

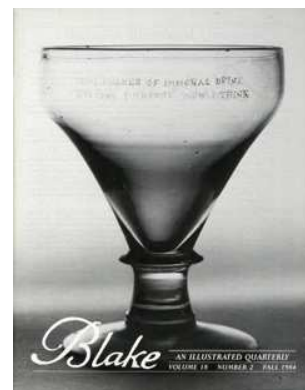
AN ILLUSTRATED QUARTERLY BLAKE

C H E C K L I S T

Blake and His Circle: A Checklist of Recent Publications

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Blake/An Illustrated Quarterly, Volume 18, Issue 2, Fall 1984, pp. 100-115



Blake and His Circle: A Checklist of Recent Publications

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AND

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This year's checklist testifies to the continuing high level of activity and productivity by scholars of William Blake and his circle. As has become our custom, an asterisk beside an entry on the following list identifies an item that we have not examined personally.

Compiling this checklist is an occupation made lighter by the thoughtful scholars who have sent along offprints or notices of their own recent publications or of the work of their students and colleagues. It is always a pleasure for us to record our gratitude to those contributors.

T.L.M.

Part I

William Blake

Editions, Translations, Facsimiles, Reproductions

*1. Blake, William. *Annotations to Richard Watson: An Apology for the Bible in a Series of Letters Addressed to Thomas Paine*, 8th ed., 1797. Ed. G. Ingli James. Regency Reprints, 1st ser. Cardiff: University College Cardiff Press, 1984.

*2. Blake, William. *Blake's America: A Prophecy and Europe: A Prophecy—Facsimile Reproductions of Two Illuminated Books*. Fine Art Series. New York, N.Y.: Dover, 1983. \$6.95 [There are 35 color plates.]

3. Blake, William. *The Four Zoas: The Torments of Love and Jealousy in the Death and Judgment of Albion the Ancient Man*, derived from [Blake's] original drawings, engravings and the manuscript dated 1797. Ed. Landon Dowdey, assisted by Patricia Hopkins Rice. Chicago, Ill.: Swallow Press, 1983. [The first edition consists of 3000 copies. This is neither a scholarly edition nor a facsimile. Dowdey has done away with Blake's line divisions, introduced punctuation, and changed Blake's

tenses. The editor advises his readers: "... out of such communion with the poet, create in your imagination your own poem, your own vision—vaguely perceived perhaps; . . ." (p. v.). The edition includes reproductions from new infra-red photographs of the drawings in the *Vala* MS.]

*4. Blake, William. *Songs of Experience*. New York: N.Y.: Dover, 1984.

*5. Bryant, Jacob. *A New System; or, An Analysis of Ancient Mythology*. 3 vols. 2nd ed. 1775; rpt. Ed. Burton Feldman and Robert D. Richardson, Jr. *Myth and Romanticism*, 5. New York, N.Y. and London: Garland Publishing, 1984.

6. Keynes, Geoffrey L., and Peter Davidson, eds. *A Watch of Nightingales*. London: The Stourton Press, 1981. [A limited edition of 400 copies. This anthology has been "built around" a nightingale poem which was etched by Cumberland and has been attributed to Blake by the late Sir Geoffrey Keynes.]

See also item 45 for a complete reproduction of *Jerusalem*.

Bibliographies, Bibliographical Essays, Exhibition Catalogues

7. Allen, Robert R., ed. *The Eighteenth Century: A Current Bibliography*, NS 4 (1978). New York, N.Y.: AMS Press, 1981. [Blake entries will be found on 282–87.]

8. Bennett, James R. "The Comparative Criticism of Blake and Wordsworth: A Bibliography." *The Wordsworth Circle*, 14 (1984), 99–106.

9. Bentley, G.E., Jr. "The 1821 Edwards Catalogue." *Blake/An Illustrated Quarterly*, 17 (1984), 154–56.

10. Butlin, Martin. "Paintings and Drawings of William Blake (1981): Some Minor Additions." *Blake/An Illustrated Quarterly*, 17 (1984), 159.

11. Essick, Robert N. "A Supplement to *The Separate Plates of William Blake: A Catalogue*." *Blake/An Illustrated Quarterly*, 17 (1984), 139-44.

12. Fabian, Bernhard. "William Blake (1757-1827)." In his *Von Chaucer bis Pinter: Ausgewählte Autorenbibliographien zur englischen Literatur*. Athenäum Taschenbücher: Literaturwissenschaft, 2154. Königstein i. Ts.: Athenäum, 1980, pp. 14-18.

13. de Groot, H.B., with the assistance of Susan Douglas-Drinkwater. "Blake and the Ancients." [Ontario]: n.p., n.d. [This catalogue accompanied an exhibition of works by Blake, his contemporaries, and his followers that was shown at University College from 17-21 January 1983 and at the Thomas Fisher Rare Books Library from 25 January to 28 February 1983. After his introductory essay, the author lists 36 items, including engravings by Blake and drawings by Romney, Flaxman, Palmer, and Richmond, and numerous etchings by the Ancients.]

14. Jing-yu, Gu. "Unlisted Articles on Blake Published in China." *Blake/An Illustrated Quarterly*, 17 (1984), 157-59.

15. Korshin, Paul J., and Robert R. Allen, eds. *The Eighteenth Century: A Current Bibliography*, NS 5 (1979). New York, N.Y.: AMS Press, 1983. [See 347-65 and s.v. "Blake" in the index; the more extensive reviews are listed in part IV, below.]

16. Minnick, Thomas L., and Detlef W. Dörrebecker. "Blake and His Circle: A Checklist of Recent Publications." *Blake/An Illustrated Quarterly*, 17 (1983), 62-76.

17. Modern Language Association of America. "Blake, William (1757-1827)." In 1982 *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures*. Vol. 1: "Classified Listings." New York, N.Y.: MLA, 1983 [i.e., 1984], 57-59. [See also s.v. "Blake" in the subject index for further references.]

18. Newey, Vincent, Bryan Burns, and Philip Dodd. "The Nineteenth Century: Romantic Period." In *The Year's Work in English Studies*, vol. 61 (1980). Ed. James Redmond. [London]: John Murray, for the English Association, 1982, see pp. 259-62.

*19. Piquet, François. "Blake: *Songs of Innocence*, *Songs of Experience*, *The Book of Thel*, *The Marriage of Heaven and Hell*, *America*, *Visions of the Daughters of Albion*, *Vala or The Four Zoas* (Nights II & III), *The Everlasting Gospel*—Bibliographie sélective et critique." *Bulletin de la Société d'Études Anglo-Américaines des XVII^e Siècles*, 15 (1982), 43-66.

20. Smith, Michael, ed. *Annual Bibliography of English Language and Literature for 1980*, vol. 55. London: Modern Humanities Research Association, 1983. [Blake entries listed on pp. 352-57 as items 6495 to 6581.]

21. Walker, Dean. "Aspects of Blake and the Art of His Time." *Ackland Art Museum Newsletter*, no. 16 (1984), n. pag. [The eight pages of this issue are devoted to a brief catalogue of an exhibition held at the Ackland Art Museum at the University of North Carolina at Chapel Hill. There is an introduction by Innis H. Shoemaker, an essay and a "Checklist of Exhibited Works" which, among its 31 items, includes four drawings on loan from the estate of the late Gregory Bateson.]

See also item 53, Gizzi.

Critical Studies

*22. Ackland, Michael. "Blake's Critique of Enlightenment Reason in *The Four Zoas*." *Colby Literary Quarterly*, 19 (1983), 173-89.

23. Adams, Hazard. "The Blakean Symbolic." In his *Philosophy of the Literary Symbolic*. Tallahassee and Gainesville, Fl.: University Presses of Florida, 1983, pp. 99-116. \$37.50 cloth, \$17.50 paper. [See also pp. 5-12 of the introduction for "Some Blakean and Vichean Views."]

*24. Adams, Hazard. *William Blake: A Reading of the Shorter Poems*. 1963; rpt. Philadelphia, Pa.: Richard West, 1983.

25. Anderson, Mark Ransom. "Apollyon's Bow: Perspective, Reading, and Meaning in the Illuminated Works of William Blake." *Dissertation Abstracts International*, 44 (1984), 2475A-2476A (Cornell University, 1983). ["Recent theories of reader response have tended to conclude that the reader's role in a work of art is largely predetermined by the author's intention or by the structure of the text; Blake's works argue against that conclusion. The prophetic tradition (especially as practiced by Spenser and Milton), and his own ideas of the sublime (antithetical to those of Burke and Kant), led him to the belief that a truly prophetic work of art must reflect the spiritual, or imaginative, state of each individual member of its audience. His poems are therefore constructed so as to mean different things according to the different perspectives from which they may be read."]

26. Avens, Roberts [sic]. *Blake, Swedenborg, and the Neo-Platonic Tradition*, with an introduction by Dr. George F. Dole. New York, N.Y.: The Swedenborg Foundation, n.d. [1983]. [Ten pages of text to accompany the Swedenborg Foundation's film "Blake: The Marriage of Heaven and Hell"; see *Blake/An Illustrated Quarterly*, 17 (1983), 38.]

*27. Behrendt, Stephen C. *The Moment of Explosion: Blake and the Illustration of Milton*. Lincoln, Nebr.: University of Nebraska Press, 1983.

28. Bender, John, and Anne K. Mellor. "Liberating the Sister Arts: The Revolution of Blake's 'Infant

Sorrow." *ELH*, 50 (1983), 297-319.

29. Bentley, G.E., Jr. "Blake and the Ancients: A Prophet with Honour Among the Sons of God." In *Essays on the Blake Followers*. Ed. Robert R. Wark. San Marino, Cal.: Henry E. Huntington Library and Art Gallery, 1983, pp. 1-17. [Published simultaneously in the *Huntington Library Quarterly*, 46 (1983), 1-17; this paper—with others by Robert N. Essick, Shelley M. Bennett, and Morton D. Paley (q.v.)—was delivered as part of a symposium on "Prints by the Blake Followers" at the Huntington Library and Art Gallery on 13 February 1982.]

30. Bentley, G.E., Jr. "Charles Parr Burney as a Blake Collector." *Blake/An Illustrated Quarterly*, 17 (1983), 16.

31. Bidney, Martin. "Structures of Perception in Blake and Whitman: Creative Contraries, Cosmic Body, Fourfold Vision." *ESQ: A Journal of the American Renaissance*, 28 (1982), 36-47.

32. Birenbaum, Harvey. *Tragedy and Innocence*. Washington, D.C.: University Press of America, 1983. [As the title page indicates, this volume consists "of a treatise on the psychology of tragedy together with an essay on the vision of William Blake, the two comprising a study in the nature of myth, symbolism and consciousness." "Blake's Myth of Innocence" is pages 97-159.]

*33. Brinkley, Robert A. "Blake and the Prophecy of Satan." *New Orleans Review*, 9 (1982), 73-76.

34. Brisman, Leslie. "Re: Generation in Blake." In his *Romantic Origins*. Ithaca, N.Y. and London: Cornell University Press, 1978, pp. 224-75.

35. Christensen, Bryce J. "The Apple in the Vortex: Newton, Blake and Descartes." *Philosophy and Literature*, 6 (1982), 147-61.

36. Cope, Kevin Lee. "The Criteria of Certainty: Philosophical Currents in the Literature of the English Enlightenment." *Dissertation Abstracts International*, 44 (1984), 2152A (Harvard University, 1983). ["This dissertation offers an aesthetic history of the answers provided by the English Enlightenment to the question, 'what constitutes certainty?' . . . The final chapter turns to Hume, Blake, and Coleridge. These writers not only subordinate magnificent systems to the author organizing them, but also long for some still higher foundation for that still more elusive system, the author himself. . . ."]

37. Copland, James Alexander. "The Influence of Old Testament Versification on English Poetry after 1750." *Dissertation Abstracts International*, 43 (1983), 3918A (University of Toronto, Canada, 1982). ["The majestic rhythms of the King James Bible and, behind them, the parallelism of Biblical Hebrew prosody, are widely held to have influenced the prosody and rhythm of Christopher Smart's *Jubilate Agno*, James Macpherson's *The*

Poems of Ossian, William Blake's three major prophecies, and Walt Whitman's *Leaves of Grass*. This thesis is an examination of that claim. . . . In Chapter III, I look for this rhythmic parallelism in Smart, Macpherson, Blake and Whitman, finding it in only a relatively few lines in Blake. . . ."]

38. Corti, Claudia. "La Bibbia 'infernale' di William Blake." *Rivista di Letterature moderne e comparate*, NS 36 (1983), 123-31.

*39. Crehan, Stewart. *Blake in Context*. Dublin: Gill and Macmillan, 1984. £20.

*40. Damon, S. Foster. *Blake's Job: William Blake's Illustrations of the Book of Job*. 1966; rpt. Hanover, N.H.: University Press of New England, for Brown University Press, 1982.

41. Davies, J.M.Q. "'Embraces are Cominglings': Passion and Apocalypse in Blake's *Paradise Regained* Designs." *Durham University Journal*, NS 43 (1981), 75-96.

42. De Luca, V.A. "Blake and the Two Sublimes." pp. 93-105 in Harry C. Payne, ed., *Studies in Eighteenth-Century Culture. Volume 11*. Madison: University of Wisconsin Press, 1983.

43. Dilworth, Thomas. "The Hands of Milton: Blake's Multistable Image of Self-Annihilation." *Mosaic*, 16 (1983), 11-27.

*44. DiSalvo, Jackie. *War of Titans: Blake's Critique of Milton and the Politics of Religion*. Pittsburgh, Pa.: University of Pittsburgh Press, 1984. \$35.00.

45. Doskow, Minna. *William Blake's Jerusalem: Structure and Meaning in Poetry and Picture*. Rutherford, Madison and Teaneck, N.J.: Fairleigh Dickinson University Press; East Brunswick, N.J., London and Toronto: Associated University Presses, 1982. [The appendix to this study is made up by a complete reprint of the 1955 Beechhurst Press facsimile of the Rinder copy (C) of *Jerusalem*.]

*46. Duffy, H. "Un visionnaire: William Blake." *Vie des Arts*, 27, No. 110 (1983), 62-63.

*47. Ellis, Helen B., and Warren U. Ober. "Grendel and Blake: The Contraries of Existence." In *John Gardner: Critical Perspectives*. Eds. Robert A. Morace and Kathryn van Spanckeren. Carbondale, Ill.: Southern Illinois University Press, 1982, pp. 42-61.

48. Erdman, David V. "Redefining the Texts of Blake (Another Temporary Report)." *Blake/An Illustrated Quarterly*, 17 (1983), 4-15.

49. Essick, Robert N. "John Linnell, William Blake, and the Printmaker's Craft." In *Essays on the Blake Followers*. Ed. Robert R. Wark. San Marino, Cal.: Henry E. Huntington Library and Art Gallery, 1983, pp. 18-32. [Published simultaneously in the *Huntington Library Quarterly*, 46 (1983), 18-32.]

50. Essick, Robert N. "Some Unrecorded States, Printings, and Impressions of Blake's Graphic Works."

Blake/An Illustrated Quarterly, 17 (1984), 130–38.

51. Franci, Giovanna, ed. *William Blake: mito e linguaggio*. Collezione Biblioteca, 16. Pordenone: Edizioni Studio Tesi, 1983. [This handsomely produced paperback volume contains a selection of essays by Vita Fortunati on Blake's "apocalyptic city," by Stefania D'Ottavi on "metapoetic aspects" of the names in his mythology, by Paola Colaiacomo on Blake's rhymes in the "Introduction" to *Innocence*, by Claudia Corti on Blake as the "maestro" of Joyce, by Pamela Dunbar on Blake's use and interpretation of the Bible, by Renato Barilli on Blake as one of the first "moderns," by Sergio Givone on Blake and philosophy, by Gianni Scalia on Blake as the prophet of revolution, by Roman Jakobson on the verbal art of Blake and other poet-painters (trans. from an essay first published in 1970), and by the editor on irony and prophecy in Blake. There are 29 illustrations, and the slip-cased volume sells at Lit. 15000.]

*52. Gillespie, Diane Filby. "A Key to Blake's *Job*: Design XX." *Colby Library Quarterly*, 19 (1983), 59–68.

53. Gizzi, Corrado, ed. *Blake e Dante*. Milan: Nuove edizioni Gabriele Mazzotta, 1983. [This volume, published in conjunction with an exhibition of twenty-three of Blake's Dante watercolors at the Casa di Dante in Abruzzo, combines a set of color plates from all the works on show with tiny halftone reproductions of the complete run of the watercolors and engravings in this series. The reproductions are accompanied by a number of scholarly essays by Renato Barilli, Fortunato Bellonzi, Martin Butlin, Claudia Corti, Luigi Paolo Finizio, Ursula Hoff, Ferruccio Ulivi, and the editor.]

54. Glen, Heather. *Vision and Disenchantment: Blake's Songs and Wordsworth's Lyrical Ballads*. Cambridge: Cambridge University Press, 1983. £25. [Part of the edition is available in the Cambridge Paperback Library series.]

55. Gourlay, Alexander S. "An Emendation in 'The Chimney Sweeper' of *Innocence*." *Blake/An Illustrated Quarterly*, 17 (1983), 16–17.

56. Gourlay, Alexander S., and John E. Grant. "The Melancholy Shepherdess in Prospect of Love and Death in Reynolds and Blake." *Bulletin of Research in the Humanities*, 85 (1982), 169–89.

*57. Grčić, Marko. "William Blake." *Forum*, 38 (1979), 155–81.

*58. Greco, Norma A. "Blake's 'The Little Girl Lost': An Initiation into Womanhood." *Colby Library Quarterly*, 19 (1983), 144–54.

59. Greenberg, Mark L. "Blake's 'Science.'" *Studies in Eighteenth-Century Culture*, 12 (1983), 115–30.

*60. Hammacher, Abraham M. *Phantoms of the Imagination: Fantasy in Art and Literature from Blake to Dali*. Trans. Tony Langham and Plym Peters. New York, N.Y.: Abrams, 1981.

61. Heppner, Christopher. "The Woman Taken in Adultery: An Essay on Blake's 'Style of Designing.'" *Blake/An Illustrated Quarterly*, 17 (1983), 44–60.

*62. Hilton, Nelson. *Literal Imagination: Blake's Vision of Words*. Berkeley, Cal., Los Angeles, Cal. and London: University of California Press, 1983.

63. Hogan, Joseph David. "Milton, Blake's Orpheus: Theory of Poetry, Poetry as Theory." *Dissertation Abstracts International*, 43 (1983), 3920A (University of Colorado at Boulder, 1982). ["William Blake's Orphic epic, *Milton*, presents a theory of poetry as a power to shape the world. . . . Blake, endeavoring to write an epic, has to justify the authority of the epic to pronounce on the world. *Milton*, his prelude to *Jerusalem*, presents this justification. When Milton, like Orpheus, descends into the underworld and resumes his emanation, Ololon (his Eurydice), he reclaims poetry from the false tongue and regenerates it as a vehicle for the visionary warfare of Eden. Poetry becomes the vehicle for a theory of poetry and of the world."]

64. Howard, Seymour. "Blake, Classicism, Gothicism, and Nationalism." In *Transactions of the Sixth International Congress on the Enlightenment/Actes du Sixième Congrès international des Lumières*, Brussels, July 1983. Oxford: The Voltaire Foundation at the Taylor Institution, 1983, p. 132. [A résumé of Howard's conference paper.]

65. Kelley, Theresa M. "A Minute Particular in Blake's *Songs of Innocence*, Copy O." *Blake/An Illustrated Quarterly*, 17 (1983), 18–19.

*66. Kobayashi, Keiko. "Blake no Hohō: Job-ki Sashie no Hajime to Owari." In his *Yamakawa Kōzō Kyōju Taikan Kinen Ronbunshū*. Toyonaka: n.p., 1981, pp. 232–48.

67. Larrissy, Edward. "Blake's *America*: An Early Version?" *Notes and Queries*, NS 30 (1983), 217–19.

*68. Larrissy, Edward. "A Description of Blake: Ideology, Form, Influence." In *1789: Reading, Writing, Revolution—Proceedings of the Essex Conference on the Sociology of Literature, July 1981*. Ed. Francis Barker, et al. Colchester: University of Essex, 1982, pp. 101–09.

69. LeBris, Michel. "Blake oder das innere Jerusalem." In his *Die Romantik in Wort und Bild*. Trans. Elfie Riegler. Geneva: Editions d'Art Albert Skira; Stuttgart: Verlagsgemeinschaft Ernst Klett-J.G. Cotta'sche Buchhandlung, 1981, pp. 63–69.

*70. LeBris, Michel. *Romantics and Romanticism*. Trans. Barbara Bray and Bernard C. Swift. New York, N.Y.: Rizzoli International, 1981. [Contains chapters on Blake, Fuseli, et al.]

71. Lee, Judith. "Ways of Their Own: The Emanations of Blake's *Vala*, or *The Four Zoas*." *ELH: A Journal of English Literary History*, 50 (1983), 131–53.

72. Lee, Richard V. "The Generalist: A Jaundiced View. XXVI. A Message from Mister William Blake."

The American Journal of Medicine, 75 (1983), 902-04. [Dr. Lee, of the Department of Medicine of Children's Hospital of Buffalo, New York, begins by mentioning the great Blake exhibit—at New Haven and Toronto—of 1982-83 but goes on to discuss Blake's "message" in general.]

73. 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.

74. Lister, Raymond. "The National Gallery and Blake's 'Spiritual Form of Pitt Guiding Behemoth.'" *Blake/An Illustrated Quarterly*, 17 (1983-1984), 105-06.

75. Maheux, Anne. "An Analysis of the Watercolor Technique and Materials of William Blake." *Blake/An Illustrated Quarterly*, 17 (1984), 124-29.

76. Mayoux, Jean-Jacques. "William Blake, illuminé." In his *Vivants piliers II: Sous de vastes portiques—Études de littérature et d'art anglais*. Paris: Les Lettres Nouvelles, Maurice Nadeau & Papyrus, 1981, pp. 59-71.

*77. Middleton, Peter. "The Revolutionary Poetics of William Blake—Part I: The Critical Tradition." In *1789: Reading, Writing, Revolution—Proceedings of the Essex Conference on the Sociology of Literature, July 1981*. Ed. Francis Barker, et al. Colchester: University of Essex, 1982, pp. 110-18.

78. Middleton, Peter. "The Revolutionary Poetics of William Blake: Part II—Silence, Syntax, and Spectres." *The Oxford Literary Review*, 6 (1983), 35-51.

79. Mitchell, W.J.T. "Metamorphoses of the Vortex: Hogarth, Turner, and Blake." In *Articulate Images: The Sister Arts from Hogarth to Tennyson*. Ed. Richard Wendorf. Minneapolis, Minn.: University of Minnesota Press, 1983, pp. 125-68. [This is Mitchell's contribution to the Hagstrum *festchrift*.]

*80. Mourão Ferreira, David. "Traduzindo William Blake." *Loreto*, 13 (1979), 23-30. [On translating Blake's poetry into Portuguese.]

81. Munson, Rita. "Blake 'Night.'" *UNISA English Studies*, 22 (1984), 7-13.

82. Noble, Andrew. "Burns, Blake, and Romantic Revolt." In *The Art of Robert Burns*. Eds. Ronald D.S. Jack and Andrew Noble. Critical Studies Series. London: Vision Press; Totowa, N.J.: Barnes and Noble, 1982, pp. 191-214.

83. Ostrom, Hans Ansgar. "British Romantic Verse Satire." *Dissertation Abstracts International*, 44 (1983), 177A (University of California, Davis, 1982). [". . . I believe that the achievements of Burns, Crabbe, Blake, Byron, and Shelley in satire demonstrate that the British Romantics were as much a 'revisionary company' as they were a 'visionary company'. . . . That is, to envision new social, political, and imaginative orders, they often

felt the need first to sweep away old ones." Tiriell and *The Marriage of Heaven and Hell* are among the works discussed.]

84. Ott, Judith. "Iris & Morpheus: Investigating Visual Sources for *Jerusalem* 14." *Blake/An Illustrated Quarterly*, 17 (1984), 149-54.

85. Paley, Morton D. *The Continuing City: William Blake's Jerusalem*. Oxford: Clarendon Press, 1983.

86. Paley, Morton D. "The Fourth Face of Man: Blake and Architecture." In *Articulate Images: The Sister Arts from Hogarth to Tennyson*. Ed. Richard Wendorf. Minneapolis, Minn.: University of Minnesota Press, 1983, pp. 184-215. [This is Paley's contribution to the Hagstrum *festchrift*.]

*87. Pauchard, Jean. "'The Blossom': Une visualisation." In *Visages de l'harmonie dans la littérature anglo-américaine*. Reims: Centre de Recherche sur l'Imaginaire dans les Littératures de Langue Anglaise à l'Université de Reims, 1982, pp. 61-70.

88. Paulson, Ronald. "Blake's Bible." In his *Book and Painting—Shakespeare, Milton and the Bible: Literary Texts and the Emergence of English Painting*. The Hodges Lectures, [3]. Knoxville, Tenn.: University of Tennessee Press, 1982, pp. 115-24.

89. Paulson, Ronald. "Blake's Lamb-Tiger." In his *Representations of Revolution (1789-1820)*. New Haven, Conn. and London: Yale University Press, 1983, pp. 88-110.

90. Paulson, Ronald. "Blake's Revolutionary Tiger." In *Articulate Images: The Sister Arts from Hogarth to Tennyson*. Ed. Richard Wendorf. Minneapolis, Minn.: University of Minnesota Press, 1983, pp. 169-83. [This is Paulson's contribution to the Hagstrum *festchrift*.]

91. Piquet, François. "'Techniques infernales': Blake e le Livre." *Romanticisme*, no. 43 (1984), 5-18.

*92. Piquet, François. "'Un arbre empoisonné' et la généalogie blakienne du sacré." *Bulletin de la Société d'Études Anglo-Américaines des XVII^e et XVIII^e Siècles*, 14 (1982), 75-89.

93. Punter, David. "Blake: Social Relations of Poetic Form." *Literature and History*, 8 (1982), 182-205.

94. Ramalho de Sousa Santos, Maria Irene. "Blake no tempo: Introdução ao poeta com traduções inéditas de Paulo Quintela." *Biblos: Revista de Faculdade de Letras*, 57 (1981), 677-751. [Thirty pages of introductory materials are followed by forty pages with a bilingual English-Portuguese "edition" of Blake's poetry.]

*95. Ravindran, S. "The Book of Thel and Threefold Occult Vision." *Indian Journal of English Studies*, NS 3 (1982-1983), 1-12.

*96. Reisner, M.E. "William Blake and Westminster Abbey." In *Man and Nature—Proceedings of the Canadian Society for Eighteenth-Century Studies/L'Homme et la nature—Actes de la Société Canadienne d'Études du Dix-huitième Siècle*. Vol. 1. Eds. Roger L. Emerson, Gilles

Girard, and Roseann Runte. London, Ont.: Faculty of Education at the University of Western Ontario, 1982, pp. 185-98.

97. Richardson, Bruce Alan. "William Blake's *Jerusalem* as History Painting." *Dissertation Abstracts International*, 44 (1983), 1462A (University of California, Los Angeles, 1983). ["The difficult designs of William Blake's *Jerusalem* can be better understood than they are now if seen as a response to the practices and problems of English history painters. Despite his angry opposition to Sir Joshua Reynolds, Blake supported history painting. . . . The first three chapters study *Jerusalem* as a fulfillment of the art and experiences of John Flaxman, Henry Fuseli, and George Romney. The last three essays examine antique sculpture, death scenes, and the artist-hero as thematic and structural devices in *Jerusalem*."]

*98. Singh, Gurbhagat. "Lacan, Lévi-Strauss and William Blake: A Note on *The Four Zoas*." *Literary Criterion*, 16 (1982), 56-65.

99. Sosnowski, Terry Ford. "Music of an Angel's Tongue: Meter and Prosodic Devices in the Lyrics of William Blake." *Dissertation Abstracts International*, 44 (1983), 494A (Case Western Reserve University, 1983). ["The *Poetical Sketches* show that Blake was equipped with all the usual literary meters and had tried to extend them beyond their usual limits. Beginning with *Songs of Innocence*, the lyrics restore not only the beauty of the illuminated page but also the form of ancient English poetry as Blake found it described by Bishop Percy in his *Reliques of Ancient English Poetry* and as he found it surviving in the nursery rhymes, ballads, and hymns that comprise much of English poetry in the folk tradition.]"

100. Spector, Sheila. "Kabbalistic Sources—Blake's and His Critics." *Blake/An Illustrated Quarterly*, 17 (1983-1984), 84-101.

*101. Spittles, Brian. "Arkenholz Discovering Beulah: Strindberg's Blakean Vision in *Spöksönanen*." *Scandinavica*, 20 (1981), 145-70.

*102. Steinberg, Robert E. "The Experiential and Theoretical Basis of Dante's and Blake's Writings." In *Dante in the Twentieth Century*. Ed. Adolph Caso. Dante Studies, 1. Boston, Mass.: Dante University of America Press, 1982, pp. 25-43.

103. Stemmler, Joan K. "Cennino, Cumberland, Blake and Early Painting Techniques." *Blake/An Illustrated Quarterly*, 17 (1984), 145-49.

104. Stock, R.D. "Religious Love and Fear in Late Eighteenth Century Poetry: Smart, Wesley, Cowper, Blake." In his *The Holy and the Daemonic from Sir Thomas Browne to William Blake*. Princeton, N.J.: Princeton University Press, 1982, pp. 314-73.

105. Syamken, Georg. "'Human Form Divine.'" In *Luther und die Folgen für die Kunst*. Exhb. cat. Ed. Werner Hofmann. Munich: Prestel-Verlag, for the

Kunsthalle Hamburg, 1983, pp. 402-13. [Discusses a number of works by Blake and Fuseli in the context of Lutheran and Calvinist concepts of art.]

106. Taylor, Dena. "A Note on William Blake and the Druids of Primrose Hill." *Blake/An Illustrated Quarterly*, 17 (1983-1984), 104-05.

107. Thorpe, Douglas Joseph. "Metaphor as Building in *Pearl*, Herbert's *Temple*, and Blake's *Jerusalem*." *Dissertation Abstracts International*, 44 (1983), 1095A (University of Washington, 1983). ["In this study of three of England's greatest religious poets—the *Pearl*-Poet, Herbert, and Blake—I wish to show how each grounds his own poetics in what I shall call a Biblical Poetics, which is a theory of metaphorical language implicit in the Bible and more particularly in the parables of Jesus. Thus the central purpose of this work is an analysis of metaphorical language in the particular context of the religious poem: what such language is, and what it claims to do."]

108. Van Pelt, William Vern. "The Gates of Paradise: A Study of Images of Desire in the Poetry and Illustrations of William Blake." *Dissertation Abstracts International*, 44 (1984), 2776A-2777A (University of California, Santa Cruz, 1983). ["This dissertation examines the verbal and visual imagery of Blake's composite art, focusing on the two versions of *The Gates of Paradise* entitled *For Children* (1793) and *For the Sexes* (1818). The images in this work are treated as 'images of desire' not only because they invite the reader to enter into a participatory and interpretive response to the work, 'rouzing the faculties of act' and entreating us to 'leave mortal things,' but also because they tell the story of human desire from its inception in the womb to its final release in the tomb."]

109. Warner, Nicholas O. "Blake's 'I Saw a Chapel All of Gold.'" *Explicator*, 41, No. 4 (1983), 24-26.

*110. Warner, Nicholas O. "'The Eye Altering Alters All': Blake and Esthetic Perception." *Colby Library Quarterly*, 19 (1983), 18-28.

*111. Warner, Nicholas O. "The Iconic Mode of William Blake." *Rocky Mountain Review of Language and Literature*, 36 (1982), 219-34.

112. Warner, Nicholas O. "Shaw, Tolstoy and Blake's Russian Reputation." *Blake/An Illustrated Quarterly*, 17 (1983-1984), 102-04.

113. Zeigelman, Lois. "Blake, the Druids, and the Regeneration of Generation." *University of Hartford Studies in Literature*, 15 (1983), 13-32.

Part II

Blake's Circle

General Studies

114. Bennett, Shelley M. "The Blake Followers in the Context of Contemporary English Art." In *Essays on*

the *Blake Followers*. Ed. Robert R. Wark. San Marino, Cal.: Henry E. Huntington Library and Art Gallery, 1983, pp. 33-47. [Published simultaneously in the *Huntington Library Quarterly*, 46 (1983), 33-47.]

115. Wark, Robert R., ed. *Essays on the Blake Followers*. San Marino, Cal.: Henry E. Huntington Library and Art Gallery, 1983. [Also published as the first, i.e. Winter, issue of the *Huntington Library Quarterly*, 46 (1983). The essays presented here are all based on talks at a symposium held at the Huntington on 13 February 1982.]

James Barry

116. Masheck, J.D.C. "Irish Gothic Theory Before Pugin." *Studies: An Irish Quarterly Review*, 70 (1981), 206-19. [Discusses the role of Barry, Burke, and other Irishmen in the rediscovery of the Gothic.]

*117. Pressly, William L. "'Antiochus and Stratonice': A Copy after a Lost Painting by James Barry." *Worcester Art Museum Journal*, 4 (1980-1981), 12-27.

*118. Pressly, William L. "'Scientists and Philosophers': A Rediscovered Print by James Barry." *Royal Society of Arts Journal*, 129 (1981), 510-15.

119. Solkin, David H. "A Landscape Drawing by James Barry." *Master Drawings*, 21 (1983), 408-09.

Edward Calvert

See items 114, Bennett; 115, Wark; and 165, Cannon-Brookes.

William Cowper

120. Dilworth, Thomas. "Cowper's 'Lines Written During a Period of Insanity.'" *Explicator*, 42 (1984), 8-10.

*121. Hutchings, Bill. *The Poetry of William Cowper*. London and Beckenham, Kent: Croom Helm, 1982.

*122. King, James, and Charles Ryskamp, eds. *The Letters and Prose Writings of William Cowper*. Vol. IV: "Letters, 1792-1799." Oxford: Clarendon Press, 1984. ["This final volume of letters charts Cowper's friendship with the mercurial William Hayley, . . ."]

123. Newey, Vincent. *Cowper's Poetry: A Critical Study and Reassessment*. Liverpool English Texts and Studies, 20. Liverpool: Liverpool University Press; New York, N.Y.: Barnes and Noble, 1982.

124. Priestman, Martin. *Cowper's Task: Structure and Influence*. Cambridge: Cambridge University Press, 1983. £19.50.

125. Trickett, Lionel. "Cowper, Wordsworth, and the Animal Fable." *Review of English Studies*, NS 34, (1983), 471-80.

See also item 104, Stock.

Robert Hartley Cromek

126. Read, Dennis M. "Practicing 'The Necessity

of Purification': Cromek, Roscoe, and *Reliques of Burns*." *Studies in Bibliography*, 35 (1982), 306-19. [On Cromek's 1808 edition of Burns.]

Erasmus Darwin

127. King-Hele, Desmond. "Shelley and Erasmus Darwin." In *Shelley Revalued: Essays from the Gregynog Conference*. Ed. Kelvin Everest. Leicester: Leicester University Press, 1983, pp. 129-46.

John Flaxman

128. Archer, Mildred. "Neo-Classical Sculpture in India." *Apollo*, 120 (1984), 50-55. [Discusses some of Flaxman's tomb sculptures at Madras, Tanjore, and Ghazipur.]

129. Bentley, G.E., Jr. "Flaxman's Drawings for *Pilgrim's Progress*." In *Woman in the 18th Century and Other Essays*. Ed. Paul Fritz and Richard Morton. Toronto, Ont. and Sarasota, Fl.: Samuel Stevens/Hakkert, 1976, pp. 245-78.

130. Bentley, G.E., Jr. "Flaxman's 'Sports of Genius': 'The Casket' as an Illustrated Poem." *Harvard Library Bulletin*, 31 (1983), 256-84. [A discussion of Flaxman's illustrated poem of 1812, complete with a transcription of the text and a descriptive catalogue of the wash drawings which are housed at the Houghton Library of Harvard University.]

131. Berkowitz, Roger M. "The Patriotic Fund Vases: Regency Awards to the Navy." *Apollo*, 113 (1981), 104-05. [A brief discussion of Flaxman's designs for the Trafalgar Vase.]

132. Hunt, Leslie B. "The Mystery of the Galvanic Goblet." *Burlington Magazine*, 126 (1984), 347-48. [Executed by Paul Storr of Rundell, Bridge & Rundell from a design by Flaxman in 1814, the "Galvanic Goblet" represents an early example of the electroplating process.]

*133. Irwin, David. "Sentiment and Antiquity: European Tombs 1750-1830." In *Mirrors of Mortality: Studies in the Social History of Death*. Ed. Joachim Whaley. London: Europa Publications, 1981.

134. Poprzęcka, Maria. "Flaxman 1793-Picasso 1903." In *Tessera: sztuka jako przedmiot badań*. Cracow: Muzeum Narodowe w Krakowie i Wydawnictwo Literackie, 1981, pp. 206-14. [A comparison of Flaxman's "Hector and Andromache" with Picasso's "La vie."]

*135. Symmons, Sarah. *Flaxman and Europe: The Outline Illustrations and Their Influence*. Outstanding Theses from the Courtauld Institute of Art. New York, N.Y. and London: Garland Publishing, 1984 [forthcoming]. See also item 156, Gehren.

Henry Fuseli

136. Chayes, Irene H. "Between Reynolds and Blake: Eclecticism and Expression in Fuseli's Shake-

speare Frescoes." *Bulletin of Research in the Humanities*, 85 (1982), 140-68. [Discusses Fuseli's Roman wash drawings and their position in late 18th-century art; the frescoes which are envisioned in these sketches were never executed, of course.]

137. Halsband, Robert. "Fuseli and *The Rape of the Lock*," and "Fuseli's Disciples." In his *The Rape of the Lock and Its Illustrations 1714-1896*. Oxford: Clarendon Press, 1980, pp. 44-67.

138. Mayoux, Jean-Jacques. "La tentation de Füssli." In his *Vivants piliers II: Sous de vastes portiques—Études de littérature et d'art anglais*. Paris: Les Lettres Nouvelles, Maurice Nadeau & Papyrus, 1981, pp. 111-38.

*139. Meyenburg, B. von. "Von der Weibermacht zur femme fatale bei Johann Heinrich Füssli." *Hafnia*, 8 (1981), 7-33.

*140. Michalski, Sergiusz. "Neomanierystyczne zjawiska w malarstwie między barokiem a romantyzmem." In *Tradycja i innowacja: Materiały Sesji Stowarzyszenia Historyków Sztuki*. Warsaw: PWN, 1981, pp. 127-45. [Michalski's essay, based on a paper which he read at the 1979 Łódź Conference of the Polish Society of Art Historians, discusses neo-mannerist tendencies in the paintings of Boucher, Creti, Giani, and Fuseli.]

141. Paulson, Ronald. "Zoffany and Fuseli: The Miltonic Shakespeare." In his *Book and Painting—Shakespeare, Milton and the Bible: Literary Texts and the Emergence of English Painting*. The Hodges Lectures, [3]. Knoxville, Tenn.: University of Tennessee Press, 1982, pp. 124-37.

William Hayley

See item 122, King and Ryskamp.

John Linnell

See items 49, Essick; 114, Bennett; 115, Wark; and 165, Cannon-Brookes.

Samuel Palmer

142. Cecil, [Lord] David. *Visionary and Dreamer, Two Poetic Painters: Samuel Palmer and Edward Burne-Jones*. 1969; rpt. London: Academy Editions, 1977. [A reprint of Lord Cecil's Mellon Lecture in the Fine Arts for 1966, which had originally been published in the Bollingen Series XXXV, 15; this entry has been verified for us by Morton D. Paley.]

143. Paley, Morton D. "To Realize After a Sort the Imagery of Milton: Samuel Palmer's Designs for *L'Allegro* and *Il Penseroso*." In *Essays on the Blake Followers*. Ed. Robert R. Wark. San Marino, Cal.: Henry E. Huntington Library and Art Gallery, 1983, pp. 48-71. [Published simultaneously in the *Huntington Library Quarterly*, 46 (1983), 48-71.]

*144. Strudwick, R.F. *A Catalogue of Samuel Palmer's Etchings*. n.p., n.d. [London: privately printed for

the author, 1982]. [This catalogue of twenty-five pages was printed in a limited edition of only 50 copies.]

See also items 74, Lister; and 165, Cannon-Brookes.

George Richmond

145. Tscherny, Nadia. "George Richmond: Blake's Strayed Sheep?" *Marsyas*, 21 (1981-1982), 37-45.

See also items 74, Lister; 114, Bennett; and 115, Wark.

George Romney

146. Allen, Brian. *George Romney as a Painter of Children: The 250th Anniversary of His Birth*. Exhb. cat. London: Leger Galleries, 1984. \$20.00.

147. Burkett, M.E. "George Romney, Portrait Painter." *Antique Collector*, 55, No. 5 (May 1984), 72-77.

148. Chan, Victor Chin-keung. "Pictorial Image and Social Reality: George Romney's Late Drawings of John Howard Visiting Prisoners." *Dissertation Abstracts International*, 44 (1983), 1095A (Stanford University, 1983). ["In portraying the drama of hope and despair, of condemnation and redemption, Romney's prison drawings reveal the psychological crisis of a Romantic artist's longing for liberation of the spirit and express the agony of his struggle."]

149. [Powney, Christopher, and Edith Powney.] *Drawings by George Romney*. Exhb. cat. London: Morton, Morris, and Company, 1980. [A fine selection of 81 of Romney's sketches were on view from 21 October to 7 November 1980, only. The exhibition, however, is documented in this illustrated catalogue. Of particular interest for the Blake scholar is the sequence of six different versions of a design for Romney's projected painting of "The Fall of the Rebel Angels."]

150. Rogal, Samuel J. "George Romney's Portrait of John Wesley." *Eighteenth-Century Life*, NS 5 (1978), 38-47.

See also item 175, Pointon.

Thomas Stothard

151. Bennett, Shelley M. "Thomas Stothard's Adaption to the Semi-Industrial Arts." *Eighteenth-Century Life*, NS 7 (1982), 19-30.

152. Finlay, Nancy. "Thomas Stothard's Illustrations for Parnell's 'Hermit.'" *The Princeton University Library Chronicle*, 45 (1984), 174-77.

Thomas Taylor

*153. Taylor, Thomas, trans. *The Works of Plato*. 5 vols. 1804; rpt. Eds. Burton Feldman and Robert D. Richardson, Jr. Myth and Romanticism, 24. New York, N.Y., and London: Garland Publishing, 1984.

154. Webb, Timothy, ed. *English Romantic Hellenism, 1700-1824*. Manchester: Manchester University

Press, 1982. [Includes selections from Thomas Taylor the Platonist, with Webb's prefatory comments.]

John Varley

*155. Bury, Adrian. "Bi-Centenary of the Birth of John Varley (1778-1842)." *Old Water-Colour Society's Club*, 53 (1978), 8-27.

Josiah Wedgwood

*156. Gehren, G. von. "Josiah Wedgwood und die Kunst seiner Zeit." *Weltkunst*, 52 (1982), 2283-84. [Outlines Wedgwood's collaboration with such artists as Flaxman and Stubbs.]

Edward Young

157. Forster, Harold. "The Marriage of Edward Young." *English Language Notes*, 21 (1983), 23-29.

Part III

Works of Related Interest

158. Aers, David, Jonathan Cook, and David Punter. *Romanticism and Ideology: Studies in English Writing 1765-1830*. London: Routledge and Kegan Paul, 1981. \$16.50.

159. Bayard, Jane Hildreth. "From Drawing to Painting: The Exhibition Watercolor 1770-1870." *Dissertation Abstracts International*, 44 (1983), 308A (Yale University, 1982). ["When exhibitions began in England, watercolor was low in the hierarchy of art, a useful tool for engravers and a cheap form of portraiture. But exhibitions brought watercolor directly to the public eye, and put it in competition with oil painting. This resulted in a revolution of watercolorists' aims and means: within a generation watercolor grew from tinted drawing to an ambitious form of painting. . . ."]

160. Beckson, Karl, ed. *The Memoirs of Arthur Symonds: Life and Art in the 1890s*. University Park, Pa., and London: Pennsylvania State University Press, 1977. [See s.v. "Blake" in the index.]

161. Bogan, James. "Outside the Toronto Art Gallery." *Blake/An Illustrated Quarterly*, 17 (1983), 60. [A poem on the 1982-1983 Toronto Blake exhibition.]

*162. Boulger, James D. *The Calvinist Temper in English Poetry*. The Hague: Mouton, 1980.

163. Brantley, Richard E. *Locke, Wesley, and the Method of English Romanticism*. Gainesville, Fl.: University Presses of Florida, 1984. \$35.00.

164. Brogan, T.V.F. "Addenda and Corrigenda to *English Versification, 1570-1880*." *Modern Philology*, 81 (1983), 50-52. [For a review of Brogan's book see *Blake/An Illustrated Quarterly*, 16 (1982), 125-26.]

165. [Cannon-Brookes, Peter, et al.] *The British Neo-Romantics, 1935-1950*. Exhb. cat. London: Fischer Fine Art; Cardiff: National Museum of Wales, 1983. [A

few works by Blake, Linnell, Calvert, and Palmer (items 1-18) served to illustrate the roots of neo-romantic artists such as Ayrton, Craxton, Jones, Piper, and Sutherland.]

166. Cave, Kathryn, ed. *The Diary of Joseph Farington*. Vols. XI-XII (January 1811-December 1813). Studies in British Art. New Haven, Conn. and London: Yale University Press, for the Paul Mellon Centre for Studies in British Art, 1983.

167. Cook, Eleanor, Chaviva Hosek, Jay Macpherson, Patricia Parker, and Julian Patrick, eds. *Centre and Labyrinth: Essays in Honour of Northrop Frye*. Toronto: University of Toronto Press, 1983. \$30.00.

168. Dickinson, H.T., ed. *The Political Works of Thomas Spence*. Newcastle upon Tyne: Averro Publications, 1982. £4.74.

*169. Eichner-Dixon, Peter. *Studien zum Verhältnis von Dichtung und Malerei im englischen Neoklassizismus des 18. Jahrhunderts*. Europäische Hochschulschriften/European University Papers, ser. 14, 93. Frankfurt am Main and Bern: Lang, 1981.

170. Fine, Ruth E. *Lessing J. Rosenwald: Tribute to a Collector*. Exhb. cat. Washington, D.C.: National Gallery of Art, 1982. [See s.v. "Blake" in the index of this beautifully produced book for the numerous references to Rosenwald's activities as a Blake collector as well as for the catalogue entries for works by Blake and members of his circle which were included in the exhibition.]

171. Fisch, Harold. "Job as Modern Archetype." *Hebrew University Studies in Literature and the Arts*, 11 (1983), 102-14.

172. Gleckner, Robert F. "W.J. Linton, a Latter-Day Blake." *Bulletin of Research in the Humanities*, 85 (1982), 208-27. [To most readers of this journal, William James Linton will be best known as the engraver of the plates in Gilchrist's *Life of Blake*, 1863 and 1880. Gleckner, drawing on Francis B. Smith's biography of the artist, shows that there is more to this casual connection.]

173. Goldyne, Joseph R. "British Art at San Francisco." *Apollo*, 111 (1980), 224-31. [For a brief discussion of Blake's early "Complaint of Job" (Butlin 1981, no. 164), see 228-29.]

174. Paulson, Ronald. *Representations of Revolution (1789-1820)*. New Haven: Yale University Press, 1983. \$29.95.

175. Pointon, Marcia. "Portrait-Painting as a Business Enterprise in London in the 1780s." *Art History*, 7 (1984), 187-205. [An extremely interesting account of the socio-economic conditions under which painters such as Reynolds, Northcote, Romney, or Opie had to work when Blake was just about to embark on his rather unsuccessful artistic career. Pointon's article makes us appreciate Blake's decision for non-conformity even more than before.]

176. Pressly, Nancy L. *Revealed Religion: Benjamin West's Commissions for Windsor Castle and Fonthill Abbey*. Exhb. cat. San Antonio, Tx.: San Antonio Museum of Art, 1983. \$9.00.

177. Purkis, John. *The World of the English Poets. A Visual Approach*. London: Heinemann, 1982. £12.50.

178. Sales, Roger. *English Literature in History 1780-1830: Pastoral and Politics*. London: Hutchison, 1983. £5.95.

179. Schweizer, Paul Douglas. "John Constable and the Rainbow." *Dissertation Abstracts International*, 44 (1984), 2611A (University of Delaware, 1979). [In discussing the Western iconography of the rainbow, Schweizer examines instances of its portrayal by Blake, Flaxman, and Turner, among others.]

180. Stallworthy, Jon. "In Memory of Geoffrey Keynes, Kt. late of Lammas House, 1887-1982." *Blake/An Illustrated Quarterly*, 17 (1983), 61. [A lyrical obituary.]

181. [Sutton, Denys.] "Editorial: 'Conversing with Paradise.'" *Apollo*, 112 (1980), 74-77. [On Sir Robert Laurence Binyon, 1869-1943.]

182. Tolley, Michael J. "Additions to the Blake Apocrypha." *Blake/An Illustrated Quarterly*, 17 (1984), 25. [An amusing report from Adelaide, commenting on a performance of *Blake*, a play written and directed by Grant Hehir.]

*183. Wendorf, Richard, ed. *Articulate Images: The Sister Arts from Hogarth to Tennyson*. Minneapolis, Minn.: University of Minnesota Press, 1983. [A collection of essays on visual-verbal relationships which was presented as a *festschrift* to Jean H. Hagstrum.]

Part IV

Reviews of Works Cited Above and in Previous Checklists

184. Aers, David, Jonathan Cook, and David Punter. *Romanticism and Ideology: Studies in English Writing 1765-1830*. Reviewed by Theresa M. Kelley, *The Wordsworth Circle*, 14 (1983), 127-29.

185. Allen, Brian. *George Romney as a Painter of Children*. Reviewed by Patricia Jaffé, *Apollo*, 119 (1984), 460.

186. Andrews, Keith. *Drawings from the Bequest of W.F. Watson, 1881-1981*. Briefly reviewed by [Anne-Marie S. Logan], *Master Drawings*, 21 (1983), 183.

187. Baird, John D., and Charles Ryskamp, eds. *The Poems of William Cowper, Vol. I*. Reviewed by Patricia Craddock, *Modern Philology*, 80 (1983), 308-13; by Philip Drew, *Modern Language Review*, 78 (1983), 905-06; and by Pierre Danchin, *English Studies*, 64 (1983), 376-77.

188. Bandy, Melanie. *Mind Forg'd Manacles: Evil in the Poetry of Blake and Shelley*. Reviewed in *Choice*, 19 (1982), 1063-64; by William Keach, *The Wordsworth*

Circle, 13 (1982), 142-43; and by Joseph A. Wittreich, Jr., *Modern Philology*, 80 (1983), 428-30.

189. Beckson, Karl, ed. *The Memoirs of Arthur Symonds*. Reviewed by John Stokes, *The Yearbook of English Studies*, 10 (1980), 335-38.

190. Bellin, Harvey, and Tom Kieffer, prods. *Blake: The Marriage of Heaven and Hell* [film]. The Swedenborg Foundation, 1982-1983. Reviewed by Maginel Galt, *Logos: The Swedenborg Foundation Newsletter*, Summer 1983, pp. 1-3.

191. Bentley, G.E., Jr. *Blake Books*. Reviewed in *Choice*, 14 (1977), 1021; by Michael Gassenmeier, *Anglia*, 102 (1984), 248-59.

192. Bentley, G.E., Jr., ed. *William Blake's Writings*. Reviewed by Michael Gassenmeier, *Anglia*, 102 (1984), 248-59.

193. Bertholf, Robert J., and Annette S. Levitt, eds. *William Blake and the Moderns*. Reviewed in *Choice*, 20 (1983), 1143; by Stuart Peterfreund, *Romanticism Past and Present*, 7, No. 2 (1983), 41-48; by Winston Weathers, *James Joyce Quarterly*, 21 (1984), 192-93; by Paul Mann, *Blake/An Illustrated Quarterly*, 17 (1984), 169-72; and by George Bornstein, *The Wordsworth Circle*, 14 (1983), 162-63.

194. Bindman, David. *Blake as an Artist*. Reviewed in *Choice*, 14 (1978), 1632.

195. Bindman, David. *The Complete Graphic Works of William Blake*. Reviewed by Joseph A. Wittreich, Jr., *The Eighteenth Century: A Current Bibliography*, NS 4 (1978). Ed. Robert R. Allen. New York, N.Y.: AMS Press, 1981, pp. 282-83.

196. Bindman, David, ed. *John Flaxman*. Exhb. cat. Reviewed by Theodore Crombie, *Apollo*, 110 (1979), 446.

197. Bindman, David. *William Blake: His Art and Times*. Exhb. cat. Reviewed in *Choice*, 20 (1983), 964; by William L. Pressly, *Art Journal*, 43 (1983), 77-80; by Martin Butlin, *Master Drawings*, 21 (1983), 62-64; by *Carter Ratcliff, *Print Collector's Newsletter*, 13 (1982-1983), 209-11; by David Fuller, *British Journal for Eighteenth-Century Studies*, 6 (1983), 207-08; and by Edward Larrissy, *Art History*, 6 (1983), 478-81.

198. Boulger, James D. *The Calvinist Temper in English Poetry*. Reviewed by Dennis M. Welch, *Blake/An Illustrated Quarterly*, 17 (1983-1984), 117-18.

199. Brisman, Leslie. *Romantic Origins*. Reviewed by Daniel Hughes, *Studies in Romanticism*, 18 (1979), 316-22; by Stuart M. Tave, *The Yearbook of English Studies*, 11 (1981), 290-93; by Joseph A. Wittreich, Jr., *The Eighteenth Century: A Current Bibliography*, NS 5 (1979), eds. Paul J. Korshin and Robert R. Allen, New York, N.Y.: AMS Press, 1983, 258-60.

200. Brown, David Blayney. *Ashmolean Museum Oxford: Catalogue of the Collection of Drawings*. Vol. IV. Reviewed by Graham Reynolds, *Apollo*, 118 (1983),

529-30.

201. Brown, David Blayney. *Samuel Palmer, 1805-1881*. Exhb. cat. Reviewed by John Gage, *Art History*, 6 (1983), 390-91.

202. Butler, Marilyn. *Romantics, Rebels and Reactionaries: English Literature and Its Background 1760-1830*. Reviewed in *Choice*, 19 (1982), 1555; by Michael Scrivener, *Criticism*, 24 (1982), 286-90; by J.H. Haeger, *Romanticism Past and Present*, 7, No. 1 (1983), 63-76; by Robert F. Gleckner, *South Atlantic Quarterly*, 82 (1983), 449-51; by Michael O'Neill, *British Journal for Eighteenth-Century Studies*, 6 (1983), 205-07; by Christopher Clausen, *Sewanee Review*, 91 (1983), 672-80; by Frederick W. Shilstone, *Southern Humanities Review*, 18 (1984), 178-80; by Karl Kroeber, *The Wordsworth Circle*, 14 (1983), 126-27; by John Clubbe, *The Byron Journal*, 11 (1983), 64-65; and by Aileen Ward, *Keats-Shelley Journal*, 32 (1983), 204-07.

203. Butlin, Martin. *The Paintings and Drawings of William Blake*. Reviewed in *Choice*, 19 (1981), 60; by *Eric Shanes, *Turner Studies*, 1 (1981), 45-47; by *Peter Quennell, *Apollo*, 115 (1982), 295; by Irene Tayler, *Art Journal*, 42 (1982), 66-69; by *John Hayes, *Journal of the Royal Society of Arts*, 130 (1982), 594-95; by Jonathan Wordsworth, *Review of English Studies*, NS 35 (1984), 92-95.

204. [Cannon-Brookes, Peter, et al.] *The British Neo-Romantics, 1935-1950*. Exhb. cat. Reviewed by Richard Shone, *Burlington Magazine*, 125 (1983), 637-38; and by Martin Butlin, *Blake/An Illustrated Quarterly*, 17 (1984), 162-64.

205. Cave, Kathryn, ed. *The Diary of Joseph Farington*. Vols. XI-XII. Reviewed by Luke Herrmann, *Burlington Magazine*, 126 (1984), 240.

206. Clarke, Michael, and Nicholas Penny, eds. *The Arrogant Connoisseur: Richard Payne Knight 1751-1824*. Exhb. cat. Reviewed by Grevel Lindop, *The [London] Times Literary Supplement*, 19 February 1982, p. 186; by John Gage, *Burlington Magazine*, 124 (1982), 315-16; by Michael Rosenthal, *Art History*, 6 (1983), 242-46; by [Anne-Marie S. Logan], *Master Drawings*, 21 (1983), 181-82.

207. Crouan, Katharine. *John Linnell: A Centennial Exhibition*. Exhb. cat. Reviewed in *Choice*, 20 (1983), 1276-77; by Graham Reynolds, *Apollo*, 118 (1983), 529-30.

208. Damrosch, Leopold, Jr. *Symbol and Truth in Blake's Myth*. Reviewed in *Choice*, 18 (1981), 1544; by Nelson Hilton, *Eighteenth-Century Studies*, 17 (1983), 64-69; by Henry Summerfield, *Studies in Mystical Literature*, 3 (1983), 75-79; by Andrew Lincoln, *Review of English Studies*, NS 34 (1983), 345-46; by Edward Larrissy, *Art History*, 6 (1983), 478-81; by John Beer, *Modern Language Review*, 79 (1984), 425-30; and by Thomas R. Frosch, *The Wordsworth Circle*, 13 (1983),

152-56.

209. Davis, Michael. *William Blake: A New Kind of Man*. Reviewed in *Choice*, 14 (1977), 1211-12.

210. Dickinson, H.T., ed. *The Political Works of Thomas Spence*. Reviewed by G.E. Bentley, Jr., *Blake/An Illustrated Quarterly*, 17 (1984), 172-74.

211. Doskow, Minna. *William Blake's Jerusalem: Structure and Meaning in Poetry and Picture*. Reviewed in *Choice*, 21 (1983), 92-94.

212. Dunbar, Pamela. *William Blake's Illustrations to the Poetry of Milton*. Reviewed in *Choice*, 18 (1981), 931; by Joseph A. Wittreich, Jr., *The Yearbook of English Studies*, 14 (1984), 329-31.

213. Eaves, Morris. *William Blake's Theory of Art*. Reviewed by Edward Larrissy, *Art History*, 6 (1983), 478-81; by Hazard Adams, *Blake/An Illustrated Quarterly*, 17 (1983-1984), 107-11; and by David Wagenknecht, *The Wordsworth Circle*, 14 (1983), 157-59 [with a reply by Morris Eaves, 159-60].

214. Einem, Herbert von. *Deutsche Malerei des Klassizismus und der Romantik 1760-1840*. Reviewed by Keith Andrews, *Apollo*, 112 (1980), 63-64.

215. Engell, James. *The Creative Imagination: Enlightenment to Romanticism*. Reviewed by Alex Page, *The Wordsworth Circle*, 13 (1982), 150-51; and by Thomas McFarland, *Keats-Shelley Journal*, 31 (1982), 198-202.

216. Erdman, David V., ed. *The Complete Poetry and Prose of William Blake*. Reviewed in *Choice*, 20 (1982), 424.

217. Essick, Robert N. *The Separate Plates of William Blake*. Reviewed in *Choice*, 21 (1983), 262-63; in the *Gazette des Beaux-Arts*, 6th ser., 102, No. 1378 (1983), "Chronique des Arts," 19-20; by David Fuller, *Durham University Journal*, NS 45, No. 1 (1983), 141-43.

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