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C H E C K L I S T

Blake and His Circle: A Checklist of Recent Scholarship

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This year's issue of our annual checklist includes two modifications that we hope will increase its value to those who consult it. First, we have numbered the entries and added an index, since the organization that we adopted last year multiplies the number of sections and therefore the number of alphabets in which a reader may have to look to find a favorite author. Second, we have adopted the convention of including an asterisk (*) after items that at least one of us has not personally examined. (We have abandoned the use of the asterisk or any other symbol to indicate retrospective items.)

As always, it is a pleasure to record our gratitude to those who sent along offprints of their articles, notes, and reviews that we might not otherwise have located. Mr. Ray Thompson of Columbus, Ohio, helpfully reported on some items. And a special word of thanks is due to Professor G. E. Bentley, Jr., for his continuing advice and support.

T. L. M.

PART I WILLIAM BLAKE

EDITIONS, TRANSLATIONS, FACSIMILES, REPRODUCTIONS

- 1 Blake, William. "Brief an Dr. Trusler [and] Anmerkungen zu Sir Joshua Reynolds' 'Abhandlungen.'" Pp. 25-38 in *Englische Literaturtheorie des 19. Jahrhunderts: Texte von Blake bis Yeats*, ed. Hans-Heinrich Rudnick (Stuttgart: Philipp Reclam Jun., 1979).
- 2 Blake, William. *Oeuvres de William Blake*, vol. 3, trans. and ed. Pierre Leyris. Paris: Aubier-Flammarion, 1980. [The third volume of Leyris' ambitious French edition of Blake's writings contains annotated translations of the *Religion tracts*, *Tiriel*, *Thel*, *The French Revolution*, the *Marriage*, the *Visions of the Daughters of Albion*,

America, Urizen, Europe, The Song (and) Book of Los, and Ahania; there also is an introductory essay by Leyris and Jacques Blondel.]

- 3 Blake, William. "[Poems/Gedichte]." Pp. 31-61 in *Gedichte der englischen Romantik; Englisch/Deutsch*, ed. Raimund Borgmeier (Stuttgart: Philipp Reclam Jun., 1980). [Nineteen of Blake's poems are reprinted here side by side with the editor's prose translations.]
- 4 Erdman, David V., coordinating ed., with John E. Grant, Edward J. Rose, and Michael J. Tolley, eds. *William Blake's Designs for Edward Young's "Night Thoughts": A Complete Edition*. 2 vols. Oxford: Clarendon Press, 1980. [Vols. 1 and 2 contain the Introduction and the plates. Vols. 3 and 4, "now in preparation," will contain the commentary.]
- 5 Keynes, Sir Geoffrey L., ed. *The Letters of William Blake, with Related Documents*, 3rd ed., rev. and enl. Oxford: Clarendon Press, 1980.
- 6 Klonsky, Milton. *Blake's Dante*. New York, N.Y.: Harmony Books, 1980. Reviewed by Tom Phillips, *The [London] Times Literary Supplement*, 13 February 1981, p. 169.
- 7 Malmqvist, Göran, ed. and trans. *William Blake: En Ö PÅ Månen*. Uppsala: Brombergs Bokförlag, 1979. [This edition and translation of *An Island in the Moon* includes a facsimile of Blake's manuscript.] Reviewed by Erik Frykman, *Blake/An Illustrated Quarterly*, 14 (1981), 217-18.

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- 9 Dodd, Phillip, Andrew Lincoln, and J. R. Watson, "The Nineteenth Century: Romantic Period," pp. 256-79 in James Redmond, et al., eds., *The Year's Work in English Studies, Volume 58 (1977)* (London: For the English Association by John Murray, 1979). [Blake items are discussed on pp. 257-60.]
- 10 Hofmann, Werner, ed. *Goya: Das Zeitalter der Revolutionen 1789-1830* [exhb. cat.]. Munich: Prestel, for the Kunsthalle Hamburg, 1980 ["Kunst um 1800"]. [Drawings and paintings by such artists as Romney, Fuseli, Flaxman, and Blake, among others, served to demonstrate the European context of Goya's art.]
- 11* Lambourne, Lionel. *British Watercolours in the Victoria and Albert Museum: An Illustrated Summary Catalogue*. London: HMSO, 1980.
- 12 Minnick, Thomas L., with the assistance of Detlef W. Dörrbecker and Kazumitsu Watarai. "Blake and His Circle: A Checklist of Recent Scholarship." *Blake/An Illustrated Quarterly*, 14 (1980), 85-94.
- 13 Modern Language Association of America. "Blake." Pp. 106-108 in 1979 *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures*, vol. 1. New York, N.Y.: MLA, 1980.

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- 14 Ackland, Michael. "Blake's Problematic Touchstones to Experience: 'Introduction,' 'Earth's Answer,' and the Lyca Poems," *Studies in Romanticism*, 19 (1980), 3-17.
- 15* Adams, Hazard. *William Blake: A Reading of the Shorter Poems*. [1963; rpt.] Folcroft, Penns.: Folcroft Library Editions, 1980.
- 16* Ansari, Asloob A. *Arrows of Intellect*. [1965; rpt.] Folcroft, Penns.: Folcroft Library Editions, 1976.
- 17 Austin, Deborah. "Threefold Blake's Divine Vision, Intention, and Myth." Pp. 79-96 in Marjorie W. McCune, Tucker Orbison, and Philip M. Withim, eds., *The Bindings of Proteus: Perspectives on Myth and the Literary Process* (Cranbury, N. J.: Bucknell University Press, 1980).
- 18* Baha, Maung. *William Blake: His Mysticism*. [1924; rpt.] Folcroft, Penns.: Folcroft Library Editions, 1974.
- 19* Baha, Maung. *William Blake: His Mysticism*. [1924; rpt.] Darby, Penns.: Arden Library, 1978.
- 20 Bain, Iain, and David Chambers. "Printing Blake's Engravings for Thornton's *Virgil*." *The Private Library*, 3rd series, 1 (1978), 171-77.
- 21 Baine, Rodney M. "Bromion's 'Jealous Dolphins'." *Blake/An Illustrated Quarterly*, 14 (1981), 206-07.
- 22 Bateson, F. W. "Myth--A Dispensable Critical Term." Pp. 98-109 in Marjorie W. McCune, Tucker Orbison, and Philip M. Withim, eds., *The Bindings of Proteus: Perspectives on Myth and the Literary Process* (Cranbury, N.J.: Bucknell University Press, 1980). [Bateson uses "A Poison Tree" as a test case for his argument that English literary criticism can do without the term "myth."]
- 23 Bentley, G. E., Jr. "Blake's Trial Documents." *Blake/An Illustrated Quarterly*, 14 (1980), 37-39.
- 24 Bentley, G. E., Jr. "Dr. James Curry as a Patron of Blake." *Notes and Queries*, n.s. 27 (1980), 71-73.
- 25 Bentley, G. E., Jr. "William Blake's Techniques of Engraving and Printing." *Studies in Bibliography*, 34 (1981), 241-53.
- 26 Bergmann, Elizabeth Wagner. "Yeats's Poetry and the Pre-Raphaelite Tradition: From Painting to Sculpture." *Dissertation Abstracts International*, 41 (1981), 4029-A. Diss., University of Michigan, 1980. [Chapter One includes discussion of Blake as, in Yeats's view, the ancestor of Rossetti, Morris, Burne-Jones, et al.]
- 27 Bindman, David. "The Dead Ardours Revisited." *Blake/An Illustrated Quarterly*, 14 (1981), 211. [A reply to David Erdman, q.v.]
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- 29* Bogan, Jim. "The Emanation in Blake's 'Jerusalem'." *Publications of the Missouri Philological Association*, 4 (1979), 83-89.
- 30* Bronowski, Jacob. *William Blake: A Man Without a Mask*. [1943-44; rpt.] New York, N.Y.: Gordon Press, 1976.

- 31* Bruce, Harold L. *William Blake in This World*. [1925; rpt.] Darby, Penns.: Arden Library, 1978.
- 32* Burdett, Osbert. *William Blake*. [1926; rpt.] New York, N.Y.: Haskell House, 1974 ["Studies in Blake," no. 3].
- 33 Buxton, John. *The Grecian Taste. Literature in the Age of Neo-Classicism 1740-1820*. London and Basingstoke: Macmillan, 1978. [Discusses neoclassical strains from Shaftesbury through Akenside, Collins, Goldsmith, Blake (pp. 85-104), Landor, Peacock, and Shelley.]
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- 35* Chesterton, Gilbert K. *William Blake*. [1910; rpt.] Havertown and Philadelphia, Penns.: Richard West, 1973.
- 36 Cooper, Andrew M. "Blake's Escape from Mythology: Self-mastery in Milton." *Studies in Romanticism*, 20 (1981), 85-110.
- 37 Cox, Stephen D. "Berkeley, Blake, and the Apocalypse of Pynchon's *The Crying of Lot 49*," *Essays in Literature*, 7 (1980), 91-99.
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- 39 Damrosch, Leopold, Jr. *Symbol and Truth in Blake's Myth*. Princeton, N.J.: Princeton University Press, 1980. [Also published in the "Limited Paperback Editions/LPE."]
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- 41 Deck, Raymond H. "Blake's Poetical Sketches Finally Arrive in America." *Review of English Studies*, n.s. 31 (1980), 183-92.
- 42 Dembo, Pamela. "William Blake and Rabindranath Tagore." *Unisa [University of South Africa] English Studies*, 14 (1976), 52-55.
- 43* Dickinson, Kate L. *William Blake's Anticipation of the Individualistic Revolution*. [1915; rpt.] Darby, Penns.: Arden Library, 1980.
- 44 Dilworth, Thomas. "Blake's Argument with Newberry in 'Laughing Song.'" *Blake/An Illustrated Quarterly*, 14 (1980), 36-37.
- 45 Dobai, Johannes. "William Blake als Kunsttheoretiker," pp. 198-231 in Gerhard Charles Rump, ed., *Kunst und Kunsttheorie des XVIII. Jahrhunderts in England: Studien zum Wandel ästhetischer Anschauungen 1650-1830--Art and Art Theory in Eighteenth Century England: Studies in the Change of Aesthetic Concepts 1650-1830* (Hildesheim: Gerstenberg Verlag, 1979).
- 46 Dunbar, Pamela. *William Blake's Illustrations to the Poetry of Milton*. Oxford: Clarendon Press, 1980. Reviewed by Michael Mason, *The [London] Times Literary Supplement*, 13 February 1981, p. 169.
- 47 Eaves, Morris. "Romantic Expressive Theory and Blake's Idea of the Audience." *PMLA*, 95 (1980), 784-801. [See Welch, Dennis M., for a reply.]
- 48 Eaves, Morris. Reply to Welch, Dennis M., *PMLA*, 96 (1981), 274-75.
- 49* Edwards, Gavin. "Mind-Forg'd Manacles: A Contribution to the Discussion of Blake's 'London.'" *Literature and History*, 5 (1979), 87-105.
- 50 El-Hage, George Nicolas. "William Blake and Kahlil Gibran: Poets of Prophetic Vision." *Dissertation Abstracts International*, 41 (1981), 4024-A. Diss., State University of New York at Binghamton, 1981. [Includes discussion of Gibran's knowledge of Blake, perhaps through Rodin; a comparison of Gibran's prophet, AlMustafa, and Blake's Los; a section on Blake and Gibran on imagination and nature; and a final chapter on Blake and Gibran as poets of the Bible.]
- 51 Erdman, David V. "Leonora, Laodamia, and the Dead Ardours." *Blake/An Illustrated Quarterly*, 14 (1980), 96-98.
- 52 Essick, Robert N. "Blake's 'Enoch' Lithograph." *Blake/An Illustrated Quarterly*, 14 (1981), 180-84.
- 53 Essick, Robert N. *William Blake: Printmaker*. Princeton, N.J.: Princeton University Press, 1980. \$50.00. Reviewed by Michael Mason, *The [London] Times Literary Supplement*, 13 February 1981, p. 169.
- 54 Essick, Robert N., with the assistance of Thomas V. Lange. "Blake in the Marketplace, 1778-79." *Blake/An Illustrated Quarterly*, 14 (1980), 4-21.
- 55* Fairchild, B. H., Jr. "Songs of Innocence and Experience: The Blakean Vision of George Lucas." *Literature/Film Quarterly*, 7 (1979), 112-19.
- 56* Fairchild, B. H., Jr. *Such Holy Song: Music as Idea, Form, and Image in the Poetry of William Blake*. Kent, Ohio: Kent State University Press, 1980.
- 57 Fishman, Sylvia Barack. "The Watered Garden and the Bride of God: Patterns of Biblical Imagery in Poems of Spenser, Milton, and Blake." *Dissertation Abstracts International*, 41 (1980), 1063-A. Diss., Washington University, 1980. [Traces "two major patterns of biblical allusion --the cosmic marital metaphor and the moral pastoral" from the Song of Solomon through *The Faerie Queene* and *Paradise Lost* to *Visions of the Daughters of Albion*, *Milton*, and *Jerusalem*.]
- 58 Fiske, Irving. *Bernard Shaw's Debt to William Blake*. [1951; rpt.] Hancock, Ver.: Vermont Creative Center, 1979. ["An exact photographic facsimile of the original edition," with a brief biography of the author added by his daughter, Ladybelle Fiske.]
- 59* Gaunt, William. *Arrows of Desire*. [1956; rpt.] Norwood, Penns.: Norwood Editions, 1980.
- 60 George, Diana Hume. *Blake and Freud*. Ithaca and London: Cornell University Press, 1980. \$15.00.
- 61* George, Diana H. "Malignant Fires and the Chain of Jealousy: Blake's Treatment of Oedipal Conflict." *University of Hartford Studies in Literature*, 11 (1979), 197-211.
- 62 Glazer, Myra. "Blake's Little Black Boys: On the Dynamics of Blake's Composite Art." *Colby Library Quarterly*, 16 (1980), 220-36.
- 63 Gleckner, Robert F. "Blake, Bickerstaff, and Eighteenth-Century Theater," *Essays in Literature*, 7 (1980), 247-53.
- 64 Gleckner, Robert F. "W. J. Linton's Tailpieces in Gilchrist's Life of William Blake." *Blake/An Illustrated Quarterly*, 14 (1981), 208-211.

- 65 Gmuca, Jacqueline Laura. "A Preference for the Acorn, not the Oak: A Study of Yeats's Romanticism through the Use of Imagery." *Dissertation Abstracts International*, 41 (1981), 4040-A-4041-A. Diss., Kent State University, 1980. [The appendix discusses Yeats's assessments of Keats, Shelley, and Blake, from each of whom, Gmuca argues, Yeats drew an image central to his work. The final chapter and epilogue incorporate discussion of Blake's Christ as important to Yeats.]
- 66 Hagstrum, Jean H. "Eros and Psyche: Some Versions of Romantic Love and Delicacy." *Critical Inquiry*, 3 (1977), 521-542. [Discusses Apuleian concepts in the work of Canova, Romney, and in *Thel*.]
- 67 Hibbard, David Otis. "Blake's Metaphorical Transforming Vision and the Problem of the One and the Many." *Dissertation Abstracts International*, 41 (1980), 1610-A. Diss., Kent State University, 1980. [Hibbard argues that Blake's fourfold vision provides the key to his visionary solution to the traditional problem of the One and the many. This study includes a comparison of Blake's vision and Martin Buber's I-thou relation, Owen Barfield's doctrine of visionary participation, the Christian Trinity, and Paul's notion of membership in the Body of Christ.]
- 68 Hilton, Nelson. "Blake and the Mountains of the Mind." *Blake/An Illustrated Quarterly*, 14 (1981), 196-204.
- 69 Hilton, Nelson. "Blake in the Chains of Being." *The Eighteenth Century*, 21 (1980), 212-35.
- 70* Hodgart, Patricia, and Theodore Redpath, eds. *Romantic Perspectives: The Work of Crabbe, Blake, Wordsworth, and Coleridge As Seen by Their Contemporaries and by Themselves*. [1964; rpt.] Darby, Penns.: Arden Library, 1979.
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- 73 La Belle, JeniJoy. "Michelangelo's Sistine Frescoes and Blake's 1795 Color-Printed Drawings: A Study in Structural Relationships." *Blake/An Illustrated Quarterly*, 14 (1980), 66-84.
- 74 Lefebvre, Mark Stephen. "William Blake's Concept of his Function as a Poet in Society." *Dissertation Abstracts International*, 41 (1980), 2123-A. Diss., Kansas State University, 1980. [Argues that Blake's concept of the social role of the poet-prophet "developed from a naive faith in the simple statement of truth to a firm belief in the permanency of art and its ability to eventually make itself felt on the human consciousness."]
- 75 Levinson, Marjorie. "'The Book of Thel' by William Blake: A Critical Reading." *ELH*, 47 (1980), 287-303.
- 76* Levitt, Annette S. "The 'Miltonic' Progression of Gulley Jimson." *Mosaic*, 11 (1977), 77-91. [Blake's *Milton* as a model for Joyce Cary?]
- 77 Lister, Raymond. "A Letter from Benjamin Disraeli to Anne Gilchrist." *Blake/An Illustrated Quarterly*, 14 (1980), 99.
- 78* MacDonald, Greville. *The Sanity of William Blake*. [1920; rpt.] Folcroft, Penns.: Folcroft Library Editions, 1975.
- 79 Maeda, Yoshihiko. "[In Japanese] Notes on the Iconography and Style of William Blake's *Night Thoughts* Designs." *Eibeibungaku, Rikkyo Daigaku Bungakubu Eibeibungaku Kenkyushitsu [English and American Literature, The Rikkyo Review, The Department of Literature of Rikkyo University]*, 41 (1981), 21-58.
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- 81* Malmqvist, N. Göran D. "William Blake i Kina." *Artes*, 3 (1979), 108-15.
- 82 Mann, Paul Jay. "A Preface to William Blake's *The Four Zoas*." *Dissertation Abstracts International*, 41 (1980), 2123-A-2124-A. Diss., University of California, Santa Cruz, 1980. [Mann begins with a consideration of the "status of the manuscript and the nature of manuscripts in general" and, rather than "dismissing the manuscript's apparent inability to manifest objective unity, the first chapter explores the manuscript as a representation of the fallen world." Chapter Two investigates several theories of reading "in the light of the apocalyptic project of *The Four Zoas*, in order to reveal more clearly the reader's role in the production of meaning." The third and final chapter "explores the nature of prophecy" and takes the Four Zoas and Albion as "paradigms" of reading.]
- 83* McClellan, Jane. "Auden's Creative Relationship to Blake, Coleridge, and Wordsworth." *North Dakota Quarterly*, 47 (1979), no. 1, 41-54.
- 84 McClenahan, Catherine Louise. "Creation Unfinished: Text and Structure in William Blake's *Jerusalem*." *Dissertation Abstracts International*, 41 (1980), 2616-A. Diss., The University of Wisconsin--Milwaukee, 1979. ["This close reading of *Jerusalem* explores two propositions. First, the poem's basic structure is a spiral, shaped by parallels and contrasts, and proceeding by dialectic. . . . Second, *Jerusalem* is designed to be read as what Roland Barthes calls a 'text': a form generated only by reader and work together."]
- 85* Morton, Arthur L. *The Everlasting Gospel*. [1958; rpt.] Darby, Penns.: Arden Library, 1978.
- 86 Paley, Morton D. "John Trivett Nettleship and his 'Blake Drawings.'" *Blake/An Illustrated Quarterly*, 14 (1981), 185-94.
- 87 Pease, Donald. "Blake, Whitman, and Modernism: A Poetics of Pure Possibility." *PMLA*, 96 (1981), 64-85.
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- 89* Pierce, Hazel. "William Blake's Illuminated Printing." *Platte Valley Review*, 1 (1973), 51-56.
- 90* Preston, Kerrison. *Blake and Rossetti*. [1944; rpt.] Belfast, Maine: Porter, 1978.
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- 94 Read, Dennis M. "Cromek's Provincial Advertisements for Blake's 'Grave.'" *Notes and Queries*, n.s. 27 (1980), 73-76.
- 95 Read, Dennis M. "A New Blake Engraving: Gilchrist and the Cromek Connection." *Blake/An Illustrated Quarterly*, 14 (1980), 60-64.
- 96 Reisner, Mary E. "Effigies of Power: Pitt and Fox as Canterbury Pilgrims." *Eighteenth-Century Studies*, 12 (1978-1979), 481-503. [The essay attempts to trace "the descent, on the basis of astonishing resemblance, of Blake's Pardoner and Summoner in Chaucer's *Canterbury Pilgrims* from satirical portraits of William Pitt the Younger and Charles James Fox"; there are 5 illus.]
- 97* Roe, Albert S. *Blake's Illustrations to the Divine Comedy*. [1953; rpt.] Westport, Conn.: Greenwood, 1977.
- 98 Rose, Edward J. "Blake and Dürer." *Colby Library Quarterly*, 16 (1980), 166-76.
- 99 Rose, Edward J. "Blake's Human Root: Symbol, Myth, and Design." *Studies in English Literature 1500-1900*, 20 (1980), 575-86. [Pp. 587-90 reproduce four of the *Night Thoughts* water-colors.]
- 100* Rudd, Margaret E. *Organiz'd Innocence: The Story of Blake's Prophetic Books*. [1956; rpt.] Folcroft, Penns.: Folcroft Library Editions, 1977.
- 101 Sanzo, Eileen. "Blake and the Spaces of Paradise." *the nassau review*, 4 (1980), 19-23.
- 102 Schleifer, Ronald. "Simile, Metaphor, and Vision: Blake's Narration of Prophecy in 'America.'" *Studies in English Literature 1500-1900*, 19 (1979), 569-588.
- 103* Schotz, Myra Glazer. "'For the Sexes': Blake's Hermaphrodite in 'Lady Chatterly's Lover.'" *Bucknell Review*, 24 (1978), 17-26.
- 104 Soupault, Philippe. "William Blake." [1927; rpt.] Pp. 83-131 in *Essais sur la peinture* (Paris: Lachenal & Ritter, 1980).
- 105 Stempel, Daniel. "Blake, Foucault, and the Classical Episteme." *PMLA*, 96 (1981), 388-407.
- 106 Storch, Margaret. "The Very Image of Our Conceptions: Blake's Allegory and the Role of the Creative Poet." *Bulletin of Research in the Humanities*, 83 (1980), 262-79.
- 107 Strickland, Edward. "John Dennis and Blake's Guinea Sun." *Blake/An Illustrated Quarterly*, 14 (1980), 36.
- 108 Tannenbaum, Leslie W. "Transformations of Michelangelo in William Blake's *The Book of Urizen*." *Colby Library Quarterly*, 16 (1980), 19-50.
- 109 Taylor, Ronald Clayton. "Semantic Structures and the Temporal Modes of Blake's Prophetic Verse." *Language and Style*, 12 (1979), 26-49.
- 110 Thorpe, James. *Gifts of Genius: Treasures of the Huntington Library*. San Marino: The Huntington Library, 1980. \$10.00. [Pp. 107-30 are "William Blake: The Power of the Imagination," originally published, as were the other seven sections of this book, as a pamphlet.]
- 111 Todd, Ruthven. "'Poisonous Blues,' and Other Pigments." *Blake/An Illustrated Quarterly*, 14 (1980), 31-34.
- 112 Vaughan, Frank Andrew. "Blake's Illustrations to the Poetry of Thomas Gray: A Movement toward Eternity." *Dissertation Abstracts International*, 41 (1981), 4049-A. Diss., University of California at Riverside, 1980. [Vaughan argues that each series of designs within the set of 116 designs Blake made for Gray's poems "is an independent portion of a movement which first explores the reasons for the fall, next articulates the errors of Generation, and, finally, announces the qualities of mind necessary for a reascension. . . ."]
- 113 Waggoner, Hyatt H. "Visionary Poetry, Learning to See." *The Sewanee Review*, 89 (1981), 228-47. [Blake is discussed throughout.]
- 114 Warner, Nicholas O. "Blake's Moon-Ark Symbolism." *Blake/An Illustrated Quarterly*, 14 (1980), 44-59.
- 115 Welburn, Andrew J. "Blake's Cosmos: Sources and Transformations." *JEGP*, 80 (1981), 39-53.
- 116 Welch, Dennis M. Reply to Eaves, "Romantic Expressive Theory and Blake's Idea of the Audience" (q.v.), *PMLA*, 96 (1981), 273-74.
- 117* Wright, Thomas. *Blake for Babies*. [1923; rpt.] Darby, Penns.: Arden Library, 1978.

PART II BLAKE'S CIRCLE

William Cowper

- 118 Dawson, P. M. S. "Cowper and the Russian Ice Palace." *Review of English Studies*, n.s. 31 (1980), 440-43.
- 119 Feingold, Richard. *Nature and Society: Later Eighteenth-Century Uses of the Pastoral and Georgic*. New Brunswick, N.J.: Rutgers University Press, 1978. [Pp. 121-54 are chapter four, "William Cowper: State, Society, and Countryside"; and pp. 155-92 are chapter five, "Art Divorced from Nature: The Task and Bucolic Tradition."]

Erasmus Darwin

- 120 Hassler, Donald M. "Byron and Erasmus Darwin." *Ball State University Forum*, 20 (1979), 75-80.

John Flaxman

- 121 Eddy, Linda R. "'Achilles Contending with the Rivers': Flaxman Translates Homer." *The Stanford Museum*, 6-7 (1976-77), 10-17.
- 122 Flaxman, Vivien. "'The Flight of Satan from Paradise' and 'Adam and Eve': John Flaxman's Last Works?" *Burlington Magazine*, 122 (1980), 687-90.
- 123 Hofmann, Werner. "L'Artista, servitore di due padroni: tra arte e industria--è l'arte ad esser tradita?" *Bolaffiarte*, 54 (1979), 52-56.
- 124 Irwin, David. *John Flaxman 1755-1826: Sculptor, Illustrator, Designer*. London: Studio Vista/Christie's, 1979. [With Bindman's exhibition handbook, for a long time to come this will probably be the standard monograph on the artist.]

See also item 10, Hofmann, Werner, ed.; and item 153, Byron, Arthur, et al.

Henry Fuseli

- 125* Garlick, Kenneth J. *Eighteenth-Century Master Drawings from the Ashmolean*. [exhb. cat.] Oxford: International Exhibitions Foundation, 1979. [Fuseli was among the artists represented in this traveling exhibition.]
- 126 Hock, Erich. "Klopstocks Ode 'Verhängnisse' und ihre Umdichtung durch Johann Heinrich Füssli." *Euphorion*, 73 (1979), 219-226. [Fuseli's so-called "Gaben Gottes" ode was modeled after Klopstock's poem.]
- 127 Leisi, Ernst. "Zu einer Studie J. H. Füssli's." Pp. 45-48 in *Aufsätze* (Heidelberg: Carl Winter Universitätsverlag, 1978). [A rpt. of an essay first published in the *Neue Zürcher Zeitung*, 22 March 1959.]
- 128 Muschg, Walter. "Heinrich Füssli." Pp. 238-59 in *Pamphlet und Bekenntnis: Aufsätze und Reden*, ed. Peter André Bloch, with the assistance of Elli Muschg-Zollikofer (Olten and Freiburg i. Br.: Walter, 1968). [A rpt. of Muschg's preface in his 1942 edition of Fuseli's letters.]
- 129* Pressly, Nancy L. *The Fuseli Circle in Rome. Early Romantic Art of the 1770s*. New Haven: Yale Center for British Art, 1979. \$10.00.
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