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C H E C K L I S T

Blake and His Circle: A Checklist of Recent Publications

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Blake and His Circle: A Checklist of Recent Publications

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AND
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This year's issue of our annual checklist of studies on Blake and his circle summarizes an especially active year of scholarship, with nearly thirty per cent more items than last year's issue. As always, we have tried to be exhaustive in our hunt for items on Blake, while coverage of scholarship on his contemporaries may be less thorough. As in previous checklists, an asterisk beside an entry number or preceding the citations of some reviews indicates an item that we have not personally examined.

It is a pleasure, annually renewed, to record our gratitude to authors who helped to keep us up to date by sending on news of their own publications and, occasionally, of those of their colleagues.

T.L.M.

Part I

William Blake

Editions, Translations, Facsimiles, Reproductions

1. Blake, William. "The Divine Image." P. 294 in *The Enduring Legacy: Biblical Dimensions in Modern Literature*, ed. Douglas C. Brown. New York, N.Y.: Charles Scribner's Sons, 1975.

2. Blake, William. *Selected Poems*, ed. P.H. Butter. [Everyman's Library, no. 1125.] London, Melbourne & Toronto: J.M. Dent & Sons, 1982. [Selections chiefly drawn from Blake's published writings; excerpts only from *Vala*, *Milton*, and *Jerusalem*; introduction, select bibliography, and brief annotations; the punctuation modernized; obviously designed to replace Plowman's edition of the *Poems and Prophecies*, 1927 et seq., in the same series.]

3. Blake, William. *Songs of Innocence and of Experience*. Manchester: Manchester Etching Workshop, 1983. [A magnificent new facsimile edition of those plates which have survived in the form of electrotypes, printed in a limited edition of 75 copies "on a rolling press with hand-made intaglio ink on dampened wove paper."

There are 35 monochrome copies and 40 copies which have been hand-colored plate by plate (without the use of the Trianon collotype-stencil process) in imitation of Copy B. A prospectus is available from Paul Ritchie at the Manchester Etching Workshop, 3-5 Union Street, off Church Street, Manchester, M4 1PB, England.]

4. Blake, William. *There is No Natural Religion* (series b), ed. James Drougas. Hancock, Vt.: Top Drawer Enterprises, 1980 [Manifold Review; vol. 1, no. 1, July 1980.] [Priced at \$1 this is the "Sixfold Postcard/Poster/Periodical Book," a foldout with re-worked photographic reproductions from eleven plates in the Trianon Press facsimile, printed in black, and also available in a limited handbound edition from the editor at 270 Avenue of the Americas, New York, N.Y. 10014; regular copies are distributed by Top Drawer Enterprises, P.O. Box 38, Hancock, Vt. 05748, who will also supply copies of the 1979 reprint of Fiske's *Bernard Shaw's Debt to William Blake* which has been listed previously.]

5. Blake, William. "An Ehrw. Dr. Trusler." Pp. 442-44 in *Künstlerbriefe aus dem neunzehnten Jahrhundert*, ed. Else Cassirer, 3rd ed. Berlin: Bruno Cassirer, 1923. [There is no mention of either the translator, or the source from which this German version of the text has been taken, yet it may well be that this is an unacknowledged reprint of Zweig's translation which was first printed in the *Deutscher Almanach auf das Jahr 1907*, Leipzig 1907, pp. 75-77; see Bentley, *Blake Books*, 1977, item 89. The first edition of this collection of artists' letters was published in 1914.]

6. Blake, William. "London." P.128 in *London: Eine europäische Metropole in Texten und Bildern*, ed. Norbert Kohl. [Insel Taschenbuch, vol. 322.] Frankfurt am Main: Insel, 1979; 2nd ed. 1980. [This translation, based on the text in the Stevenson-Erdman edition, by Maja Ueberle.]

*7. Cumberland, George. *Thoughts on Outline*. [1796; microfiche rpt.] Zug (Switzerland): Inter Documentation Company, 1982. SFr. 12 (c. \$7.50).

*8. Erdman, David V., ed. *The Complete Poetry and Prose of William Blake*, with commentary by Harold Bloom. Berkeley, Cal.: University of California Press, and New York, N.Y.: Doubleday, 1981. \$29.95. [The new, enl. and rev. ed. of Erdman's *Poetry and Prose of William Blake*, 1965 et seq.]

*9. Rees, Abraham. *The Cyclopaedia, or Universal Dictionary of Arts, Sciences and Literature*, 39 vols. (1819–1820; microfiche rpt.). Zug (Switzerland): Inter Documentation Company, 1982. SFr. 1,188.

*10. Shroyer, Richard J., ed. *Aphorisms on Man (1788) by Johann Caspar Lavater: A Facsimile Reproduction of William Blake's Copy of the First English Edition*. Delmar, N.Y.: Scholar's Facsimiles and Reprints, 1980.

Bibliographies, Bibliographical Essays, Exhibition Catalogues

11. Bentley, G.E., Jr. "Ruthven Todd's Blake Papers at Leeds." *Blake/An Illustrated Quarterly*, 16 (1982), 72–81. [See also items 21 and 195.]

12. Bindman, David. *William Blake: His Art and Times*. [Exhb. cat.] Yale Center for British Art, New Haven, and Art Gallery of Ontario, Toronto. [London]: Thames and Hudson, 1982.

13. Erdman, David V., ed. *The Romantic Movement: A Selective and Critical Bibliography for 1979*. [Garland Reference Library of the Humanities, vol. 211.] New York, N.Y. and London: Garland, 1980, pp. 68–82.

14. Erdman, David V., ed. *The Romantic Movement: A Selective and Critical Bibliography for 1980*. [Garland Reference Library of the Humanities, vol. 213.] New York, N.Y. and London: Garland, 1981, pp. 71–86.

15. Erdman, David V., ed. *The Romantic Movement: A Selective and Critical Bibliography for 1981*. [Garland Reference Library of the Humanities, vol. 216.] New York, N.Y. and London: Garland, 1982, pp. 76–91.

16. Grant, John E. "Who Shall Bind the Infinite and Arrange It in Libraries? William Blake's Writings and Blake Books." [Review article.] *Philological Quarterly*, 61 (1982), 277–304. [Besides the two Bentley items which are mentioned in the title of this essay, many other recent publications are discussed.]

17. Kauffmann, C.M. *The Bible in British Art: 10th to 20th Centuries*. [Exhb. cat.] Victoria and Albert Museum. London: HMSO, 1977. [The exhibits included works by West, Mortimer, Barry, Fuseli, Flaxman, and eight of the VAM's own Blakes from the Butts collection.]

18. McCord, James. *With Corroding Fires: William Blake as Poet, Printmaker and Painter*. [Exhb. cat.] Schenectady, N.Y.: Schaffer Library of Union College, 1980. [The exhibition was held at Scribner Library of Skidmore College from 21 April to 11 May 1980 and at Schaffer Library of Union College from 12 May to 15 June 1980.]

19. Minnick, Thomas L., and Detlef W. Dörrbecker. "Blake and His Circle: A Checklist of Recent Scholarship."

Blake/An Illustrated Quarterly, 16 (1982), 111–20.

20. Modern Language Association of America. "Blake, William (1757–1827)." Pp. 55–56 in 1981 *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures*, vol. 1: "Classified Listings." New York, N.Y.: MLA, 1983. [See also s. v. "Blake" in the subject index.]

21. [Morrish, P.S., and Jean Radford]. *University of Leeds—The Library, MS. 470: Blake Letters and Papers of Ruthven Todd*. [Handlist no. 49.] Leeds: The Brotherton Library of the University of Leeds, [1981]. [See also items 11 and 195.]

22. Natoli, Joseph P. *Twentieth-Century Blake Criticism: Northrop Frye to the Present*. [Garland Reference Library of the Humanities, vol. 285.] New York, N.Y. & London: Garland Publishing, 1982. \$45.00. [This compilation has been "primarily designed for college students . . . to guide the student through the chaff and into the kernel (p. ix)."] For this purpose Natoli has listed almost 1700 items, which are organized in eleven sections and range from Schorer's *Politics of Vision* to publications which appeared in 1980.]

23. Newey, Vincent. "The Nineteenth Century: Romantic Period—1. Verse and Drama." Pp. 265–68 in *The Year's Work in English Studies*, vol. 60 (1979), ed. James Redmond. [London]: John Murray, for the English Association, 1981.

24. Robinson, K. E. "The Eighteenth Century." Pp. 256–58 in *The Year's Work in English Studies*, vol. 56 (1975), ed. James Redmond. London: John Murray, for the English Association, 1977.

25. Smith, Michael, ed. *Annual Bibliography of English Language and Literature for 1975*, vol. 50. London: Modern Humanities Research Association, 1978. [Blake entries are numbered 6311 through 6433, pp. 357–63.]

26. Smith, Michael, ed. *Annual Bibliography of English Language and Literature for 1976*, vol. 51. London: Modern Humanities Research Association, 1980. [Items 6183 to 6253 list contributions to Blake scholarship, pp. 353–57.]

27. Smith, Michael, ed. *Annual Bibliography of English Language and Literature for 1977*, vol. 52. London: Modern Humanities Research Association, 1980. [Blake entries to be found on pp. 297–302, numbered 5187 through 5299, and *passim*.]

28. Smith, Michael, ed. *Annual Bibliography of English Language and Literature for 1978*, vol. 53. London: Modern Humanities Research Association, 1981. [Blake entries listed as items 5416 to 5509 on pp. 300–04.]

29. Smith, Michael, ed. *Annual Bibliography of English Language and Literature for 1979*, vol. 54. London: Modern Humanities Research Association, 1982. [Blake entries will be found on pp. 332–37 and *passim*.]

30. Vaughan, William. "Blake and the Interpreters." *Art History*, 5 (1982), 106–09. [Contains reviews of

Butlin's catalogue raisonné, of the reproductions of the NT designs, and of Dunbar's study of the Milton illustrations, also some general remarks.]

31. Visconti, Joseph. *Prints by William Blake and His Followers*. [Exhb. cat.] Ithaca, N.Y.: Herbert F. Johnson Museum of Art at Cornell University, 1983. [The 64 prints on show included—besides a few Blakes—works by Linnell, Sherman, Richmond, Calvert, and Palmer.]

32. Watson, J. R. "The Nineteenth Century: Romantic Period—1. Verse and Drama." Pp. 237–41 in *The Year's Work in English Studies*, vol. 57 (1976), ed. James Redmond. London: John Murray, for the English Association, 1978.

33. Watson, J. R. "The Nineteenth Century: Romantic Period—1. Verse and Drama." Pp. 257–60 in *The Year's Work in English Studies*, vol. 58 (1977), ed. James Redmond. London: John Murray, for the English Association, 1979.

34. Watson, J. R. "The Nineteenth Century: Romantic Period—1. Verse and Drama." Pp. 264–68 in *The Year's Work in English Studies*, vol. 59 (1978), ed. James Redmond. London: John Murray, for the English Association, 1980. [See also pp. 206–07 and *passim*.]

35. Wright, John W. *Magnifying Blake's Books*. [Exhb. cat.] Ann Arbor, Mich.: Department of Rare Books at the Graduate Library of the University of Michigan, 1981. [A four-page exhibition hand-out, concerned with Blake's later illuminations, the problems raised by the use of facsimile editions, and leading towards the discovery of Blake's stereoptic art. The exhibition was also shown in connection with the *Blake & Criticism* conference at Kresge College Library of the University of California, Santa Cruz; see item 133.]

Critical Studies

36. Ackland, Michael. "The Embattled Sexes: Blake's Debt to Wollstonecraft in *The Four Zoas*." *Blake/An Illustrated Quarterly*, 16 (1982–83), 172–83.

37. Adams, Hazard. "Post-Essick Prophecy." *Studies in Romanticism*, 21 (1982), 400–403. [A contribution to the special *Festschrift* issue of *SiR* for David Erdman, following up the argument of Essick's statement in the same issue; see item 64.]

38. Ahearn, Edward J. "Confrontation with the City: Social Criticism, Apocalypse and the Reader's Responsibility in City Poems by Blake, Hugo and Baudelaire." *The Hebrew University Studies in Literature*, 10 (1982), 1–22.

39. Alford, Steven Edward. "Irony and the Logic of the Romantic Imagination." *Dissertation Abstracts International*, 43 (1983), 2656-A. Diss., University of North Carolina at Chapel Hill, 1982. ["Schlegel and Blake wrote in reaction to what they saw as the inadequate concepts of poetry and of understanding of the Enlightenment. . . ." Part II "examines the suggestive relationship between Blake's and Schlegel's views on logic. . . . After examin-

ing Blake's views on logic, dialectic, and rhetoric, the presence of Romantic Irony in *The Marriage of Heaven and Hell* (1794) is examined."]

40. Anon. "Blake at Cornell: Exhibitions and Symposium." *Herbert F. Johnson Museum of Art* [Newsletter], March–April 1983, pp. C–D [A short note on the Cornell symposium on "William Blake: Ancient & Modern," and two of the three exhibitions which were held at Ithaca in conjunction with this conference.]

41. Baker, John Steven. "Blake and the Will." *Dissertation Abstracts International*, 43 (1982), 1550-A. Diss., University of North Carolina at Chapel Hill, 1982. ["This study treats the will as an important neglected theme in William Blake's writings. . . . 'Chapter Three' argues that Tharmas embodies the will in Blake's myth. . . . The last chapter explores the will's relation to Blake's states by comparing Blake with Soren Kierkegaard."]

*42. Bentley, G.E., Jr. "The Great Illustrated-Book Publishers of the 1790s and William Blake." Pp. 57–96 in William Blissett, ed., *Editing Illustrated Texts: Papers Given at the Fifteenth Annual Conference on Editorial Problems*. New York and London: Garland Publishing Co., 1980. [The conference was held at the University of Toronto, 2–3 November 1979.]

43. Bertholf, Robert J., and Annette S. Levitt, eds. *William Blake and the Moderns*. Albany, N.Y.: State University of New York Press, 1982. Cloth, \$39.50; paper, \$14.95. [Essays by Hazard Adams on "The Seven Eyes of Yeats," by Donald Pease on "Blake, Whitman, Crane: The Hand of Fire," by Leroy Searle on "Blake, Eliot, and Williams," by Jay Parini on "Blake and Roethke," by Robert J. Bertholf on "Robert Duncan: Blake's Contemporary Voice," by Alicia Ostriker on "Blake, Ginsberg, Madness, and the Prophet as Shaman," by Robert F. Gleckner on "Joyce's Blake," by Myra Glazer on "Blake and D.H. Lawrence," by Annette S. Levitt on "'The Mental Traveller' in 'The Horse's Mouth': New Light on the Old Cycle," by Susan Levin on "William Blake and Doris Lessing," by Minna Doskow on "Blake and Marx," by Eileen Sanzo, "Blake, Teilhard, and the Idea of the Future of Man," and by William Dennis Horn on "William Blake and the Problematic of the Self."]

44. Bindman, David. "An Afterword on *William Blake: His Art and Times*." *Blake/An Illustrated Quarterly*, 16 (1983), 224–25.

*45. Blois, R.E. *The American Reputation and Influence of William Blake*. New York, N.Y.: Gordon Press, 1982 [?].

46. Bogan, James. "Blake's City of Golgonooza in *Jerusalem*: Metaphor and Mandala." *Colby Library Quarterly*, 17 (1981), 85–98.

47. Bogan, James, and Fred Goss, eds. *Sparks of Fire: Blake in a New Age*. Richmond, Ca.: North Atlantic Books, 1982. [This volume includes more than 100

varied contributions that touch on Blake in many ways. Articles of scholarly interest include those by Albert Roe, "Blake's Symbolism," pp. 67-90; Karleen Middleton Murphy, "The Emanation: Creativity and Creation," pp. 104-14; Morris Eaves, "Teaching Blake's Relief Etching," pp. 127-40; Howard Schwartz, "The Form of the Fall: 'The Mental Traveller,'" pp. 147-51; E. B. Murray, "A Pictorial Guide to Twofold Vision: Copy 'O' of *Visions of the Daughters of Albion*," pp. 156-68; Daniel Zimmerman, "From Prophecy to Vision: Blake's Track," pp. 222-25; Fred Whitehead, "Visions of the Archaic World," pp. 231-43; Karleen Middleton Murphy, "'All the Lovely Sex': Blake and the Woman Question," pp. 272-75; James Bogan, "A Tour of *Jerusalem*," pp. 348-66; and Roger Easson, "On Building a Blake Library," pp. 426-37. Readers will also enjoy the poems, imaginary conversations, drawings, and other creative responses to Blake's work that make up the other sections of this book.]

48. Bohrer, Karl Heinz. "In den Wäldern der Nacht — William Blake: Prophet der Zerstörung Britanniens." In *Ein bisschen Lust am Untergang: Englische Ansichten*. Munich and Vienna: Carl Hanser, 1979; pp. 214-23 (pp. 204-12 in the 2nd ed. [Suhrkamp Taschenbuch, vol. 745.] Frankfurt am Main: Suhrkamp, 1982.) [Bohrer's essay was first published as an article in the *Frankfurter Allgemeine Zeitung*, 1975.]

49. Butlin, Martin. "A Concordance Between William Rossetti's Annotated Lists, W. Graham Robertson's Supplementary List, and Butlin's Catalogue Numbers," *Blake/An Illustrated Quarterly*, 16 (1982), 12-21.

50. Chan, Victor. "Blake, Goya, Flaxman, Romney and Fuseli: Transcriptions and Transformations of a Dantesque Image." *Arts Magazine*, 55 (1981), 80-84.

51. Chatwin, Deryn. *Notes on Blake's Poetry*. [Methuen Notes: Study-Aids Series.] London: Methuen Paperbacks, 1979.

52. Corti, Claudia. "Visualità e iconismo nella poesia di Blake." *Rivista di Letterature moderne e comparate*, n.s. 35 (1982), 13-26.

53. Cox, Stephen D. *"The Stranger Within Thee": Concepts of the Self in Late Eighteenth-Century Literature*. Pittsburgh: University of Pittsburgh Press, 1980. \$14.95. [Includes chapters on Cowper and Blake.]

54. Damrosch, Leopold, Jr. "Burns, Blake, and the Recovery of Lyric." *Studies in Romanticism*, 21 (1982), 637-60.

55. Davies, J.M.Q. "'Embraces are Cominglings': Passion and Apocalypse in Blake's 'Paradise Regained' Designs." *Durham University Journal*, 74, n.s. 43 (1981), 75-96. [39 illus.]

56. De Luca, V.A. "The Changing Order of Plates in *Jerusalem*, Chapter II." *Blake/An Illustrated Quarterly*, 16 (1983), 192-205.

57. De Luca, V.A. "'The Unwearied Sun': An Echo of Addison in Blake's *Milton*." *English Language Notes*,

20 (1982), 8-10.

58. Doskow, Minna. "The Shape of Limitation: A Visual Pattern in the Illuminated Works of William Blake." *Colby Library Quarterly*, 17 (1981), 121-60.

59. Eaves, Morris. *William Blake's Theory of Art*. [Princeton Essays on the Arts, vol. 13.] Princeton, N.J.: Princeton University Press, 1982.

60. Eaves, Morris, ed. "Romantic Texts, Romantic Times: Homage to David V. Erdman." *Studies in Romanticism*, 21 (1982), 277-550. [For the contents of this special *Festschrift* issue of *SiR* (no. 3) which are concerned with Blake and David Erdman's contributions to Blake scholarship, see the individual entries for Adams, Essick, Gleckner, Grant, Hilton, Kroeber, Mitchell, Paley, and Viscomi in this section of our checklist; also entries for Brown and Eaves in part III, below.]

61. Erdman, David V. "Art against Armies." ["Blake and the Night Sky: II."] *Bulletin of Research in the Humanities*, 84 (1981), 296-304.

62. Erdman, David V. "The Future of Blake Studies." *Studies in Romanticism*, 21 (1982), 391-94.

63. Essick, Robert N. "Blake in the Marketplace 1980-1981." *Blake/An Illustrated Quarterly*, 16 (1982), 86-106.

64. Essick, Robert N. "Blake Today and Tomorrow." *Studies in Romanticism*, 21 (1982), 395-99.

65. Essick, Robert N. *The Separate Plates of William Blake: A Catalogue*. Princeton, N.J.: Princeton University Press, 1983.

*66. Fergensen, Laraine. "Blake's 'Eternal Now': A Prophetic Vision of Post-Newtonian Physics." *Studia Theologica: Scandinavian Journal of Theology*, 3 (1980), 122-32.

67. Fogel, A. "Pictures of Speech: On Blake's Poetic." *Studies in Romanticism*, 21 (1982), 217-42.

68. Fuller, David S. "The Translation of Vision: Reading Blake's 'Tiriel.'" *Durham University Journal*, 75, n.s. 44 (1982), 29-36.

69. Gilchrist, Alexander. *The Life of William Blake*, ed. Ruthven Todd. [Everyman's Library/An Everyman Paperback, vol. 1971.] London, Melbourne & Toronto: J.M. Dent & Sons, 1982. [This is *not* the fully revised edition on which the late Ruthven Todd had been engaged during the last decade of his life but rather a reprint of the 1945 version of his text and notes; nevertheless, all those who are teaching Blake in the classroom will rejoice that this standard source book is available once again at a fairly reasonable price (£4.50) to any of their students.]

70. Gleckner, Robert F. "Blake's 'Little Black Boy' and the Bible." *Colby Library Quarterly*, 18 (1982), 205-13.

71. Gleckner, Robert F. *Blake's Prelude, Poetical Sketches*. Baltimore and London: The Johns Hopkins University Press, 1982. \$15.00.

72. Gleckner, Robert F. "A Creed Not Outworn." *Studies in Romanticism*, 21 (1982), 431-35.

73. Gleckner, Robert F. "Edmund Spenser and

Blake's Printing House in Hell." *South Atlantic Quarterly*, 81 (1982), 311-22.

74. Gleckner, Robert F. "The Strange Odyssey of Blake's 'The Voice of the Ancient Bard.'" *Romanticism Past and Present*, 6 (1982), 1-25.

75. Grant, John E. "Some Drawings Related to Blake's *Night Thoughts* Designs: The Coda Sketch and Two Pictures Not Previously Connected with the Series." *Blake/An Illustrated Quarterly*, 16 (1982), 7-11.

76. Grant, John E. "Blake in the Future." *Studies in Romanticism*, 21 (1982), 436-43.

77. Greenberg, Mark L. "The Rossetti's Transcription of Blake's Notebook." *Library*, 6th ser., 4 (1982), 249-72.

78. Hampsey, John Coleman. "Blake's Bound Children: A Study of *Tiriel* and Other Works." *Dissertation Abstracts International*, 43 (1982), 1978-A-1979-A. Diss., Boston College, 1982. ["Many of Blake's works include images of problem children who are tyrannized and enslaved by their father until they rebel. The rebellion is only part of a cycle and offers no permanent freedom because the child will later become just like the tyrant father he overthrew. This endless conflict of parent and child . . . is emblematic of the world of generation in general, and is responsible for the narrative movement in the plot structures in Blake's poetry."]

79. Hanke, Amala M. *Spatiotemporal Consciousness in English and German Romanticism: A Comparative Study of Novalis, Blake, Wordsworth, and Eichendorff*. [European University Studies, ser. XVIII: Comparative Literature, vol. 25.] Berne, Frankfurt am Main, and Las Vegas: Peter Lang, 1981.

80. Heppner, Christopher. "Reading Blake's Designs: *Pity and Hecate*." *Bulletin of Research in the Humanities*, 84 (1981), 337-65.

81. Hilton, Nelson. "Becoming Prolific Being Devoured." *Studies in Romanticism*, 21 (1982), 417-24.

82. Hilton, Nelson. "Some Sexual Connotations." *Blake/An Illustrated Quarterly*, 16 (1983), 166-71.

*83. Hodnett, Edward. *Image and Text: Studies in the Illustration of English Literature*. London: Scolar Press, 1982. [Said to contain a chapter on Blake.]

*84. Holmes, John R. "The Surprising Orthodoxy of Merton's Blake." *Cithara*, 20 (1981), 38-66.

85. Hyland, Dominic. *William Blake: Songs of Innocence and Songs of Experience*. [York Notes, vol. 173.] Beirut & Harlow, Essex: Longman York Press, 1982.

86. Ide, Nancy Marie. "Patterns of Imagery in William Blake's *Four Zoas*." *Dissertation Abstracts International*, 43 (1983), 3325-A. Diss., The Pennsylvania State University, 1982. ["The patterning of images across the text of William Blake's *The Four Zoas* reveals that a substantial portion of the poem's meaning is conveyed both by the interaction among associations and connotations of the images within specific passages and by the reader's perception of the distributional configurations

themselves. . . . Computer-generated graphs of image distribution show that many of the poem's images are distributed symmetrically across a linear axis representing the text. . . ."]

87. James, David E. "Blake's *Laocoön*: A Degree Zero of Literary Production." *PMLA*, 98 (1983), 226-36.

88. James, G. Ingli. "Blake." *The [London] Times Literary Supplement*, 27 March 1981, p. 351. [A letter on Michael Mason's *TLS* review of Essick's *Printmaker*; see also Wyler, item 138.]

89. Johnson, Mary Lynn. "Observations on Blake's Paintings and Drawings (Based on Butlin's Catalogue Raisonné)." *Blake/An Illustrated Quarterly*, 16 (1982), 4-6.

*90. Johnson, Mary Lynn. "Coleridge's Prose and a Blake Plate in Stedman's 'Narrative': Unfastening the 'Hooks & Eyes' of Memory." *The Wordsworth Circle*, 13 (1982), 36-37.

91. Johnson, Mary Lynn, and John E. Grant. "The Norton Critical Edition of Blake: Addenda and Corrigenda." *Blake/An Illustrated Quarterly*, 16 (1982), 107-10.

92. Kaltenbrunner, Gerd-Klaus. "William Blake: Chiffren vom Ursprung und Fall der Welt." *Scheidewege: Vierteljahresschrift für skeptisches Denken*, 10 (1980), 480-87; rpt. in *Kaltenbrunner, Gerd-Klaus. *Europa: Seine geistigen Quellen in Porträts aus zwei Jahrtausenden*, vol. 1. Heroldsberg: Glock & Lutz, 1981.

*93. Katsuya, Hiromoto. "'Comus' and 'Visions of the Daughters of Albion': Two Poems on Sexual Love." *Studies in English Literature* (Tokyo), (1980), 3-15.

94. Kroeber, Karl. "Infirm Perswasion." *Studies in Romanticism*, 21 (1982), 428-30.

95. Kumbier, William Allen. "Sound, Form, and Signification: Studies in Blake, Smart, and Rousseau." *Dissertation Abstracts International*, 43 (1982), 164-A. Diss., State University of New York at Buffalo, 1981. ["The three sections of the thesis show how phonetic elements in Blake's epics, Smart's *Jubilate Agno*, and Rousseau's musical treatises sever whatever ties those works may have had with univocal significance, or the unqualified reinforcement of one meaning, and how these elements in turn present new and divergent meanings as their play assumes more and more space in the text."]

96. Lange, Thomas V. "Two Forged Plates in *America*, Copy B." *Blake/An Illustrated Quarterly*, 16 (1983), 212-16.

97. Lee, Judith. "Ways of Their Own: The Emanations of Blake's *Vala*, or *The Four Zoas*." *ELH*, 50 (1983), 131-53.

98. Lincoln, Andrew. "Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth." *Bulletin of Research in the Humanities*, 84 (1981), 470-78.

99. Loudon, Michael Douglas. "The Story in William Blake's *The Four Zoas*: A Guide to the Events of the Epic." *Dissertation Abstracts International*, 43 (1983), 2998-A. Diss., State University of New York at

Buffalo, 1982. ["The narrative of *The Four Zoas* is shaped in the fashion of a dream. Thus, the typical narrative line is absent. . . . By constructing a linear narrative, the dissertation explicates, stanza by stanza, the action within the dream."]

100. Lucie-Smith, Edward. "The fiery vision of William Blake is burning bright." *Smithsonian*, 13, no. 6 (September, 1982), 50-59. [Includes comments on the Blake exhibition held at the Yale Center for British Art and the Art Gallery of Toronto.]

*101. Magno, Concettina Tramontano. "L'imagery poetico-pittorica di W. Blake nei romanzi di P. White." P. 45 in *Atti del Convegno di Studi Australiani: L'Australia negli anni '80*. Messina: Università di Messina, 1981.

*102. Mahon, W.D. Maxwell. "William Blake and Thomas Gray: Two Fine Artists." *De Arte*, 24 (1980), 20-24.

103. Martin, Floyd Weatherby. "The Changing Fortunes of Reynolds' *Discourses*, c. 1770-1850." *Dissertation Abstracts International*, 43 (1982), 572-A. Diss., University of Illinois at Urbana-Champaign, 1982. [Includes consideration of lectures and writings on Reynolds by Blake, West, Barry, Fuseli, Flaxman, Turner, Farington, and others.]

104. Mathews, Lawrence. "The Value of the Saviours Blood: The Idea of Atonement in Blake's *Milton*." *Wascana Review*, 15 (1980), 72-86.

105. Mellor, Anne K. "Blake's Portrayal of Women." *Blake/An Illustrated Quarterly*, 16 (1982-83), 148-55.

106. Miller, Dan Clinton. "Binding Allegory: Images of Blake's *Jerusalem*." *Dissertation Abstracts International*, 43 (1982), 1154-A. Diss., The University of Iowa, 1982. ["This reading of *Jerusalem* focuses on the fundamentally allegorical nature of Blake's prophetic art. A theory of allegory, based both on Blakean and modern conceptions of the mode, serves as an instrument to explore Blake's representational practice and the conditions of reading this complex work."]

107. Miner, Paul. "Visionary Astronomy." ["Blake and the Night Sky: III."] *Bulletin of Research in the Humanities*, 84 (1981), 305-36.

108. Mitchell, W.J.T. "Dangerous Blake." *Studies in Romanticism*, 21 (1982), 410-16.

109. Niimi, Hatsuko. "The Proverbial Language of Blake's 'Marriage of Heaven and Hell'." *Studies in English Literature*, 57 (1982), 3-20.

110. Ostriker, Alicia. "Desire Gratified and Ungratified: William Blake and Sexuality." *Blake/An Illustrated Quarterly*, 16 (1982-1983), 156-65.

111. Ostrom, Hans. "Blake's *Tiriel* and the Dramatization of Collapsed Language." *Papers on Language and Literature*, 19 (1983), 167-82.

112. Pace, Claire. "Blake and Chaucer: 'Infinite variety of character.'" *Art History*, 3 (1980), 388-409.

113. Paley, Morton D. "What is to be Done?" *Studies in Romanticism*, 21 (1982), 425-27.

114. Piquet, François. "Le Tragique et la différence: Blake et le problème de l'incarnation." *Études Anglaises*, 36 (1983), 24-33.

115. Punter, David. *Blake, Hegel, and Dialectic*. [Elementa, 26.] Amsterdam: Rodopi, 1982. hfl 50.00.

116. Ragghianti, Carlo Ludovico. "La fortuna di Blake." *Critica d'arte*, 44 (1979), 111-24.

117. Raine, Kathleen J. "Blake: The Poet as Prophet." *Essays and Studies*, 35 (1982), 66-83.

118. Rao, Valli. "'Back to Methuselah': A Blakean Interpretation." *Shaw: The Annual of Bernard Shaw Studies*, 1 (1981). ["Shaw and Religion," ed. Charles A. Berst], 141-81.

119. Read, Dennis M. "Blake's 'Tender Stranger': 'Thel' and Hervey's 'Meditations.'" *Colby Library Quarterly*, 18 (1982), 160-67.

120. Read, Dennis M. "The Context of Blake's 'Public Address': Cromek and the Chalcographic Society." *Philological Quarterly*, 60 (1981), 69-86.

121. Reiman, Donald H., and Christina Shuttleworth Kraus. "The Derivation and Meaning of 'Ololon.'" *Blake/An Illustrated Quarterly*, 16 (1982), 82-85.

*122. Roberts-Jones, Philippe. "Blake, image concertée, image visitée." *L'Oeil*, no. 274, May 1978, 40-45.

123. Rumsby, R.L. "Trinities of The Tyger." *Cambridge Quarterly*, 11 (1982), 316-28.

124. Schaar, Eckhard, and Hanna Hohl. "Graphische Sammlung: Erwerbungen 1980." *Idea: Jahrbuch der Hamburger Kunsthalle*, n.s. 1 (1982), 198-202. [Brief notes on the acquisition of a Bartolozzi engraving after Fuseli, of two drawings by Romney, of Blake's "Ugolino" drawing (Butlin 1981, no. 208), of Calvert's "Ploughman," and Richmond's "The Shepherd."]

125. Shavero, Steven. "Differential Structure of Romantic Imagination: Blake, Shelley, Stevens." *Dissertation Abstracts International*, 43 (1983), 2355-A. Diss., Yale University, 1981.

*126. Sinderen, Adrian van. *Blake: The Mystic Genius*. [1949; rpt.]. Darby, Pa.: Arden Library, 1982.

127. Smith, Mark Trevor. "William Blake's Transfiguration of the Bible in *Jerusalem*." *Dissertation Abstracts International*, 43 (1982), 2685-A. Diss., State University of New York at Stony Brook, 1982. ["This dissertation investigates minute particulars of Blake's use of the Bible in *Jerusalem* and fits them into my scheme of the structure of the poem. My thesis is that Blake re-creates the Bible in two opposed ways: he accepts and imitates it as a model of Vision, but at the same time he rejects and rewrites it as a restrictive system."]

128. Taylor, Ronald C. "Semantic Structure and the Temporal Modes of Blake's Poetic Verse." *Language and Style*, 12 (1979), 26-49.

129. Viscomi, Joseph. *The Art of William Blake's Illuminated Prints*. Manchester: Manchester Etching Workshop, 1983. [Designed by the Gladiola Press, New

York, as a commentary booklet for the Manchester Etching Workshop's facsimile edition of the *Songs* (see item 3), and printed in an edition of 200 copies, of which about 100 will be sold separately.]

130. Viscomi, Joseph. "Facsimile or Forgery? An Examination of *America*, Plates 4 and 9, Copy B." *Blake/An Illustrated Quarterly*, 16 (1983), 219-23.

131. Viscomi, Joseph. "The Workshop." *Studies in Romanticism*, 21 (1982), 404-09. [Concerns the "mechanical" side of Blake's art and its relevance for a proper understanding of the "symbolic" meaning.]

132. Viscomi, Joseph Steven. "The Workshop of William Blake: The Making of an Illuminated Book." *Dissertation Abstracts International*, 43 (1982), 1558-A. Diss., Columbia University, 1980. ["Part I is a technical analysis based on historical research of eighteenth-century engraving and book production . . ." Part II discusses "on a factual basis the appeal that the medium of relief etching had for Blake."]

133. Vogler, Thomas A., ed. *Blake and Criticism: [Papers read at] A Conference at the University of California, Santa Cruz—20-22 May 1982*. Santa Cruz, Cal.: Kresge College at the University of California, 1982. [A small number of xerox reprints from the conference papers was produced at Kresge College in 1982; the bound volume contains Paul Mann's "'The Book of Urizen' and the Horizon of the Book," pp. 1-25; Michael Fischer's "Blake's Quarrel with Indeterminacy," pp. 26-34; W.J.T. Mitchell's "Dangerous Blake," pp. 35-42; Donald D. Ault's "Re-Visioning Blake's 'Four Zoas,'" pp. 43-62; Morton D. Paley's "'Milton' and the Form of History," pp. 63-76; Daniel Stempel's "Blake and Wordsworth: From Classical Space to Modern Time," pp. 77-103; Morris Eaves's "Blake's Illuminated Books and Criticism: A Sometimes Annotated Documentary History of an Old Story," pp. 104-18; Vince[n]t A. De Luca's "Blake's Wall of Words: The Sublime As Text," pp. 119-42; Margaret Storch's "The Spectrous Fiend Cast Out: Blake's Mid-Life Crisis," pp. 143-79; Alicia Ostriker's "Androgynous Concept? Misogynist Metaphor?," pp. 180-92; and Gavin Edwards' "Repeating the Same Dull Round," pp. 193-223.]

*134. Webster, Brenda S. *Blake's Prophetic Psychology*. Athens, Georgia: University of Georgia Press, 1983. \$27.50.

135. Williams, Porter, Jr. "Blake's 'An ancient Proverb' and a Dash of 'Blood.'" *Philological Quarterly*, 60 (1981), 264-71.

136. Worrall, David. "The 'Immortal Tent.'" ["Blake and the Night Sky: I."] *Bulletin of Research in the Humanities*, 84 (1981), 273-95.

137. Wright, Warren Keith. "The Scholars & A Grain of Sand." *Blake/An Illustrated Quarterly*, 16 (1983), 225.

138. Wyler, Stephen. "Blake." *The [London] Times Literary Supplement*, 13 March 1981, p. 285. [A letter on

Mason's review of Essick's *Printmaker*; see also G. Ingham, item 88.]

Part II Blake's Circle

James Barry

139. Pressly, William L. *James Barry: The Artist as Hero*. [Exhibition catalogue.] London: Tate Gallery, 1983. £4.50.

See also items 17, 103, 172, and 197.

William Cowper

140. Dawson, P.M.S. "Cowper's Equivocations." *Essays in Criticism*, 33 (1983), 19-35.

141. King, James, and Charles Ryskamp, eds. *The Letters and Prose Writings of William Cowper. Volume III: Letters, 1787-1791*. Oxford: The Clarendon Press, 1982. \$79.00.

142. Rogers, Deborah D. "Cowper's 'Ode on Reading Sir Charles Grandison' Again." *Papers on Language & Literature*, 18 (1982), 416-20.

See also item 53.

Richard Cumberland

143. Ritz, Regis. *Le Théâtre de Richard Cumberland*. Lille: Université de Lille III; Paris: Honoré Champion, 1979.

Erasmus Darwin

*144. King-Hele, Desmond, ed. *The Letters of Erasmus Darwin*. Cambridge: Cambridge University Press, 1982.

John Flaxman

145. Dennis, Rodney G. "Flaxman's Answers to Klopstock." *Harvard Library Bulletin*, 24 (1976), 197-203. [A sequel to the author's earlier article on Klopstock and Flaxman (*HLB*, 16 [1968], 5-17), centered around the publication of two hitherto unpublished letters of the sculptor to the German poet, both dating from 1801.]

146. Egerton, Judy. "London: Water-colours and Drawings." *Burlington Magazine*, 124 (1982), 114-15. [Briefly reviews an exhibition at the Covent Garden Gallery which included a hitherto unpublished Flaxman drawing, connected with the sculptor's *Odyssey* outlines; the drawing is reproduced as pl. 53.]

147. Grate, Pontus, et al. *På klassisk mark: Malare i Rom på 1780-talet*. [Exhb. cat.] [Nationalmuseums utställingskatalog, vol. 455.] Stockholm: Nationalmuseum, 1982. [Pp. 39-42, cat. nos. 21-27, are devoted to some of Flaxman's Roman drawings, executed in preparation for his outline engravings.]

148. Lyle, Janice S. "John Flaxman and the Outline Style in Rome: 1785-1800." Pp. 103-08 in *The Anglo-American Artist in Italy 1750-1820* [exhb. cat.], ed. Corlette Rossiter Walker. Santa Barbara, Cal.: University Art Museum, 1982.

See also items 17, 50, 103, 172, and 197.

Henry Fuseli

149. Atkins, A.M. "'Both Turk and Jew': Notes on the Poetry of Henry Fuseli, with Some Translations." *Blake/An Illustrated Quarterly*, 16 (1983), 206-11.

150. Bircher, Martin, ed. *Maler und Dichter der Idylle: Salomon Gessner 1730-1788*. [Exhb. cat.] [Ausstellungskataloge der Herzog August Bibliothek, vol. 30.] Wolfenbüttel: Herzog August Bibliothek, 1980; 2nd rev. ed., 1982. [Cat. no. 26 is a drawing by the 13-year-old Fuseli published here for the first time.]

151. Carr, Stephen Leo. "Verbal-Visual Relationships: Zoffany's and Fuseli's Illustrations of 'Macbeth.'" *Art History*, 3 (1980), 375-87.

*152. Hahn, Karl-Friedrich. *Denkertypen bei Johann Heinrich Füssli: Untersuchungen zum Selbstverständnis des Künstlers im Verhältnis zu seinen Einflußsphären*, unpublished M.A. thesis, Universität Stuttgart, 1981.

*153. Hahn, Karl-Friedrich. "'Füssli im Gespräch mit Bodmer'—ein sokratischer Dialog." Pp. 177-206 in *Interaktionsanalysen: Aspekte dialogischer Kommunikation*, ed. Gerhard Charles Rump and Wilfried Heindrichs. Hildesheim: Gebr. Gerstenberg, 1982.

154. Land, Melinda. "The Influence of Mannerist Art and Erotica of the 16th Century on Henry Fuseli and His Circle: Rome in the 1770s." Pp. 76-82, in *The Anglo-American Artist in Italy 1750-1820*. [Exhb. cat.] ed. Corlette Rossiter Walker. Santa Barbara, Cal.: University Art Museum, 1982.

155. Michaelis, Sabine. *Freies Deutsches Hochstift Frankfurter Goethe-Museum: Katalog der Gemälde*, ed. Detlev Lüders. [Schriften, vol. 26.] Tübingen: Max Niemeyer, 1982. [Includes a list of the important Fuseli holdings at Frankfurt (cat. nos. 30-36, pp. 19-25), but has nothing new to say about any of these paintings.]

156. Weinglass, David H. *Henry Fuseli and the Engraver's Art*. [Exhb. cat.] [UMKC Friends of the Library Publication Series, vol. 4.] Kansas City, Miss.: The University of Missouri-Kansas City Library, 1982. [Though it is often hard to tell a wash drawing from a stippled engraving in the reproductions of this catalogue, its text will prove extremely useful for every collector and student of book illustrations after Fuseli's designs. Weinglass' catalogue comes close to a complete inventory of commercial reproductive engravings after Fuseli and is the most important addition to Fuseli studies of the year. D.W.D.]

*157. Woźniakowski, J. "Bohaterowie naszych czasów: Kilka uwag o Fuselim i komiksach przygodowych." Pp. 705-11 in *Ars auro prior: Studia Ioanni Białostocki*

sexagenario dedicata. Warsaw: Pánstwowe Wydawnictwo Naukowe, 1981, pp. 705-11. [An article in the Białostocki *Festschrift* tracing Fuseli's influence on the "art" of the comic strip.]

See also items 17, 50, 103, 172, and 197.

William Hayley

158. Chan, Victor. *William Hayley and His Circle: Leader of My Angels*. [Exhb. cat.] Edmonton, Alberta: The Edmonton Art Gallery, 1982.

John Linnell

See item 31 and 163.

Samuel Palmer

159. Brown, David Blayney. *Samuel Palmer 1805-1881: Loan Exhibition from the Ashmolean Museum Oxford*. [Exhb. cat.] London: Hazlitt, Gooden, and Fox, 1982. [The exhibition was afterwards shown at the National Gallery of Scotland; the catalogue was sold in aid of The Friends of the Ashmolean Museum.]

160. Brown, David Blayney. "The Landscapes of Palmer." *The National Galleries of Scotland News*, September-October 1982, p. [2].

161. *English Watercolours 1750-1850: First Collection*. Gloucester, Glos.: Museum Prints, 1982. [This is not a book publication but a set of high-quality color reproductions ("facsimiles") which includes three of Palmer's works from the Ashmolean: "The Valley Thick with Corn," and "The Valley with a Bright Cloud," both of 1825, and "Barn in a Valley (Sepham Farm)" of c. 1828; the prints in the series may be ordered separately.]

162. Lister, Raymond G. *Samuel Palmer in Palmer Country*. East Bergholt, Suffolk: Hugh Tempest Radford, 1980.

163. Wark, Robert R. *British Landscape Drawings and Watercolors 1750-1850: Twenty-four Examples from the Huntington Collection*. San Marino, Cal.: Huntington Library, 1981. [Works by John Linnell, Francis Oliver Finch and Samuel Palmer are included in this selection.]

See also item 31.

George Richmond

See items 31 and 124.

Henry Crabb Robinson

164. Wellens, Oskar. "Henry Crabb Robinson, Reviewer of Wordsworth, Coleridge, and Byron in the *Critical Review*: Some New Attributions." *Bulletin of Research in the Humanities*, 84 (1981), 98-120.

George Romney

See items 50, 124, and 197.

Thomas Stothard

165. Bennett, Shelley M. "Some Unpublished Landscapes by Thomas Stothard and Their Influence on John Constable." *Master Drawings*, 17 (1979), 273-77.

166. Rhyne, Charles S. "Constable Drawings and Watercolors in the Collections of Mr. and Mrs. Paul Mellon and the Yale Center for British Art; Part II: Reattributed Works." *Master Drawings*, 19 (1981), 391-425. [A fair share of these drawings is here attributed to Stothard; see pp. 392-95.]

Josiah Wedgwood

167. Cossa, Frank. "Josiah Wedgwood: His Role as a Patron of Flaxman, Stubbs and Wright of Derby." *Dissertation Abstracts International*, 32 (1982), 1325-A. Diss., Rutgers University, 1982.

Edward Young

168. May, James Edward. "A Critical Reader's Edition of Edward Young's Satiric Poetry: *Love of Fame* and *Two Epistles to Mr. Pope*." *Dissertation Abstracts International*, 43 (1982), 810-A. Diss., University of Maryland, 1981.

Part III

Works of Related Interest

169. Behrendt, Stephen C. "Art as Deceptive Intruder: Audience Entrapment in Eighteenth-Century Verbal and Visual Art." *Papers on Language and Literature*, 19 (1983), 37-52.

170. Bodgan, Deanne. "Northrop Frye and the Defence of Literature." *English Studies in Canada*, 8 (1982), 203-14.

171. Brogan, T.V.F. *English Versification, 1570-1980: A Reference Guide with a Global Appendix*. Baltimore: The Johns Hopkins University Press, 1981. \$47.50.

*172. Brown, David Blayney. *Ashmolean Museum Oxford: Catalogue of the Collection of Drawings*, vol. 4: "The Earlier British Drawings (Artists Born before c. 1775)." Oxford: Clarendon Press, 1982. [Besides the five Blakes at the Ashmolean, numerous drawings by Barry, Flaxman, Fuseli, et al. are listed and described.]

173. Brown, Norman O. "The Prophetic Tradition." *Studies in Romanticism*, 21 (1982), 367-86.

174. Butler, Marilyn. *Romantics, Rebels, and Reactionaries: English Literature and its Background 1760-1830*. New York: Oxford University Press, 1982. \$17.95.

*175. Cassavant, Sharron Greer. *John Middleton Murry: The Critic as Moralist*. University, Ala.: University of Alabama Press, 1982.

176. Cave, Kathryn, ed. *The Diary of Joseph Farington*, vols. 9-10 (January 1808-December 1810). [Studies in British Art.] New Haven, Conn. and London:

Yale University Press, for the Paul Mellon Centre for Studies in British Art, 1982.

177. Clarke, Michael, and Nicholas Penny, eds. *The Arrogant Connoisseur: Richard Payne Knight 1751-1824*. Manchester: Manchester University Press, 1982. £9.50.

178. Eaves, Morris. "Bread, Politics, and Poetry: Morris Eaves Interviews David and Virginia Erdman." *Studies in Romanticism*, 21 (1982), 277-302.

179. Fite, David Joseph. "Criticism as Scripture: The 'Belated' Romanticism of Harold Bloom." *Dissertation Abstracts International*, 43 (1982), 797-A. Diss., University of Southern California, 1982.

180. *Frederick Shields 1833-1911*. [Exhb. cat.] Hartlepool: Hartlepool Borough Council Department of Leisure and Amenities, for Gray Art Gallery & Museum, 1983. [A tiny 9-page leaflet with a few illustrations which was published in connection with an exhibition held in Shields's home-town to commemorate the 150th anniversary of his birth; Shields is the author of the "Descriptive Notes of the Designs to Young's 'Night Thoughts,'" which were printed in the 2nd edition of Gilchrist's *Life*; he also published a note "Blake's Work Room and Death Room" in 1910, which was illustrated with a reproduction from his drawing of the room.]

181. Gundry, Doris. *Petworth*. Pulborough, Sussex: Woodmans & Fittleworth, [?1981-1982]. [A guide to the house and its collections.]

*182. Gurewitsch, Susan. "Golgonoza on the Grand Canal: Ruskin's 'Stones of Venice' and the Romantic Imagination." *The Arnoldian: A Review of Mid-Victorian Culture*, 9 (1981), 25-39.

183. Harper, J. Steven. "The Devotional Life of John Wesley, 1703-38." *Dissertation Abstracts International*, 43 (1982), 188-A. Diss., Duke University, 1981.

184. Hayes, Elliott. *Blake*. [A play.] Stratford, Ontario: Echo Hill Ltd., 1983.

185. Hopkins, James K. *A Woman to Deliver Her People: Joanna Southcott and English Millenarianism in an Era of Revolution*. Austin: University of Texas Press, 1982.

186. Lucas, John. *Romantic to Modern Literature: Essays and Ideas of Culture, 1750-1900*. Brighton: Harvester, 1982. £18.95.

187. Matheson, William. "Lessing J. Rosenwald: 'A Splendidly Generous Man.'" *Quarterly Journal of the Library of Congress*, 37 (1980), 2-24.

188. [McKitterick, David J.] "Sir Geoffrey Keynes." *Transactions of the Cambridge Bibliographical Society*, 8 (1982), 139-40. [An obituary.]

189. Paulson, Ronald. *Literary Landscape: Turner and Constable*. New Haven and London: Yale University Press, 1982.

190. Pfauch, Wolfgang, and Reinhard Röder. *C. G. Salzmann-Bibliographie: Unter Berücksichtigung von Besitznachweisen in Bibliotheken*. Weimar: Hermann Böhlhaus Nachf., 1981. [Blake probably engraved

some of the illustrations in Johnson's English edition of Salzmann's *Elements of Morality*; see Bentley, *Blake Books*, 1977, item no. 492.]

191. Rosenblum, Robert. *Die moderne Malerei und die Tradition der Romantik: Von C.D. Friedrich zu Mark Rothko*, trsl. Reinhard Kaiser. Munich: Schirmer-Mosel, 1981. [The German edition of Rosenblum's study which originally was published in 1975.]

*192. Rozenberg, Paul. *Le Romantisme anglais: Le défi des vulnérables*. [Collection L: Larousse Université.] Paris: Librairie Larousse, 1973.

193. Salzmann, Christian Gotthilf. *Moralisches Elementarbuch*, ed. Hubert Göbels. [Die bibliophilen Taschenbücher, vol. 184.] Dortmund: Harenberg Kommunikation, 1980. [A reprint of the 1785 edition with Chodowiecki's engravings on which Blake based his own work for the *Elements of Morality*—if indeed he was the engraver.]

194. Shanes, Eric. *The Genius of the Royal Academy*. London: John Murray, for the Royal Academy, 1981.

195. Todd, F.C.C. [Francis Christopher]. *Ruthven Todd (1914–1978): A Preliminary Finding-List*. Leeds: [mimeographed for the author], 1980. [A bibliographical checklist containing "a general chronological list, plus a list of miscellaneous unpublished prose works" and "an alphabetical list of poems" with an index of first lines. This is the third version of the TS, and there are four pages of addenda, dated February 1981. See also Bentley and Morrish entries, items 11 and 21.]

196. Todd, Ruthven. "Memoirs," ed. Robert Latona. *The Malahat Review*, no. 62 (1982), 8–60.

197. Walker, Corlette Rossiter, ed. *The Anglo-American Artist in Italy 1750–1820*. [Exhb. cat.] Santa Barbara, Cal.: University Art Museum, 1982. [Barry, Flaxman, Fuseli, Angelica, Ottley, Romney, and West amongst others were represented in the exhibition; the catalogue contains a series of interesting essays written by a group of graduate students of the UCSB's Art History Department.]

198. Willard, Nancy. *A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers*, illus. by Alice and Martin Provensen. New York, N.Y.: Harcourt Brace Jovanovich, 1981.

Part IV

Reviews of Works Cited Above and in Previous Checklists

199. Ault, Donald D. *Visionary Physics: Blake's Response to Newton*. Reviewed by Dewey R. Faulkner, *Yale Review*, 64 (1975), 271–74; by Florence Sandler, *Western Humanities Review*, 29 (1975), 301–03; and by Susan Skelton, *Southern Humanities Review*, 12 (1978), 389–90.

200. Bandy, Melanie. *Mind Forg'd Manacles: Evil in the Poetry of Blake and Shelley*. Reviewed by William H. Galperin, *Southern Humanities Review*, 16 (1982), 360–62.

201. Bentley, G.E., Jr. *Blake Books*. Reviewed by Morton D. Paley, *Papers of the Bibliographical Society of America*, 72 (1978), 396–400; by "M.D.," *English*, 27 (1978), 200–201; and by John E. Grant, *Philological Quarterly*, 61 (1982), 277–304.

202. Bentley, G.E., Jr., ed. *William Blake's Writings*. Reviewed by John Beer, *Modern Language Review*, 76 (1981), 676–82; by John E. Grant, *Philological Quarterly*, 61 (1982), 277–304; by Graham Reynolds, *Apollo*, 111 (1980), 169; and by Edward J. Rose, *Studies in Romanticism*, 21 (1982), 509–14.

203. Bindman, David. *Blake as an Artist*. Reviewed by John Spurling, *New Statesman*, 94 (18 November 1977), 698; and by Adrienne Atkinson, *Eighteenth-Century Studies*, 12 (1979), 229–34.

204. Bindman, David. *The Complete Graphic Works of William Blake*. Reviewed in *The New Yorker*, 20 November 1978, p. 238.

205. Bindman, David. *William Blake: His Art and Times*. [Exhb. cat.] Reviewed (briefly) in *Frankfurter Allgemeine Zeitung*, 24 November 1982, p. 25; by Morton D. Paley, *Burlington Magazine*, 124 (1982), 789–90; and by Ruth E. Fine, *Blake/An Illustrated Quarterly*, 16 (1983), 226–32.

206. Bindman, David, ed. *John Flaxman*. [Exhb. cat.] Reviewed by Nicholas Penny, *Burlington Magazine*, 121 (1979), 805–06.

207. Blake, William. *The Everlasting Gospel—L'Évangile éternel*, trsl. Joëlle Abitbol. Reviewed by Krzysztof Z. Cieszkowski, *Blake/An Illustrated Quarterly*, 16 (1982), 128–29.

208. Borgmeier, Raimund. *Gedichte der englischen Romantik*. Reviewed by Horst Höhne, *Zeitschrift für Anglistik und Amerikanistik*, 31 (1983), 66–68. [Includes criticisms of the selection and the prose translations of Blake's poems in this anthology.]

209. Brogan, T.V.F. *English Versification, 1570–1980: A Reference Guide with a Global Appendix*. Reviewed by Judith W. Page, *Blake/An Illustrated Quarterly*, 16 (1982), 125–26.

210. Brown, David Blayney. *Ashmolean Museum Oxford: Catalogue of the Collection of Drawings*, vol. 4. Briefly reviewed in *Gazette des Beaux-Arts*, 6th ser., 101, no. 1369 (1983), "Chronique" 18; and by Judy Egerton, *Burlington Magazine*, 125 (1983), 369–70.

211. Brown, David Blayney. *Samuel Palmer 1805–1881*. [Exhb. cat.] Reviewed by Roy Strong, *The Financial Times*, 27 July 1982; by William Feaver, *The Observer*, 1 August 1982; by Martin Butlin, *Burlington Magazine*, 124 (1982), 571–73; and in *Art Book Review*, 1, no. 3 (1982), 73.

212. Butler, Marilyn. *Romantics, Rebels, and Reactionaries: English Literature and Its Background 1760–1830*. Reviews by Virgil Nemoianu, *Modern Language Notes*, 97 (1982), 1245–48; by Carl Woodring, *Blake/An*

Illustrated Quarterly, 16 (1983), 232-33; by Jean Raimond, *Études Anglaises*, 36, no. 1 (1983), 88-89; and by Tony Boorman, *English*, 31 (1982), 150-57.

213. Butlin, Martin. *The Paintings and Drawings of William Blake*. Reviewed by Michael Mason, *The [London] Times Literary Supplement*, 11 September 1981, p. 1044; by Jean H. Hagstrum, *Modern Philology*, 79 (1982), 445-51; by Zachary Leader, *Art Book Review*, 1, no. 1 (1982), 36-43; by David Bindman, *Burlington Magazine*, 125 (1983), 370-71; by William Vaughan, *Art History*, 5 (1982), 106-09; by David Brown, *Art International*, 25 (1982), 111-12; by Kenneth J. Garlick, *Notes and Queries*, n.s. 29 (1982), 451-54; by Robert N. Essick, *Blake/An Illustrated Quarterly*, 16 (1982), 22-65; and by Jerold Ziff, *Art Bulletin*, 64 (1982), 673-75. [See also Mary Lynn Johnson's article, listed above in part I as item 89, as well as a number of contributions to the Erdman *Festschrift* which are concerned with the future of Blake studies and—*inter alia*—the effect that Butlin's catalogue will have on it.]

214. Butter, P.H., ed. *William Blake: Selected Poems*. Reviewed by D. J. Enright, *The [London] Times Literary Supplement*, 14 January 1983, p. 29.

215. Cave, Kathryn, ed. *The Diary of Joseph Farington*, vols. 7-10. Reviewed in *Art Book Review*, 1, no. 2 (1982), 101 [vols. 7-8]; in *Art Book Review*, 1, no. 4 (1982), 66 [vols. 9-10]; by Luke Hermann, *Burlington Magazine*, 125 (1983), 235-36 [vols. 7-10]. [See also Garlick, Kenneth J., and Angus D. Macintyre, eds., item 232.]

216. Clarke, Michael, and Nicholas Penny, eds. *The Arrogant Connoisseur: Richard Payne Knight 1751-1824*. Reviewed by Richard Jenkyns, *Keats-Shelley Memorial Bulletin*, 32 (1982), 75-80.

217. Cox, Stephen D. "The Stranger Within Thee": *Concepts of the Self in Late Eighteenth-Century Literature*. Reviewed by Eric Rothstein, *English Language Notes*, 20 (1982), 66-68.

218. Crouan, Katharine, ed. *John Linnell: A Centennial Exhibition*. Reviewed by Christiana Payne, *Burlington Magazine*, 124 (1982), 783-84; and in *Art Book Review*, 1, no. 4 (1982), 65. [See also the news release which was published in connection with the exhibition in *Blake/An Illustrated Quarterly*, 16 (1982-1983), 184-85.]

219. Damosch, Leopold, Jr. *Symbol and Truth in Blake's Myth*. Reviewed by Daniel Karlin, *The [London] Times Literary Supplement*, 26 June 1981, p. 738; by Jacques Blondel, *Études Anglaises*, 35 (1982), 332-33; by Hazard Adams, *Modern Philology*, 80 (1983), 316-20; by Robert F. Gleckner, *Studies in Romanticism*, 21 (1982), 666-74; and by Morris Eaves, *JEGP*, 81 (1982), 438-41.

220. Darwin, Erasmus. *The Botanic Garden*, ed. Donald H. Reiman. Reviewed by Karina Williamson, *The Review of English Studies*, 33 (1982), 480-82.

221. Davis, Michael. *William Blake: A New Kind of Man*. Reviewed by *Diana Hume George, *Racar: Revue*

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Index to Authors

- Abitbol, Joëlle 207
 Ackland, Michael 36
 Adams, Hazard 37, 43, 219
 Ahearn, Edward J. 38
 Alford, Steven Edward 39
 Alsop, Joseph 237
 Atkins, A. M. 149
 Atkinson, Adrienne 203
 Ault, Donald D. 133, 199
- Baker, John Steven 41
 Bandy, Melanie 200
 Barfoot, C. C. 280
 Barker, Godfrey 237
 Barker, Nicolas 247
 Barrell, John 249, 263
 Beer, John 202, 260, 264, 280
 Behrendt, Stephen C. 169
 Bennett, Shelley M. 165
 Bentley, G. E., Jr. 11, 16, 42, 201, 202
 Bertholf, Robert J. 43
 Bindman, David 12, 44, 203, 204, 205, 206, 213, 253, 266, 267
 Bircher, Martin 150
 Blois, R. E. 45
 Blondel, Jacques 219, 244, 248, 253, 280
 Bloom, Harold 6
 Bodgan, Deanne 170
 Bogan, James 46, 47
 Bogart, Michele H. 237
 Bohrer, Karl Heinz 48
 Boorman, Tony 212
 Borgmeier, Raimund 208
 Brack, O.M., Jr. 276
 Brogan, T.V.F. 171, 209
 Brooks-Davies, Douglas 236
 Brown, Calvin S. 236
 Brown, David 213, 266
 Brown, David Blayney 159, 160, 172, 210, 211
- Brown, Douglas C. 1
 Brown, Norman O. 173
 Butler, Marilyn 174, 212
 Butlin, Martin 49, 211, 213, 258, 278
 Butter, P.H. 2, 214
 Büttner, Frank 277
- Carr, Stephen Leo 151
 Cassavant, Sharron Greer 175
 Cassirer, Else 7
 Cave, Kathryn 176, 215
 Chan, Victor 50, 158
 Chatwin, Deryn 51
 Chesshyre, Robert 247
 Cieszkowski, Krzysztof Z. 207
 Clarke, Michael 177, 216
 Cossa, Frank 167
 Corti, Claudia 52
 Cox, Stephen D. 53, 217
 Crouan, Katharine 218
 Cumberland, George 5
- Damrosch, Leopold, Jr. 54, 219
 Danchin, Pierre 249
 Davies, J.M.Q. 55, 283
 Davis, Michael 221
 Dawson, P.M.S. 140
 De Luca, V.A. 56, 57, 133
 Dennis, Rodney G. 145
 Digby, Joan 256
 Dörrbecker, Detlef W. 19, 234
 Doskow, Minna 43, 58
 Doud, Katherine 238
 Drougas, James 4
 Dunbar, Pamela 222, 226
- Easson, Roger 47
 Eaves, Morris 47, 59, 60, 133, 178, 219, 223
 Edwards, Gavin 133
 Egerton, Judy 146, 210
 Engell, James 224
- Enright, D.J. 214
 Erdman, David V. 6, 13, 14, 15, 61, 62, 225, 226, 234
 Essick, Robert N. 63, 64, 65, 88, 213, 227, 228, 229
- Faulkner, Dewey R. 199, 226
 Feaver, William 211, 239
 Fergensen, Laraine 66
 Fine, Ruth E. 205
 Fischer, Michael 133
 Fite, David Joseph 179
 Fogel, A. 67
 Fox, Susan C. 230
 Freiberg, Stanley K. 230
 Fuller, David S. 68
 Funnell, Peter 266
- Gage, John 228, 237
 Gallant, Christine 231
 Garlick, Kenneth J. 213, 232
 Galperin, William H. 200
 George, Diana Hume 221, 233
 Gerlach, Peter 237
 Gilchrist, Alexander 69
 Gill, Stephen 253
 Glazer, Myra 43
 Gleckner, Robert F. 43, 70, 71, 72, 73, 74, 219
 Göbels, Hubert 193
 Gombrich, Ernst H. 237
 Grant, John E. 16, 75, 76, 91, 201, 202, 234
 Grate, Pontus 147
 Greenberg, Mark L. 77
 Greenspan, T.G. 265
 Gundry, Doris 181, 235
 Gurewitsch, Susan 182
- Hagstrum, Jean H. 213, 236
 Hahn, Karl-Friedrich 152, 153
 Hall, Spencer 227
 Halsband, Robert 234
 Hampsey, John Coleman 78
 Hanke, Amala M. 79
 Hare, Arnold 270
 Harper, J. Steven 183
 Haskell, Francis 237
 Hayes, Elliott 184, 238
 Heppner, Christopher 80
 Hermann, Luke 215
 Hilton, Nelson 81, 82
 Hirst, Desiree 222
 Hodnett, Edward 83, 239
 Hohl, Hanna 124
 Höhne, Horst 208
 Holmes, John R. 84
 Honour, Hugh 240
 Hopkins, James K. 185, 241
 Horn, William Dennis 43
 Hough, Graham 259
 Hutchings, Bill 242
 Hyland, Dominic 85
- Ide, Nancy Marie 86
 Irwin, David 228, 232, 243
- Jackson, J. R. de 244
 Jackson, Wallace 245
 James, David E. 87, 246
 James, G. Ingle 88
 Janson, Horst W. 237
 Jenkyns, Richard 216
 Johnson, Mary Lynn 89, 90, 91, 213, 253, 280
 Jordan, Marc 267
- Kaltenbrunner, Gerd-Klaus 92
 Karlin, Daniel 219
 Katsuya, Hiromoto 93
 Kauffmann, C.M. 17
 Keynes, Geoffrey L. 247, 248
 King, James 141, 249
 King-Hele, Desmond 144, 250
 Klonsky, Milton 251, 252, 256
 Kohl, Norbert 8
 Kraus, Christina Shuttleworth 121
 Kreizman, Elaine 260
 Kroeber, Karl 94
 Kumbier, William Allen 95
- LaBelle, Jenijoy 273
 Lambert, J. W. 237
 Land, Melinda 154
 Lange, Thomas V. 96
 Latona, Robert 196
 Leader, Zachary 213, 224, 228, 229, 233, 253, 269
 Lebowitz, Martin 240
 Lee, Judith 97
 Levin, Susan 43
 Levitt, Annette S. 43
 Leyris, Pierre 254
 Lincoln, Andrew 98, 223, 234, 275
- Lindberg, Bo 255
 Lindsay, Jack 256
 Lister, Raymond G. 162, 257, 258
 Llewellyn, N. 243
 Logan, Anne-Marie S. 265
 Loudon, Michael Douglas 99
 Lucas, John 186, 259
 Lucie-Smith, Edward 100
 Lüders, Detlev 155
 Lyle, Janice S. 148
- Macintyre, Angus D. 232
 Magno, Concettina
 Tramontano 101
 Mahon, W. D. Maxwell 102
 Mann, Paul 133
 Martin, David 241
 Martin, Floyd Weatherby 103
 Mason, Michael 88, 213, 228, 269
 Matheson, William 187
 Mathews, Lawrence 104
 May, James Edward 168
 Mayoux, Jean-Jacques 222
 McCord, James 18
 McKitterick, David J. 188
 McNeil, Helen 268

- Mellor, Anne K. 105
 Michaelis, Sabine 155
 Miller, Dan Clinton 106
 Miner, Paul 107
 Minnick, Thomas L. 19
 Mitchell, W. J. T. 108, 133, 234, 260
 Montagu, Jennifer 237
 Montandon, Alain 272
 Moreau, Pierre-François 254
 Morrish, P. S. 21
 Morvan, Alain 236
 Mullaly, Terence 237
 Murphy, Karleen Middleton 47
 Murray, E. B. 47, 244
- Nanavutty, Piloo 230
 Natoli, Joseph P. 22
 Nemoianu, Virgil 212
 Newey, Vincent 23
 Nicolson, Nigel 247
 Niimi, Hatsuko 109
- O'Hanlon, Redmond 250
 Ostriker, Alicia 43, 110, 133, 261
 Ostrom, Hans 111
- Pace, Claire 112
 Padgett, Ron 251
 Page, Judith W. 209
 Paley, Morton D. 113, 133, 201, 205, 229, 234, 247, 262, 269
 Parini, Jay 43
 Paulson, Ronald 189, 263
 Payne, Christiana 218
 Pearce, Donald R. 227
 Pease, Donald 43
 Penny, Nicholas 177, 206, 216, 237, 243
- Pfauch, Wolfgang 190
 Phillips, Michael 264
 Phillips, Tom 251
 Piquet, François-Marie 114, 221, 260
 Porter, H. Boone 256
 Potts, Alex 237
 Pressly, Nancy L. 265
 Pressly, William L. 139, 266, 267
 Pritchard, Stephen 246
 Punter, David 115
- Quasha, George 228, 251
 Quennell, Peter 222, 228, 234, 247, 248
 Quintana, R. 224
 Quinton, Anthony 247
- Radford, Jean 21
 Ragghianti, Carlo Ludovico 116
 Raimond, Jean 212
 Raine, Kathleen J. 117, 268, 269
 Rao, Valli 118
 Read, Dennis M. 119, 120
 Redmond, James 23, 24, 32, 33, 34
 Rees, Abraham 9
 Reiman, Donald H. 121, 220
 Reynolds, Graham 201, 266
 Rhyne, Charles S. 166
 Ritz, Regis 143, 270
 Roberts-Jones, Philippe 122
 Robinson, Jeffrey C. 236
 Robinson, K. E. 24
 Roe, Albert 47
 Roeder, Reinhard 190
 Rogers, Deborah D. 142
 Rogers, Pat 242, 249
 Rose, Edward J. 202, 234
- Rosenblum, Robert 191
 Rothstein, Eric 217
 Rozenberg, Paul 192, 271
 Rumsby, R. L. 123
 Ryskamp, Charles 141, 249
- Sanzo, Eileen 43
 Sandler, Florence 199, 226
 Schaar, Eckhard 124
 Scholz, Joachim J. 272
 Schwartz, Howard 47
 Searle, Leroy 43
 Shanes, Eric 194
 Shaviro, Steven 125
 Sherbo, Arthur 236
 Sherry, Charles 244
 Shroyer, Richard J. 10, 273
 Sinderen, Adrian van 126
 Skelton, Susan 199
 Smith, Mark Trevor 127
 Smith, Michael 25, 26, 27, 28, 29
 Spacks, Patricia Meyer 236, 279
 Spurling, John 203, 252
 Stempel, Daniel 133
 Stewart, Julie Howe 268
 Stock, R. D. 274
 Storch, Margaret 133
 Strong, Roy 211
 Summerfield, Henry 255
 Swearingen, James 231
 Swingle, L. J. 224
- Tannenbaum, Leslie 245, 275
 Taylor, Anya 274
 Taylor, John Russell 234
 Taylor, Ronald C. 128
 Thomas, D. M. 233
 Todd, F. C. C. 195
 Todd, Ruthven 69, 196
 Tolley, Michael J. 234
- Traister, Daniel 234
 Tyson, Gerald P. 276
- Ueberle, Maja 8
- Vaughan, William 30, 213, 222, 234, 262, 277
 Viebrock, Helmut 271
 Viscomi, Joseph 31, 129, 130, 131, 132, 234
 Vogler, Thomas A. 133, 233
 Walker, Corlette Rossiter 148, 154, 197
 Wark, Robert R. 163
 Ward, Aileen 227
 Watson, J. R. 32, 33, 34
 Webster, Brenda S. 134
 Weinglass, David H. 156, 278
 Welch, Dennis 234
 Wellens, Oskar 164
 Wendorf, Richard 279
 Wesling, Donald 230
 West, Rebecca 247
 Whitehead, Fred 47
 Wilcox, John C. 284
 Wilkie, Brian 231, 280
 Willard, Nancy 198, 281
 Williams, Porter, Jr. 135
 Williamson, Karina 220
 Wittreich, Joseph A., Jr. 283
 Wolf, Edwin, [2nd] 262
 Woodring, Carl 212
 Worrall, David 136
 Wóznickowski, J. 157
 Wright, John W. 35
 Wright, Warren Keith 137
 Wyler, Stephen 138
- Young, Howard T. 284
- Ziff, Jerold 213
 Zimmerman, Daniel 47

