . in a relationship which can only be called an embrace. At the same point in narrative place and time the reader has two Nights which persist in standing alongside one another. . . . If the Nights are read as parallel narratives of the flesh and the spirit then the apparent discontinuity between the accounts is no longer a problem which must be solved or explained” (142). What a snappy and ingenious explanation!]


106. Pagliaro, Harold. *Selfhood and Redemption in Blake's Songs.* University Park, PA: Pennsylvania State UP, 1987. $20.00. [The author, following up the argument of some of his earlier essays—see, e.g., *Blake/An Illustrated Quarterly* 16 (1982): 114, #99—"intends to offer a reading of *Songs of Innocence and of Experience* as a basis for a more immediate sense of Blake's psychology of redemption than is generally available in the scholarship" (ix). To do so, the evidence found in the later prophecies which "gives meaning to words like 'Selfhood,' 'Self-examination,' and 'Self-annihilation'" is brought to bear upon an interpretation of the *Songs* that considers these poems as "a consistent human psychology," good for "our psychological disorientation and renewal," rather than seeing them "in a perspective defined by social criticism, by irony, or by some derivative of Christian doctrine" (ix-x). The book's concluding chapter (111-30) argues that the *Songs* "may be regarded as the individuated prelude to the prophecies" (x); while stressing "some continuities," the author treats the conceptual "differences" between the shorter poems and the major prophecies as well.]


109. Ricards, Philip Clayton. "Visionary Mysticism: A Study of Visionary Mystical Experience as It Informs the Works of Jacob Boehme and William Blake and Its Importance for the Philosophy of Religion." *Dissertation Abstracts International* 48 (1987): 153–54A. Claremont Graduate School. [The "meaning of the presence in Blake's works of many of Boehme's themes, ideas, symbols, and concepts is best understood as an effect of their similar mystical experiences. Accordingly, this study investigates this type of mysticism as it is found in Blake and Boehme and in this way seeks to clarify the nature of Boehme's presence in Blake's thought and to access the nature of visionary mystical experience from the perspective of the philosophy of religion. The historical, cultural, literary, and religious connections and continuities between Boehme and Blake are discussed with a view to establishing the nature of the indebtedness of Romantic thought in general and Blake's thought in particular to Boehme's heritage. The nature of the language of mystical vision will be shown to be similar to that of poetic discourse."][110]

110. Richl, Joe [i.e., Joseph E.]. "Gnosticism in Blake's 'I saw a chapel all of gold.'" *New Orleans Review* 13.3 (1986): 6–11. [This essay, together with the articles listed as #66, 76, 94, and 97, above, makes up a spec. section on "Reading Blake, Blake Reading," edited by Mark Lusseret.]


119. *Sung, Chan-Kyung. "[William Blake, with Special Reference to His Imagination.]"* *Journal of the English Language and Literature* (Seoul, Korea) 28 (1982): 23–46. [In Korean; see also #80–83, above.]

120. Tandecki, Daniela. "'Mind-Forg'd Manacles': William Blake und das Moralgesetz." *English and American Studies in German* (1986): 78–79. [A dissertation abstract; for the published version of this thesis see the subsequent entry.]
121. Tandecki, Daniela. *Mind-Forg'd Manacles: William Blake und das Moralgesetz*. Diss. U of Bonn, W. Ger., 1986. Studien zur englischen und amerikanischen Literatur 10. Frankfort on the Main, W. Ger.: Lang, 1987. SFr 65.00 paper. [This is the first full-length study of what Denis Saurat described as the “rebellion of Blake against dogma and morality,” his “reversal of all values” (*Blake and Modern Thought*, London: Constable, 1929, 9). The author traces the history of the concept of a moral law from Wycliff to the eighteenth-century Deists (17–57), studies Blake's critique of these concepts in the entire corpus of his writings (59–252), and draws attention to similar ideas in the productions of a large array of nineteenth- and early twentieth-century writers (253–77). For an abstract of the useful summary and explication of one of the central tenets in Blake's thinking which is presented in this thesis, see the preceding entry.]


122A. Tomlinson, Alan. *Songs of Innocence and of Experience* by William Blake. Macmillan Master Guides. Basingstoke, Hants.: Macmillan Education, 1987. £1.95 paper. [This booklet is meant to help its readers with understanding as well as enjoying Blake's poems when used as a study guide for “passing an examination in literature” (vi). In a series of brief chapters it offers information on the poet's “Life and Background” (1–8), on his “Printing Methods” (9–13), the “Themes and Issues” of the *Songs* (14–24), a “Commentary” on the poems (25–66), an introduction to “Blake's Style” (67–75), a “Critical Analysis of a Specimen Poem” (i.e., of “London,” 76–79), a note on the “Critical Reception” of the *Songs* (80–82), some “Revision Questions,” and a few suggestions for “Further Reading” (83–86). In its general organization then, Tomlinson's “Master Guide” may be compared with Handley's and Hyland's earlier publications in the “Brodie's Notes” (1979) and “York Notes” (1982) series.]
123. Turman, Kathryn Lee Green. “The Illumination of the Paradise Within: An Iconological Analysis of Milton, a Poem in 2 Books.” Dissertation Abstracts International 48 (1987): 1213A. U of Texas. [‘This iconological analysis . . . tests the utility of a critical method based on C. G. Jung’s theory of archetypal analysis and Owen Barfield’s theory of idolatry as a hermeneutic program for reading the verbal and visual text of this apocalyptic prophecy. . . . Milton (unlike Paradise Lost) is a wholly theocentric iconological system. Not only topographic and structural but also verbal and pictorial configuration(s) make multiply manifest Christocentric circled-cross patterns . . . Exploring the evolution of the significance of iconological configuration in Milton reveals both the conceptual coherence and the representational simplicity of the poem. Milton is radically Christological in that it is conceptually as well as spiritually anchored in Jesus. The test is representationally simple in that both verbally and visually posited configurations are ultimately defined by the central point identified with Jesus. Because this point is also defined as the emanative divine center of every being, Milton may be said to be mystic.’ May I add that to the compiler who, after all, is not a native speaker of the English language, this abstract sounds like a mere bubble of words. It is only fair to say, however, that for the reader of dissertation abstracts Turman’s is no isolated case.]

124. Watkinson, Ray. “A Meeting with Mr. Rossetti.” Journal of Pre-Raphaelite Studies 4.1 (1983): 136–39. [Publishes material from an anonymous nineteenth-century notebook. Its unidentified owner was a collector of Blake drawings who had attended the 1852 Butts sale of ‘works of that able but eccentric artist, William Blake, with many of his best drawings’ (Bentley, Blake Books, 1977, 659, #559), and had planned to write a monograph on the artist until he learned of Gilchrist’s then projected Life. According to this manuscript, its owner was among the informants consulted by Gilchrist. The present article, however, is mostly concerned with a report in this notebook about a visit to Dante Gabriel Rossetti; the conversation of the two men centered on Blake, and the Pre-Raphaelite painter is said to have kindly lent Blake’s Notebook to the anonymous collector, allowing him to copy or trace from its pages whatever he may like. Since Watkinson claims that the author of this notebook was in possession of a large and important collection of Blake’s (watercolor?) drawings, superior to that of Monckton Milnes, it is tempting to identify him with some such figure as “Mr. Strange” from the catalogue of works compiled by William Michael Rossetti for the second volume of the 1863 Life of Blake. J. C. Strange, however, mostly bought at the 1853 Foster’s rather than the 1852 Sotheby’s sale, and without a hint at the subject of any of the works then owned by Rossetti’s visitor, all this speculation lacks a sound factual basis. In any case, this manuscript source — of which I had never heard before reading Watkinson’s short article — seems to supply a fascinating account of the feelings and motives of an early Blake collector, and it is to be hoped that either the present owner of this nineteenth-century notebook or some Blake scholar will comment in more detail about its contents in the future.]


Part II

Blake’s Circle

General Studies


127. Spencer, Keith. At the Sign of the Dial: Charles Haslewood Shannon and His Circle. Exh. cat. Lincoln, Lincs.: Usher Gallery-Lincolnshire County Council, 1987. [Shown in the exhibition and catalogued as #71–75 were Blake’s Virgil wood engravings and three prints by Palmer and Calvert. These works are described as “an important influence on the book design and illustration of The Vale Press” (40). The exhibition was presented at the Usher Gallery from 9 Aug.–13 Sept. 1987 and then traveled to the University of Hull Art Collection, the Nottingham University Art Gallery, and the Carlisle Museum and Art Gallery until 23 Apr. 1988. The catalogue was designed to resemble the books produced by Shannon and Ricketts in the late nineteenth century, and was printed in an edition of only 750 copies.]

See also #18, 26, and 58, above, and 165, below.
James Barry

128. Allan, D. G. C. “James Barry as a Member of the Society.” *Journal of the Royal Society of Arts* 135 (1987): 330–33. [The revised version of a paper read at the 1983 James Barry Symposium, which was organized by the Royal Society on the occasion of the Barry exhibition at the Tate Gallery.]

See also #160, 164, and 173, below.

William Cowper


Robert Hartley Cromek


Erasmus Darwin


137. McNeil, Maureen. *Under the Banner of Science: Erasmus Darwin and His Age*. Manchester, Lancs.: Manchester UP, 1987. £27.95, $49.95. [This study, which incorporates the material of the essay listed in the preceding entry, is a fully revised version of the author’s dissertation of 1980, for which see *Blake/An Illustrated Quarterly* 21 (1987): 61, #122. Aiming at “an exploration of one component of the cultural legacy of the Industrial Revolution” and “a reconsideration of the bonds between science and technology on the one hand, and culture on the other” (7), and unlike previous biographical studies of Erasmus Darwin, this book attempts to view Darwin in the context of the history of eighteenth-century science and its interrelations with the history of economic and political revolutions. “In short, this book is concerned to situate Darwin in his full historical context and to begin to clear the way to see the interrelations among his various interests and involvements... the analysis is structured into four units, (which focus) on... the Industrial Revolution, the British reaction to the French Revolution, the medical world of late-eigh-
teenth-century Britain, and the Agricultural Revolution. The first chapter of each of the units explores Darwin’s situation in these social settings. The second chapters consider the specific ways in which his writings relate to these features of his setting” (6).

John Flaxman

138. *Chan, Victor. “A Note on Géricault, Flaxman, and Michelangelo.” *Arts Magazine* 57.6 (1983): 88–90. [The French artist is said to have looked at Michelangelo through Flaxman’s classicist eyes.]


See also #18, 58, 152, 165, and 182 in the present list.

Henry Fuseli


142. “A Drawing by Fuseli.” *National Galleries of Scotland* Apr.–May 1988: n. pag. [A brief and unsigned note, commenting on the acquisition of a pen and wash drawing by Fuseli, presumably a portrait of the artist’s wife Sophia, for the Department of Prints and Drawings at the National Gallery in Edinburgh. The female head is reproduced in poster size on the verso of this issue of the Scottish National Galleries’ newsletter.]


William Hayley


John Linnell

147. Crouan, Katharine. *John Linnell: Truth to Nature (A Centennial Exhibition)*. Martyn Gregory Catalogue 31. Exh. cat. London: Martyn Gregory Gallery, 1982. [This catalogue accompanied an exhibition which was shown from 8–20 Nov. 1982 at the London gallery and, later on, at Davis and Langdale’s of New York. The majority of the 112 drawings, watercolors, and oils on exhibition came from the collections of the artist’s descendants and are still little known. The fifty pages of the catalogue are profusely illustrated, including eight color plates, and effectively supplement the same author’s better known catalogue for the centennial exhibitions held at the Fitzwilliam Museum and the Yale Center for British Art; see *Blake/An Illustrated Quarterly* 16 (1982): 117, #152.] See also #26, above.

John Hamilton Mortimer


See also #181, below.

Samuel Palmer

149. Brown, David Blayney. *Samuel Palmer 1805–1881: Catalogue Raisonné of the Paintings and Drawings, and a Selection of the Prints in the Ashmolean Museum*. Oxford, Oxon.: Ashmolean Museum, 1983. [This is a retitled reprint of the 1982 Palmer exhibition catalogue; see *Blake/An Illustrated Quarterly* 17 (1983): 69, #159. According to the “Compiler’s acknowledgments,” the “text is presented as in the original” edition which was published on the occasion of the exhibitions held at London and Edinburgh and sold in aid of The Friends of the Ashmolean Museum.]


George Romney

152. Tscherny, Nadia. *George Romney: 'Flaxman Modelling the Bust of Hayley.'* n.p. [New Haven, CT]: Yale Center for British Art, n.d. [1987]. [A single folding sheet which served as the catalogue for a "Yale Center for British Art Painting in Focus" exhibition; it contains a brief essay on the painter, the two Hayleys and the sculptor depicted, and on the history of the portrait painting which commemorates their friendship. There also is a checklist of the thirty-five items which made up this small studio exhibition, including two drawings and an engraving by Blake as well as some Flaxman materials.]


Thomas Stothard

154. Bennett, Shelley M. *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800.* Columbia, MO: U of Missouri P, 1988. $29.00. [Published 82 years after Coxhead's *Stothard,* this is only the third and certainly much needed monograph on the most industrious book illustrator of Blake's time. Bennett's book is a fully revised version of her 1977 U of California, Los Angeles, dissertation in which she takes a fresh look at Stothard's oeuvre by placing it in the context of an increasingly industrialized society, which thoroughly affected both the production and the marketing of art. This context enables the author to explain Stothard's success with his contemporaries as well as his later relegation to a minor place in the history of English art. Thus, the book examines the reverse of the medal coined in Blake's "Laocoon" plate. Bennett also supplies a reassessment of Stothard's close association with both Flaxman and Blake.]

John Varley

155. Wark, Robert [R.] *British Landscape Watercolors from Southern California Private Collections: An Exhibition at the Henry E. Huntington Library and Art Gallery.* Exh. cat. San Marino, CA: Huntington Library, 1986. 12-13. [The author refers to the special attraction of the works of Blake and Rowlandson for American collectors in his introduction (4); Varley was represented in this exhibition with six of his landscape designs which are described in #6-11.]

See also #26, above.

Part III

Works of Related Interest

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


159. Brosch, Renate, Joachim Möller, and Gretel Wagner. *Shakespeare: Buch und Bühne.* Exh. cat. Berlin, W. Ger.: Kunstbibliothek Berlin-Staatliche Museen Preussischer Kulturbesitz, 1986. [Published on the occasion of the Third World Shakespeare Congress on "Images of Shakespeare" to accompany an exhibition at the Kunstbibliothek in Apr. 1986. Romney, Fuseli, and Boydell's Shakespeare Gallery are discussed by the authors in the context of 400 years of Shakespeare illustrations.]
160. Dingley, R. J. "A Note on the Historical Sublime." *Durham University Journal* 48 (1987): 249-56. [The subject of this article are the writings and/or paintings of Baillie, Burke, Priestley, Winckelmann, Reynolds, Fuseli, Barry, Turner, and John Martin.]


164. Gully, Anthony Lacy. "John Milton's 'Unholy Trinity' (Satan, Sin, and Death)." *Phoebus* 3 (1981): 19-36. [This article on illustrating *Paradise Lost*, bk. 2, ll. 711-26, effectively supplements the respective references in Marcia R. Pointon's *Milton and English Art* (Manchester, Lancs.: Manchester UP, 1970), by studying Romney's, Barry's, Fuseli's, Gillray's, and Blake's versions of the subject in the context of the 'interest in utilizing Milton's text as a vehicle for exploring political allegory or the sublime' (33).]

165. Hodnett, Edward. *Five Centuries of English Bookillustration.* Aldershot, Hants.: Scolar P, 1988. £65.00. [The chapter on "The Eighteenth Century (II): 1776-1800" of this posthumous publication contains brief sections on Blake (94-97), Burney (97-98), Flaxman (99), Fuseli (101-03), Loutherbourg (103), and Stothard (106) as bookillustrators. Just as the texts on Palmer (135) and Shields (175) in subsequent chapters, these notes add little that is new in fact or in approach to the existing literature on the subject, and some of them appear to be strongly condensed versions of chapters in the author's previous "studies in the illustration of English literature;" see *Blake/An Illustrated Quarterly* 17 (1983): 66, #83. However, the book seems to have been designed primarily for use as a reference work and a general instruction; as such and on account of its illustrations it may indeed serve its purpose.]


168. Ispahording, Eduard, with the assistance of Manfred von Arnim. *Fünf Jahrhunderte Buchillustration: Meisterwerke der Buchgraphik aus der Bibliothek Otto Schäfer. Ausstellungskataloge des Germanischen Nationalmuseums ser. A/Bayerische Staatsbibliothek: Ausstellungskataloge 42. Exh. cat. Nuremberg, W. Ger.: Germanisches Nationalmuseum, 1987. DM 42.50. [The finely printed and lavishly illustrated catalogue of an exhibition which was first shown at the GNM in Nuremberg (11 Sept.-15 Nov. 1987) and then at the BSB in Munich (4 Feb.-16 Apr. 1988). The exhibition handbook supplies a general introduction to the history of book illustration from the fifteenth to the early twentieth century, catalogues an impressive selection of mostly French illustrated eighteenth-century books, and includes a copy of Blake's Blair designs as #162 (with some misunderstandings of both technique and publication history in the text), probably a copy of the 1813 large paper folio "proof" edition other than of the 1808 vol. as stated by the authors.]


176. Rajan, Tilottama. “The Supplement of Reading.” *New Literary History* 17 (1986): 573–94. [Treats Blake’s *The Marriage of Heaven and Hell* and his *Songs of Innocence and of Experience* in a theoretical context (580–82). The phenomenon described by the author as “the disappearance of narrative, dramatic, or conceptual actualization” (573) in romantic texts.]


179. *Summerfield, Geoffrey. Fantasy and Reason: Children’s Literature in the Eighteenth Century.* London: Methuen, 1984. £20.00. [Mrs. Barbauld, Godwin, Wollstonecraft, and Blake are amongst the authors who are the subject of Summerfield’s study.]
186. Brantley, Richard E. "Charles Wesley’s Experiential Art." Eighteenth-Century Life ns 11.2 (1987): 1-12. [The younger Wesley’s poems and hymns seen as ‘a record of common feeling’ (1), and his view of ‘experience and subjectivity’ interpreted as an anticipation of ‘the Romantic apotheosis of self’ (2); also compares Wesley with Blake.]


204. Jolles, Evelyn B. G. A. Bürgers Ballade Lenore in England. Sprache und Literatur: Regensburger Arbeiten zur Anglistik und Amerikanistik 7. [2nd ed.] Frankfort on the Main, W. Ger.: Lang, 1987. SFr 44.80. [The third part of this study, which was first published in Nuremberg and Regensburg in 1974, traces the history of the British reception of Bürger’s ballad by analyzing the translations that were published in England between 1790 and 1798. Stanley’s version of 1796, which was illustrated with engravings after designs by Blake in the second and considerably revised edition, is discussed at length on pages 93-116, and the illustrations are at least mentioned in passing on pages 107-08.]


214. Peters, Anne. *Francesco Bartolozzi: Studien zur Druckgraphik nach Handzeichnungen.* Diss. U of Cologne, W. Ger., 1985. Duisburg, W. Ger.: privately printed, 1987. [Studies Bartolozzi's engravings after drawings by Guercino, Castiglione, Holbein, Leonardo, Carracci, etc. (109–38) in the context of the history of collecting (15–54) and engraving (54–108) in eighteenth-century Britain. Besides a brief chapter on William Young Ottley (138–40), and another on the techniques employed for printed “facsimile” reproductions after old master drawings (151–53), the author also supplies a catalogue of Bartolozzi's works in this genre (189–224). The 286 illustrations which were part of the original dissertation had to be reduced to 32 plates in the published version.]


216. Schotte, Edith. “Eine frühe politische Kampfschrift für die Rechte der Frau: Christian Gottthilf Salzmanns Standpunkt zu den Auffassungen von Mary Wollstonecraft.” *Zeitschrift für Geschichtswissenschaft* 36 (1988): 226–31. [Wollstonecraft translated Salzmann's *Elementarbuch* into English; Salzmann translated Wollstonecraft's *Vindication* into German. It is this German version of the *Rights of Woman* of 1793 which is studied in the present article.]


229. Eaves, Morris. “Blake as Conceived: The Endurance of S. Foster Damon.” *Blake: An Illustrated Quarterly* 21 (1988): 132–37. [A “reprint” (i.e., an advance printing) of the preface to the new edition of Damon's *Blake Dictionary* (see #53, above); supplies a critical assessment of Damon’s role in the academic institutionalization of Blake studies and an outline of those critical paradigms which essentially shaped the history of Blake scholarship from c. 1875 to c. 1975.]


237. McKitterick, David. "The Young Geoffrey Keynes." *Book Collector* 36 (1987): 491–517. [Contains a lot of background information on the compilation and the reception of the 1921 *Bibliography of William Blake* that is not to be found in its author's own account of the history of that milestone in Blake scholarship, i.e., in his "Religio Bibliographici," or elsewhere.]


239. Müller, Marianne. "Humanistisches Literaturerbe im Dienste des Überlebens der Menschheit: Zu Northrop Fryes Funktionsverständnis und Traditions-auffassung." *Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin: Gesellschaftswissenschaftliche Reihe* 36 (1987): 313–18. [In the 1960s Frye provoked some of the best contributions to Marxist literary theory that are known to me (see, e.g., Robert Weimann's *Literaturgeschichte und Mythologie: Methodologische und historische Studien*, 3rd ed., Berlin, E. Gebr.: Aufbau, 1974); it comes as some surprise then, that in the late 1980s one finds East German critics attempting to pocket Frye's myth criticism by reading him in a "revisionist" way and stressing the "humanitarian" basis of his theory of literature.]

240. Raine, Kathleen, and K. D. Sethna. *The English Language and the Indian Spirit: Correspondence.* Pondicherry, India: [n.p. known], 1986. [Both correspondents have contributed to the study of Blake whose works are likely to be one of the subjects discussed in their letters.]


244. Watkinson, Ray. "Shields in Manchester: The Making of an Artist." *Journal of Pre-Raphaelite and Aesthetic Studies* 1.1 (1987): 15–27. [The Manchester City Art Gallery's version of Shields's "William Blake's Room (3 Fountain Court), Strand" appears as fig. 12 and is twice mentioned as an example for the artist's "significant works" (26). There are ten pages (28–37) of reproductions.]

*See also #124, above.*

Some Blakean Echoes in the Twentieth Century

245. Lima, Marcelo. Hommage à William Blake: Poème-objet bilingue brésilien-français en quatre lithotriptyques en couleur. Grospierres, Fr.: Aux Enfants de la Balle, 1984. Fr 400.00. [Hitherto, I have not been able to get hold of a copy of this limited edition through my French bookdealer. It may well be that this suite of color lithographs is out of print by the time it gets listed in "Blake and His Circle."]
246. Mellor, David. *A Paradise Lost: The Neo-Romantic Imagination in Britain 1935-55*. Exh. cat. London: Lund Humphries, in association with the Barbican Art Gallery, 1987. £14.95. [Published on the occasion of an exhibition of works by such artists as Cecil Collings, Henry Moore, Ceri Richards, John Piper, David Jones, Robert Colquhoun, John Minton, Michael Ayerton, and Graham Sutherland that was presented at the Barbican from 21 May–19 July 1987. The catalogue is profusely illustrated with an anthology of drawings, paintings, prints, and photographs, many of which refer back to the example of Blake’s Virgil wood engravings and/or the prints and drawings of the “Ancients.” One of the catalogue essays is listed separately as #235, above.]

247. *Robinson, Abby. The Dick and Jane. New York, NY: Dell, 1985. $14.95 cloth/$3.50 paper. [Refer to #370, below, to learn about the Blakean plot of this novel.]

Part IV
Reviews of Works Cited Above and in Previous Checklists


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Dating Blake's "Enoch" Lithograph

Once Again

Robert N. Essick

Archibald G. B. Russell was the first to suggest a date of composition and execution for Blake's only known lithograph (illus. 1). Although he believed that the design represents "Job in Prosperity," Russell's estimate of "about 1807" has held up surprisingly well over the years.1 In William Blake Printmaker, doubts about this fairly specific date led me to suggest only the period c. 1803-1820 for the print.2 Later, in an article in this journal and in a catalogue of Blake's separate plates, I argued more confidently for a date of 1806-1807 for "Enoch" because of its execution on "White Lyas" stone (according to George Cumberland's inscription on the verso of the impression reproduced here) and the buff and brown wove papers used for three of the four extant impressions.3 Both characteristics associate the print with the early lithographic (or "polyautographic") printmaking in London by Georg Jacob Vollweiller during the years at issue. However, in a review published in 1981 of William Blake Printmaker, John Gage offered a different approach to dating "Enoch":

If we recall that the first [complete English] translation of the [Ethiopic] Book of Enoch appeared in 1821, and that the subject of the print [i.e., "Enoch"], although it bears some relation to an earlier watercolour by Blake, relates rather closely to verses 1-3 of Chapter XCII of this book, we may place the print, whose style and formal modelling seems to this reviewer to be very close to that of the Job engravings published in 1825, rather later even than Essick's bracket of 1803/20.4

This suggestion seems to have achieved some currency, for the catalogue of the 1986 exhibition of Blake's works at Wildenstein Gallery, London, accepts Gage's "con­vincing date of 1821 or later for [the] lithograph."5 Gage's date and his rationale for it deserve a more careful consideration.

The passage in The Book of Enoch Gage refers to reads as follows:

1. After this, Enoch began to speak from a book.
2. And Enoch said; Concerning the children of righteousness, concerning the elect of the world, and concerning the plant of righteousness and integrity,
3. Concerning these things will I speak, and these things will I explain to you, my children: I who am Enoch. In consequence of that which has been shewn to me, from my heavenly vision and from the voice of the holy angels have I acquired knowledge; and from the tablet of heaven have I acquired understanding.6

The general parallels between these verses and Blake's print are certainly worthy of notice. Enoch holds a book, the three youths on the plinth may be his children, and the floating figures holding a tablet or open scroll may be the "holy angels." The radiance descending from above would seem to signal the divine origin of Enoch's wisdom. Other passages in the 1821 text speak to these same acts and associations, thereby underscoring their importance to Enoch's character. Enoch sees "a holy vision in the heavens" at the very beginning of the book (1), he is named as a "scribe" in the twelfth chapter (13), he is commanded by God in the eightieth chapter to "look on the book which heaven has gradually dropped down" (99), and a few sentences later told to "instruct thy family, write these things, and explain them to all thy children" (100).

On the face of it, Gage's textual source for Blake's "Enoch" is reasonably convincing. Yet, the parallels are fairly general, with the possible exception of the "angels" with a "tablet." The viability of Gage's thesis would diminish considerably if the essential features offered by the 1821 volume—Enoch's book, its divine inspiration, and the communication of its wisdom to his family—were available to Blake from some other sources.

One textual basis for "Enoch" is explicitly presented by the print itself. Enoch holds a book inscribed with his name in Hebrew, while the hovering figures on the right bear and point to a tablet or manuscript inscribed with the Hebrew words that begin Genesis 5:24, "And Enoch walked with God. . . ."7 Blake did not have

1. Blake, "Enoch." Modified lithograph, printed in relief from a stone, 21.7 x 31 cm., 1806–1807. The disfiguring marks above the central figure's head are fragments of George Cumberland's verso inscription that have bled through to the recto. Collection of Mrs. Edward Croft-Murray, Richmond, Surrey.
to wait until 1821 to find an authoritative statement of Enoch's direct access to divinity.

Other motifs of the lithograph accounted for by the passage in The Book of Enoch also appear in other texts. The descriptions of Enoch in the pseudepigraphic Book of Jubilees 4:17–24 are particularly important. Enoch is there described as the first man to learn writing. Further, he "was the first to write a testimony, and he testified to the sons of men among the generations of the earth..." (4:18). Jubilees was not translated into English until 1885; but it is possible that Blake knew something of it through verbal or visual allusions, much as he seems to have known about the apocryphal Testament of Job. Other sources of information about Enoch could have come more readily to Blake's attention by 1806 or earlier.

In chapter 30 of Mysterium Magnum: or, an Explanation of the First Book of Moses Called Genesis, Jacob Boehme claims that Enoch marked "a Beginning of the prophetical Spirit," a comment of the sort almost designed to attract the notice of a latter-day English prophet. Later in the same chapter, Boehme refers to that "Time when Enoch and the Children under his Voice lead a divine Life, of which the first Life of Enoch was a Type..." (3:159, para. 46). In The True Christian Religion, Emanuel Swedenborg refers to Enoch in one of his many discussions of his key doctrine of correspondences. The "men of the Most Ancient Church which existed before the flood, were of a genius so celestial that they talked with the angels of heaven, and were able to talk with them by means of correspondences. ..." Furthermore, I have been informed that Enoch (who is mentioned in Gen. v. 21–24) and those associated with him collected correspondences from the lips of these men, and transmitted this knowledge to their posterity..." The possibility that Swedenborg's writings transmitted this knowledge to Blake is buttressed by Blake's reference in his Descriptive Catalogue of 1809 to Swedenborg's "Universal Theology"—the subtitle of The True Christian Religion—as the basis for his painting (now lost) of The Spiritual Preceptor. Thus, Enoch's role as a communicator of divine wisdom to his offspring—a key feature of the passage Gage cites from the Ethiopic text—can also be found in a work known to have influenced Blake's pictorial works long before 1821.

The most intriguing dimension of the iconography of Blake's print is the association of the young folk (presumably Enoch's children) with the instruments of poetry, painting, and music. Enoch's parentage of the arts may be lurking somewhere in the texts and legends surrounding his name, but I have not been able to find any evidence for it. Gage's claims for the 1821 volume would be strengthened materially if it contained a reference to Enoch and the arts, but such is not the case. It is of course possible that this association is Blake's own addition to Enochian lore. The arts were for Blake the necessary vehicles of that divine wisdom of which Enoch was himself a channel. Keynes (Blake Studies, 178) quite rightly associates the lithograph with Blake's identification, in "A Vision of the Last Judgment," of Noah and his sons Shem and Japhet as representatives of "Poetry Painting & Music the three Powers in Man of conversing with Paradise which the flood did not Sweep away" (E 559). Since Enoch was Noah's great-grandfather (see Genesis 5:22–29), the quill and book, brush and palette, and lyre in "Enoch" simply place the iconography of Blake's "Vision of the Last Judgment" in the hands of an earlier generation of the same antediluvian family.

A subsidiary feature of Gage's argument depends upon the pictorial associations between "Enoch" and Blake's Job illustrations. But in fact these very connections speak more forcefully for a date of 1806–1807 than for c. 1825. While Gage bases his opinion on a sense of general parallels in "style and formal modelling," the "early watercolour" he mentions in passing establishes a documentary link between "Enoch" and the Job series. Martin Butlin has tentatively entitled this water color Enoch Walked with God (illus. 2) and dated it to c. 1780–1785 with somewhat greater confidence. The de-
sign shares with "Enoch" a patriarchal figure holding a book, several youths of both sexes who may be his children, and hovering figures on the right holding a tablet or open scroll bearing sketchy indications of written characters. If Butlin's title correctly indicates its subject, then this drawing demonstrates Blake's knowledge in the 1780s about Enoch's association with books, the transmundane source of his wisdom, and the appropriateness of placing Enoch within a family setting. But even if the subject is not Enoch, it remains clear that Blake recycled motifs from this undoubtedly early drawing for both the "Enoch" lithograph and the second design in his Job illustrations. The latter were first created for Thomas Butts as a series of water colors datable to c. 1805–1806 (Butlin #550). If the pictorial parallels between "Enoch" and the Job illustrations signify anything at all about the print's date, then it seems most probable that Blake borrowed from his early drawing to create "Enoch" at about the same time he was reworking the same drawing into a Job illustration. This reworking took place not in 1825, when Blake was transforming his Job water colors into copperplate engravings, but in the same period to which "Enoch" has been traditionally assigned. In contrast, Blake's series of five pencil sketches based on The Book of Enoch, dated by Butlin to c. 1824–1827 (#827), bear no relation in format, composition, or motif to the lithograph.

Gage has raised some interesting issues about the dating of Blake's only known lithograph. He has not, however, demonstrated that the 1821 Book of Enoch supplied any information about its eponym unavailable in texts very probably known to Blake many years earlier. Nor does the association with the Job designs testify to a date in the 1820s. What are arguably the most specific motifs shared by the print and the 1821 text—the patriarch's book and the hovering "angels" holding a "tablet"—were part of Blake's repertoire of Enochian (or at least proto-Enochian) images as early as the 1780s (illus. 2). The circumstantial evidence summarized by Russell and Keynes in their catalogues, supplemented and extended by details in mine, remains the best basis for dating "Enoch."


The Paintings and Drawings of William Blake (New Haven: Yale UP, 1981) No. 146 and color pl. 181. For another early drawing with similar motifs and compositional format, see Moses and Aaron (?) Flanked by Angels (Butlin #112 and pl. 12).
Aethelred Eldridge operates a water pump on Sunday morning as friends and students look at the remains of his fire-destroyed church near Millfield.

By Prabu David

Ten people gathered yesterday outside the remains of the Church of William Blake, which was destroyed by arson last week, to hold their Sunday morning service.

"I feel the fire is an act of vandalism and was maliciously intended," declared Aethelred Eldridge, founder of the church and an associate professor of art at Ohio University.

Asked about the fire, Jim Hanson, fire chief of the Chauncey-Dover Volunteer Fire Department, replied, "We had problems getting to the place, and the church was completely destroyed."

The church, which is located off Ohio Rt. 550, has been a place of worship for more than 20 years for Eldridge and various friends, students and fellow travelers. The art professor charged yesterday that people with different philosophies have declared war on him and "defiled the place."

"The last three years, there has been an ugly war. They have been stealing art objects and utensils," Eldridge said.

On Sunday, people involved with the church and residents in the area said they feared being targeted by the vandals and asked not to be quoted in The NEWS.

One neighbor blamed the arson on "some youths who attended a KKK rally" the same day the church was destroyed. And a member of the church said it was a "group from Glouster."

At the beginning of the service, Eldridge handed out a piece of clean toilet paper and a black and white abstract illustration to all the people present. Although he said the toilet paper was to wipe off "all scuttlebutt," he didn't explain the abstract art.

The vandals also struck a "cemetery" outside the church where Eldridge and his congregation had stuck painted white broomsticks as a memorial to what Eldridge described as deceased followers of the church.

As Eldridge and friends gathered under a shade tree encircled by the brooms Sunday, the professor opened his sermon saying, "You don't know teleology because you are not from a strange background."

The unabridged Webster's Third New International Dictionary describes teleology as a metaphysical doctrine explaining phenomena and events by final causes, or the use of design, purpose, or utility as an explanation of any natural phenomenon.

Without explaining exactly what teleology meant, the artist preached on, as his followers listened with rapt attention. "I'll build a rope ladder from here to paradise...remission is when you lose your heart and never get it back," he said. Then he elaborated on the beauty of circular reasoning, chaos, cosmos, bipolar and "salvation through I."

Referring to those who burned the church, Eldridge continued, "We have met the enemy in the dust...you have only dust there...it was lunatic on their part...Ashes to Ashes...It was God ridden."

One church member explained, "He is only an eccentric artist, but the local people think it is a Satanic church. Actually he is a real Christian, who started the church after William Blake."

Doug Onley, who has known members of the congregation of the Church of William Blake, asked, "Superstition or fear, why should someone burn a place down?"

BLAKE, THE SCULPTURE

The sculptor Nigel Ellis is showing his figure “Blake” at St. James’ Church in Piccadilly, where Blake was christened. The hope is to raise funds so that the statue can be cast in bronze for a public monument—perhaps in Bunhill Fields, where Blake is buried. Ellis says, “I want the sculpture to embody in full, not just portray, and be elevating and enjoyable with the exuberance of Blake himself. Elsewhere, Ellis writes, “This is not strictly a portrait of Blake, although it does refer to both his life mask, the grimace of which it seeks to translate, and his wife Catherine’s drawing of him as a youth.” The statue took more than a year to complete. It was on show from 8 August to 15 September in Piccadilly. For further information contact St. James’ Church, 197 Piccadilly, London W1V 9LF, or Nigel Ellis at 44 Redchurch St., Shoreditch E2 7DP England. Photograph by Nigel Ellis.

A BLAKE VARIORUM EDITION

Michael J. Tolley of the University of Adelaide and Peter Otto, now of the University of Melbourne, were recently given a grant by the University of Adelaide as initial funding for a new multivolume annotated edition of Blake. Margaret Hood, who has just successfully completed her doctoral thesis on “The Pleasant Charge: William Blake’s Multiple Roles for Women,” is already working as a part-time research assistant for the project. Other editors are being consulted.

One of the first texts in preparation is Milton, for which Otto will have special responsibility, although Tolley, as General Editor, will be working closely with him and with other editors, as one of the major assets of the new edition is expected to be derived from his long-accumulating files of source materials and other scholarly notes. Tolley himself is beginning work on The Marriage of Heaven and Hell.

As is usual in a variorum edition, the contributions of previous commentators will be brought together but subjected to a rigorous critical sifting and supplemented by new readings. A new feature, though this enterprise must be difficult, will be an endeavor to take greater account of the differing reading experiences of each copy of Blake’s illuminated poems; in this sense, also, the new work may be considered a variorum edition. The aim of the editorial undertaking is genuinely to “open” the texts, while freeing them from critical encumbrances. [Michael J. Tolley]

BLAKE SOCIETY NEWS

The Blake Society at St. James’ latest mailing (4 August 1988) contained their autumn program and other news, including the appointment of Blake’s own Associate Editor for Great Britain, David Worrall, as Honorary Secretary.

AUTUMN PROGRAM

All talks are given at 7:00 p.m.; check with the Blake Society (tel. 01 734-4511) for the location.

14 September
Blake’s Paintings and Their Symbolism
Speaker: Peter Cadogan

12 October
Infernal Wisdom: Blake’s “Marriage of Heaven and Hell”
Speaker: Philip Beckwith

9 November
William and Emanuel
Speaker: Christopher Hasler

14 December
Blake: A Celebration at Christmas (all are invited to participate)
Organized by Simon Clarke

Other events:

19 October
Open meeting of the Blake Society

28 November
Celebration of Blake’s birthday (please contact David Worrall for details)