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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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10. Brown, David Blayney. "The Romantic Tradition: William Blake to Robin Tanner." *The Print in England, 1790-1930: A Private Collection*. Ed. Crat Bartley and Susan Ridyard. Cambridge, Cambs.: Fitzwilliam Museum, 1985. 40-69. [Works by Blake, Flaxman, and Palmer were included in this section (#53-108) an exhibition which drew on the holdings of the Robin Loder collection. See also #19, below.]

11. Burns, Bryan, Philip Dodd, and Vincent Newey. "The Nineteenth Century: Romantic Period." *The Nineteenth Century: Romantic Period*. 78. *Year's Work in English Studies* 62 (1981). Ed. Laurin Murray. London: Murray, Atlantic Highlands, NJ: Humanities P. for the English Association, 1984. 277-307. See pp. 280-84 for a summary review of 1981 Blake scholarship by Newey; additional references are listed in the index of authors treated.

12. Burns, Bryan, Philip Dodd, and Vincent Newey. "The Nineteenth Century: Romantic Period." *The Nineteenth Century: Romantic Period*. 78. *Year's Work in English Studies* 62 (1981). Ed. Laurin Murray. London: Murray, Atlantic Highlands, NJ: Humanities P. for the English Association, 1985. 277-307. See pp. 278-81 for Vincent Newey's summary review.

Blake
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BY D.W. DÖRRBECKER

Because of various technical and organizational difficulties, no annual checklist of recent scholarship was published in the 1985 volume of *Blake*. The present compilation therefore tries to catch up with what has happened since Thomas L. Minnick and I handed in the 1984 list (see *Blake* 18 [1984]: 100-15); it covers the period from summer 1984 to—roughly—early summer 1986, with some additional pre-1984 items interspersed which previously had escaped our attention. If, therefore, the 1986 edition of the checklist is much bulkier than earlier ones, this is the most important and obvious reason. But there are some others, too.

It needs no stressing, I suppose, that a periodical checklist like this may well reach for but never will attain completeness, and this is especially so if such a list is concerned with English art and literature, but compiled at various museum and university libraries in Germany. However, there are at least two distinct features of *Blake's* checklists which, I believe, guarantee their usefulness to its readers. One is the actuality of this report on recent developments in Blake studies and its neighboring fields (particularly when we resume publication on an annual basis). The other is the reviews section. This part of the checklist—despite its being very likely the least complete—gives access to a field of publication where one can often meet with observations as pertinent and innovative as those of the scholarly books and articles listed in the other sections. Since no other bibliography attempts to give a full account of the review literature in Blake studies, I have devoted more time and care to this than to any other class of publications—well knowing that all too many lacunae will remain.

A few more words concerning the organization, entry format, and coverage of the present checklist may prove useful. In general, I have retained the format of four main sections with a number of subdivisions which has been known to the readers of this journal since 1980. Coverage in parts II and III, however, has always been—and probably to a certain extent will remain—problematic. Are Mary Wollstonecraft and Angelica Kauffmann or Thomas Paine and William Godwin to be considered

members of Blake's circle?—and has not the Related Interest section always looked a little haphazard in scope, either too inclusive or exclusive in its coverage?

Let me recite a few of the criteria for selection, annotation, and bibliographical style that I have followed while compiling the present list.

(1) Blake's circle has been drawn slightly smaller than in previous years, thus excluding, for example, Edward Young and Robert Blair (whose works were illustrated by the artist, just as those of Dante and Milton or the Bible, but whom he did not know personally), while retaining entries for such figures as Cowper or Erasmus Darwin (contemporaries at least, whose inclusion is nevertheless open to discussion, I think).

(2) Part III is the only section of the checklist which—by necessity—is selective rather than extensive in its coverage. Its contents have been assembled (and subdivided) according to the following few guidelines. First there are entries for some general studies of British Romantic poetry and art which either mention Blake's works in a larger context and/or are thought to have some bearing on the interpretation of these works, and/or have been reviewed in the pages of this journal. Then, I have included here a selection of books and articles on what might be termed Blake's "outer circle," i.e., some contemporary authors and artists who may have been influential for his productions here or there, and who are not covered in any other subject bibliography that is known to me. Since the history of Blake scholarship—during the next decade or so—is bound to become a major field of study in itself, part III also includes entries for biographical and critical assessments of some influential Blake scholars and collectors (and even lists the printing of two of Foster Damon's poems). Reports on poetical, theatrical, or film adaptations of Blake's works, as well as statements concerning their influence on modern contemporary art and literature, make up the final section of part III. I have decided, however, to omit adaptations of Blake's poems by recording artists such as Marianne Faithfull, who quotes from "The Tyger" in her "Eye Communication," or Sting, who re-

fers to the "dark satanic mills" in his "We Work the Black Seam."

(3) Brief annotations have been provided for at least those book-length studies which to my knowledge have not hitherto been the subject of extensive reviews, and to a number of articles the titles of which I thought were not fully self-explanatory. These annotations follow the bibliographical information in square brackets. Prices have been quoted where available.

(4) I have agreed with the editors to adopt (with very few exceptions) for the formal presentation of the bibliographical data the rules and regulations laid down by Walter S. Achtert and Joseph Gibaldi in *The MLA Style Manual* (New York, NY: Modern Language Association of America, 1985). This explains the punctuation of the entries, which differs slightly from our earlier lists, and explains the use of certain standard abbreviations such as "U" for "University," or "P" for "Press." The items in each section are arranged in strict alphabetical order by name of author and title. At least in the reviews section of earlier editions of this checklist I often attempted a chronological sequence where the same book had been reviewed more than once; now, these entries have been alphabetized by the reviewers' names and, for easy reference, have also been numbered review by review.

From the foregoing it should be fairly evident that something can be done (and maybe even has to be done) about the organization and the scope of parts II and III in the future. I shall be grateful for any suggestions made by those who work with these checklists.

Finally, it gives me great pleasure to record my indebtedness to those friends and colleagues who have shared some bibliographical information with me or have kindly sent offprints from their articles (which is always very helpful): Rodney M. Baine, Stephen C. Behrendt, G. E. Bentley, Jr., Martin Butlin, Claudia Corti, Morris Eaves, Helen B. Ellis, Robert N. Essick, Michael Fischer, David S. Fuller, Marilyn Gaull and Maurizio Giammarco, Mark L. Greenberg, Jean H. Hagstrum, Nelson Hilton, Terence A. Hoagwood, Traude Kannengiesser, Donald Masterson, Horst Meller, Edward O'Shea, Morton D. Paley, François Piquet, Kathleen Raine, Aquilino Sánchez Pérez, Wilhelm Schlink, and Joseph S. Viscomi. The Darwin section would not be half so well informed without the expert knowledge of Desmond King-Hele. Also, I wish to thank all those publishing houses, museums, and journal editors in Britain, Italy, Japan, and the United States who have kindly supplied me with inspection copies and have thus contributed largely to the accuracy and completeness of the present list. Any omissions that remain, will, of course, if brought to my attention, duly be recorded in next year's compilation.

Part I

William Blake

Editions, Translations, Facsimiles, Reproductions

1. Bentley, G. E., Jr., ed. *William Blake's Works in Conventional Typography: Facsimile Reproductions. Scholars' Facsimiles and Reprints* 388. Delmar, NY: Scholars' Facsimiles and Reprints, 1984. \$55.

2. *Blair, Robert. *The Grave*. 1858. West Orange, NJ: Saifer, 1984. \$25. [Probably a facsimile reproduction of the Stanford and Delisser reissue of A. L. Dick's steel engravings after Blake's 1808 Blair illustrations.]

3. Blondel, Jacques, ed. and trans. *Vala, ou Les Quatre vivants*. Vol. 4 of *Oeuvres de William Blake*. Paris: Aubier, 1983. Fr.150. [This is the fourth volume of the bilingual edition which was initiated by Pierre Leyris. Besides the translation of *Vala*, it also contains the French versions of Blake's annotations to Watson's *Apolo-gy*, to Bacon's *Essays*, and to Boyd's commentary on Dante's *Inferno*. Blondel's introduction takes up pp. 7-55, and there is a short bibliography on pp. 597-98.]

4. Keynes, Geoffrey, ed. *To the Nightingale*. By William Blake. Isle of Ely: Waterside P, 1981. [This edition, printed privately and limited to 100 copies which are signed by the editor, consists of only two printed crown quarto pages of text, the first of which contains the poem itself, and the second a "Statement" concerning its attribution to the author of *Poetical Sketches*. This attribution has also been made in an article for the *Book Collector* and a *Nightingale* anthology, compiled by the late Sir Geoffrey in collaboration with Peter Davidson; see *Blake/An Illustrated Quarterly* 16 (1982): 114, #80; 18 (1984): 100, #6.]

5. *Milton, John. *On the Morning of Christ's Nativity*. With a Note on the Illustrations by Martin Butlin. Andoversford: Whittington P, 1981. [Reproduces the Whitworth series of Blake's watercolors in color.]

6. Schmieles, Walter, ed. *Poesie der Welt: England*. Edition Stichnote: Ex Libris Ausgabe. Frankfurt on Main, W. Ger.: Propyläen-Ullstein, 1985. 50-71. [These pages contain a selection of translations from Blake's shorter poems; no translator is credited.]

See also #110 for a complete printing of Blake's Song of Los, and #119 for a newly attributed poem.

Note: An asterisk beside an entry on the list identifies an item that I have not examined.

Bibliographies, Bibliographical Essays, Catalogues

7. Bentley, G. E., Jr. "Keynes and Blake at Cambridge." *Blake/An Illustrated Quarterly* 19 (1985): 69-71.

8. Borck, Jim Springer, ed. *The Eighteenth Century: A Current Bibliography* ns 6 for 1980. New York, NY: AMS P, 1984. [For Blake entries see pp. 320, 396 to 402. The more extensive reviews in this annotated bibliography are listed separately in part IV, where this volume is referred to in abbreviated form as "ECCB 6 (1980)."]

9. Borck, Jim Springer, ed. *The Eighteenth Century: A Current Bibliography* ns 7 for 1981. New York, NY: AMS P, 1985. [For Blake entries see pp. 392-401 and passim. The more extensive reviews in this annotated bibliography are cited separately in part IV, where this volume is referred to in abbreviated form as "ECCB 7 (1981)."]

10. Brown, David Blayney. "The Romantic Tradition: William Blake to Robin Tanner." *The Print in England, 1790-1930: A Private Collection*. Ed. Craig Hartley and Susan Ridyard. Cambridge, Cambs.: Fitzwilliam Museum, 1985. 40-69. [Works by Blake, Flaxman, and Palmer were included in this section (#53-108) of an exhibition which drew on the holdings of the Robert Loder collection. See also #19, below.]

11. Burns, Bryan, Philip Dodd, and Vincent Newey. "The Nineteenth Century: Romantic Period." *The Year's Work in English Studies* 62 (1981). Ed. Laurel Brake. London: Murray; Atlantic Highlands, NJ: Humanities P; for the English Association, 1984. 277-305. [See pp. 280-84 for a summary review of 1981 Blake scholarship by Newey; additional references are listed in the index of authors treated.]

12. Burns, Bryan, Philip Dodd, and Vincent Newey. "The Nineteenth Century: Romantic Period." *The Year's Work in English Studies* 63 (1982). Ed. Laurel Brake. London: Murray; Atlantic Highlands, NJ: Humanities P; for the English Association, 1985. 277-307. [See pp. 278-81 for Vincent Newey's summary review of 1982 Blake scholarship; again, more references to Blake will be found in the index.]

13. Cox, Stephen D. "Recent Work on Blake." *Eighteenth-Century Studies* 18 (1985): 391-405. [A review article; its contents are listed separately in part IV, below.]

14. Erdman, David V., with the assistance of Brian J. Dendle, et al., eds. *The Romantic Movement: A Selective and Critical Bibliography for 1982*. Garland Reference Library of the Humanities 217. New York, NY: Garland, 1983. [For Blake entries see pp. 77-94. The more extensive reviews in this annotated bibliography are also cited separately in part IV, where this volume is referred

to in abbreviated form as "RMB for 1982."]

15. Erdman, David V., with the assistance of Brian J. Dendle, et al., eds. *The Romantic Movement: A Selective and Critical Bibliography for 1983*. Garland Reference Library of the Humanities 218. New York, NY: Garland, 1984. [For Blake entries see pp. 74-89. The more extensive reviews in this annotated bibliography are also listed separately in part IV, where this volume is referred to in abbreviated form as "RMB for 1983."]

16. Essick, Robert N. *The Works of William Blake in the Huntington Collections: A Complete Catalogue*. San Marino, CA: Henry E. Huntington Library, 1985. [Very fully annotated entries, a model of what a catalogue of a museum's special collections can be, and often supplying information which is important for the understanding of Blake's works in other collections, too.]

17. [Haddad, Rosemary, Christopher Heppner, and Elizabeth Lewis]. *A Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries*. Montreal, PQ: McLennan Library/McGill U, 1983. \$60. [A limited edition of 500 numbered copies, only 400 of which are for sale. A fine collection, and a catalogue printed on fine paper; the compilation of the entries, however, does follow standard librarian practice, which is not particularly illuminating for a figure like Blake, whose works have already—and more than once—been the subject of competent bibliographical description. The contents of the Lande collection can best be compared with those of the Preston Blake Library; the catalogue of the latter, published by Westminster City Libraries in 1969 and 1976, is similar in scope, but was sold at a much more reasonable price.]

18. Hawcroft, Francis W. *"The most beautiful art of England: Fifty Watercolours, 1750-1850"*. Manchester, Lancs.: Whitworth Art Gallery, 1983. [Blake was represented by no less than four out of the fifty works in this exhibition; they are here catalogued as #17-20.]

19. Loder, R[obert] B. *William Blake to David Hockney: A Private Collection of British Prints*. Oxford, Oxon.: Ashmolean Museum, 1982. £0.75. [This leaflet was published to accompany an exhibition of some of the finest works in the Loder collection, staged at the Ashmolean from 5 Feb. to 28 Mar. 1982. Besides a brief foreword by Kenneth Garlick, it contains an introduction and a list of the exhibits by the collector, including eleven Blakes, one Linnell, four Calverts, and thirteen Palmer prints. See also #10, above, for another exhibition catalogue with materials from the same private collection.]

20. Minnick, Thomas L., and Detlef W. Dörrebecker. "Blake and His Circle: A Checklist of Recent Publications." *Blake/An Illustrated Quarterly* 18 (1984): 100-15.

21. Modern Language Association of America. "Blake, William (1757-1827)." *1983 MLA International Bibliography of Books and Articles on the Modern Languages and Literatures*. Vol. 1: "Classified Listings." New York, NY: MLA, 1984. 59-60. [See also s. v. "Blake" in vol. 1 of the subject index for further references.]

22. Modern Language Association of America. "Blake, William (1757-1827)." *1984 MLA International Bibliography of Books and Articles on the Modern Languages and Literatures*. Vol. 1: "Classified Listings." New York, NY: MLA, 1985. 62-63. [See also s. v. "Blake" in vol. 1 of the subject index for further references.]

23. Smith, Michael, with the assistance of Mary Jean DeMarr, eds. *Annual Bibliography of English Language and Literature* 56 for 1981. London: Modern Humanities Research Association, 1984. [Blake entries appear on pp. 330-33 as #5955-6033.]

24. Smith, Michael, with the assistance of Mary Jean DeMarr, eds. *Annual Bibliography of English Language and Literature* 57 for 1982. London: Modern Humanities Research Association, 1985. [Blake entries appear on pp. 325-30 as #5921-6016.]

25. [William Weston Gallery]. *The English Vision: An Exhibition of Original Prints by William Blake 1757-1827, Samuel Palmer 1805-1881, Edward Calvert 1799-1883*. Catalogue 11 (1985) [whole no. 195]. London: William Weston Gallery, 1985. [There are some sixty unnumbered pages in this small, but illustrated catalogue of a sale exhibition. The forty-seven items offered included sets of Blake's Virgil wood-engravings, his *Job* prints, as well as some of the rarer Calvert engravings.]

See also #198 below.

Critical Studies

26. Adkins, Camille. "In Adam's Room: Incarnation of the Divine Image in *Paradise Lost* and *Jerusalem*." *Dissertation Abstracts International* 45 (1984): 1404A. Texas Christian U. ["... Blake ... shared Milton's interest in the concept of incarnation. Both poets uphold the Protestant assertion which entitles each individual to private judgment in matters of conscience. This individualism leads Milton and Blake to unique perceptions of the myths which underlie *Paradise Lost* and *Jerusalem*—the myth of Genesis, the fall and redemption of the Sophia, several mystic marriages, including that of Eros and Psyche. ... Milton perceives a God who is all light, whereas Blake recognizes light and darkness in divinity."]

27. Adlard, John. "Blake and Wimbledon." *Notes and Queries* ns 31 (1984): 468.

28. Adlard, John, and B. J. M. Folliot. "A Blake Poem." *Times Literary Supplement* 21 Sept. 1984: 1055.

[Two letters to the editor, commenting on Geoffrey Keynes's attribution of "The Phoenix to Mrs Butts" to William Blake; see #119, below.]

29. Anderson, Mark. "Oothoon, Failed Prophet." *Romanticism Past and Present* 8.2 (1984): 1-21.

30. Anderson, Mark. "Why Is That Fairy in Europe?" *Colby Library Quarterly* 21 (1985): 122-33.

31. Baine, Rodney M. "Blake's Sons of Los." *Philological Quarterly* 63 (1984): 239-54.

32. Beer, John. *William Blake 1757-1827*. Writers and Their Work 277. Windsor, Berks.: Profile Books, 1982. £1.50. [A brief introduction to Blake's work (46 pp. of text), obviously designed to replace Miss Raine's text of 1951 in the same series (3rd ed., 1969). The select bibliography has been augmented and brought up to date (pp. 47-52), but retains most of the misprints of publication dates of the earlier editions and adds a few new ones.]

33. Behrendt, Stephen C. "Paradise Lost and Blake's View of the Fall." *Trivium* 18 (1983): 39-48.

34. Behrendt, Stephen C. "'This Accursed Family': Blake's *America* and the American Revolution." *Eighteenth Century: Theory and Interpretation* 27 (1986): 26-51.

35. Bennett, Shelley M. "A New Blake at the Huntington." *Blake/An Illustrated Quarterly* 18 (1984-1985): 132-39.

36. Bentley, G. E., Jr. "The Daughters of Albion and the Butts Household." *Blake/An Illustrated Quarterly* 18 (1984): 116.

37. Bentley, G. E., Jr. "The Felpham Rummer: A New Angel and 'Immoral Drink' Attributed to William Blake." *Blake/An Illustrated Quarterly* 18 (1984): 94-99.

38. Bentley, G. E., Jr. "From 'London' to 'Jerusalem': The City in William Blake's Poetry." *Aligarh Journal of English Studies* 10 (1985): 35-48.

39. Bentley, G. E., Jr. "From Sketch to Text in Blake: The Case of *The Book of Thel*." *Blake/An Illustrated Quarterly* 19 (1986): 128-41.

40. Bentley, G. E., Jr. "Thomas Sivright and the Lost Designs for Blair's *Grave*." *Blake/An Illustrated Quarterly* 19 (1985-1986): 103-06.

41. Bentley, G. E., Jr. "'The Triumph of Owen': William Owen Pughe and Blake's 'Ancient Britons.'" *National Library of Wales Journal* 24 (1985): 248-61.

42. Bentley, G. E., Jr. "[Tyger' and 'Lamb': A Question Easy to Pose, Yet Hard to Answer.]" *Guo-wai Wen-xue* 15 (1984): 86-113. [An essay on Blake's *Songs*, printed in no. 3 of the 1984 volume of this Chinese journal on the foreign languages—not only the first of Bentley's articles I have seen in Chinese characters, but also the first time I have come across Chinese versions of Blake's poems; I couldn't read either.]

43. Bentley, G. E., Jr. "The Way of a Papermaker with a Poet: Joshua Gilpin, William Blake, and the Arts in 1796." *Notes and Queries* ns 33 (1986): 80-84. [In a "Postscript," which has not yet been published, the author presents additional evidence that — alas! — leaves no doubts as to the identity of Gilpin's Blake: he was the writing engraver William Staden Blake of Exchange Alley, not the painter-poet as Bentley had assumed when submitting his article in 1985.]

44. Berninghausen, Thomas F. "The Marriage of Contraries in 'To Tirzah.'" *Colby Library Quarterly* 20 (1984): 191-98.

45. Bidney, Martin. "Faulkner's Variations on Romantic Themes: Blake, Wordsworth, Byron, and Shelly in *Light in August*." *Mississippi Quarterly* 38 (1985): 277-86.

46. Billigheimer, Rachel V. "The Eighth Eye: Prophetic Vision in Blake's Poetry and Design." *Colby Library Quarterly* 22 (1986): 93-110.

47. Blaydes, Sophia B., and Philip Bordinat. "Blake's 'Jerusalem' and Popular Culture: *The Loneliness of the Long-Distance Runner* and *Chariots of Fire*." *Literature/Film Quarterly* 11 (1983): 211-14.

48. *Blondel, Jacques. "L'Eros blakien." *Romantisme anglais et Eros*. Ed. Christian La Cassagnère. Publications de la Faculté des Lettres et Sciences Humaines de l'Université de Clermont-Ferrand II 14. Clermont-Ferrand: U de Clermont-Ferrand II, 1982. 7-16.

49. *Blondel, Jacques. "William Blake: De l'enfance au progrès de contraires." *L'Enfance et les ouvrages d'éducation*. Vol. 1: "Avant 1800." Ed. Paule M. Pénigault-Duhet. Nantes: U de Nantes, 1983. 119-42.

50. Bloom, Harold, ed. *William Blake*. Modern Critical Views. New York, NY: Chelsea House, 1985. \$17.95. ["This volume gathers together a representative selection of the best criticism devoted to William Blake from 1950 until the present." To this purpose Bloom has selected essays by David V. Erdman, Robert F. Gleckner, Northrop Frye, W. J. T. Mitchell, Thomas R. Frosch, Thomas Weiskel, Susan Fox, Leslie Brisman, Leopold Damrosch, Jr., David Wagenknecht, Diana Hume George, and by himself. There are about 200 pages of text, plus a select bibliography.]

51. Bracher, Mark. "Being Form'd:" *Thinking Through Blake's Milton*. Barrytown, NY: Clinamen Studies—Station Hill P, 1985. \$9.95 paper.

52. Bracher, Mark. "The Metaphysical Grounds of Oppression in Blake's *Visions of the Daughters of Albion*." *Colby Library Quarterly* 20 (1984): 164-76.

53. Brown, James Boyd. "The History of an Illusion: The Meaning of the Four Zoas in Blake's *The Four Zoas*." *Dissertation Abstracts International* 44 (1984): 3385-86A. York U, Canada. [Intended "to demonstrate two hypotheses. The first is that each of the Zoas has an essential core of meaning which can be understood by

'translating' it into regular English words. . . . My second hypothesis is that the poem has a referential structure: its plot presents Blake's view of the history of man."]

54. Butlin, Martin. "Two Blakes Reappear and Make Three." *Blake/An Illustrated Quarterly* 18 (1984): 118-19.

55. *Butlin, Martin. *William Blake*. Rev. ed. Salem, NH: Salem House—Merrimack, 1985. \$6.95. [According to the author, this is a revised version in a larger format of his guide to the Tate Gallery's Blake collection; first published in The Tate Gallery Little Book Series in 1966, reprinted in 1968, 1972, 1975, 1978, and — revised — in 1983.]

56. Butter, P. H. "William Blake." *Times Literary Supplement* 4 Feb. 1983: 108. [A letter to the editor in reply to Enright's review of the author's *Blake: Selected Poems*; see *Blake/An Illustrated Quarterly* 17 (1983): 72, #214.]

57. Chayes, Irene H. "Blake's Ways with Art Sources: Michelangelo's *The Last Judgment*." *Colby Library Quarterly* 20 (1984): 60-89.

58. Connolly, Thomas E. "Point of View in Interpreting 'The Fly.'" *English Language Notes* 22.1 (1984): 32-37.

59. Cooper, Robert M. "Felpham." *The Literary Guide and Companion to Southern England*. Athens, OH: Ohio UP, 1985. 115-17. [No news in this account of Blake's Felpham years.]

60. Cramer, Patricia. "The Role of Ahanian's Lament in Blake's *Book of Ahanian*: A Psychoanalytic Study." *Journal of English and Germanic Philology* 83 (1984): 522-33.

61. Crossan, Greg. "'Infant Sorrow' and Robert Greene's *Menaphon*." *Blake/An Illustrated Quarterly* 19 (1986): 142-43.

62. Cushing, James Byers. "The Figure of the Poet: Self-Representation in Young, Blake, and Wordsworth." *Dissertation Abstracts International* 44 (1984): 3387A. U of California, Irvine. [Treats Blake's *Night Thoughts* designs as a critical comment on Young, and *The Four Zoas* as responding "to *Night Thoughts* in its (the poem's) focus on the figure of the poet, Los, and his struggle to represent himself."]

63. Deen, Leonard W. *Conversing in Paradise: Poetic Genius and Identity-as-Community in Blake's Los*. Columbia, MO: U of Missouri P, 1983. \$23.

64. Dörrbecker, Detlef W. "Fläche, Linie, Figur und Raum: Grundzüge der Bildform bei William Blake." *Unijournal: Zeitschrift der Universität Trier* 12.2 (1986): 6. [A dissertation abstract; U of Trier, West Germany.]

65. Dörrbecker, D. W. "Grant's 'Problems in Understanding': Some Marginalia." *Blake/An Illustrated Quarterly* 18 (1984-1985): 185-90. [Part of the public debate between one of the editors of the Clarendon edi-

tion of the *Night Thoughts* designs and some of its reviewers; see also #89, 140, and 148, below.]

66. Ellis, Helen. "Blake's 'Bible of Hell': *Visions of the Daughters of Albion* and the Song of Solomon." *English Studies in Canada* 12 (1986): 23-36.

67. *Engelborghs, Maurits. "Het grafisch werk van William Blake." *Dietsche Warande en Belfort* 128 (1982): 297-300. [Possibly not more than a review of the Dutch edition of Bindman's *The Complete Graphic Works of William Blake*.]

68. Essick, Robert N. "Blake in the Marketplace, 1982-1983." *Blake/An Illustrated Quarterly* 18 (1984): 68-93.

69. Essick, Robert N. "Blake in the Marketplace, 1984." *Blake/An Illustrated Quarterly* 19 (1985): 24-38.

70. Essick, Robert N. "Blake in the Marketplace, 1985." *Blake/An Illustrated Quarterly* 20 (1986): 12-31.

71. Essick, Robert N. "Blake's *Job*: Some Unrecorded Proofs and Their Inscriptions." *Blake/An Illustrated Quarterly* 19 (1985-1986): 96-102.

72. Essick, Robert N. "The Four Zoas: Intention and Production." *Blake/An Illustrated Quarterly* 18 (1985): 216-220.

73. Essick, Robert N. "A 'New' Blake Engraving?" *Print Quarterly* 2 (1985): 42-47. [Discusses an engraving showing the "Carfax Conduit, Oxford," signed "Blake sc.," and probably to be attributed to the poet-engraver William Blake. "The graphic style and subject of *Carfax Conduit* support the attribution made possible by the signature in the plate. Although this assemblage of evidence is far from conclusive, it is at least as convincing as the reasons for attributing to Blake a number of book illustrations of the 1770s generally included in his canon without hesitation." (p. 47)]

74. Essick, Robert N. "Variation, Accident, and Intention in William Blake's *The Book of Urizen*." *Studies in Bibliography* 39 (1986): 230-35. [Demonstrates that a loose impression of *Urizen* 4 originally had been intended for inclusion in Copy G, and thereby defines the extent to which accidents in the printing process may have affected the texts of Blake's illuminated books—brief, but important.]

75. Essick, Robert N. "William Blake, William Hamilton, and the Materials of Graphic Meaning." *ELH* 52 (1985): 833-72.

76. Fenske, Siglinde, ed. *William Blake 1757-1827*. *Maler: Leben, Werk und ihre Zeit* 15. Hamburg, W. Ger.: Marshall Cavendish International, 1986. DM4.90. [An illustrated pamphlet in a popular series; an English version has probably been published in the United Kingdom and the United States.]

77. *Ferber, Michael. *The Social Vision of William Blake*. Princeton, NJ: Princeton UP, 1985. \$29.50.

78. *Filipova, Evgenija. "Revducionnitate idei v poezijata na Uiljam Bleik [Revolutionary Ideas in the Poetry of William Blake]." *Rodna reč* 26.4 (1982): 40-42.

79. Finch, G. J. "Romantic Poetry and the Limits of Explication." *Ariel* 16.1 (1985): 27-42. [For a discussion of these limits in the interpretation of the works of Blake see pp. 37-41.]

80. Fischer, Michael. "Blake's Quarrel with Indeterminacy." *New Orleans Review* 10 (1983): 43-49. [See *Blake/An Illustrated Quarterly* 17 (1983): 68, #133.]

81. *Forbes, Gregory. *A Companion to the New Musical Settings [for Selections from William Blake's Songs of Innocence and of Experience]* by Gregory Forbes. Kingston, ON: Quarry P, 1983.

82. Fuller, David. "Milton, and the Development of Blake's Thought." *An Infinite Complexity: Essays in Romanticism*. Ed. J. R. Watson. University of Durham Commemoration Series 1. Edinburgh: Edinburgh UP, 1983. 46-94.

83. Gaddy, Holly C. "The Poet as Monk." *Massachusetts Studies in English* 9.4 (1984): 1-12. [The monk is Thomas Merton, and the article is devoted to Blake's influence on him.]

84. Genet, Jacqueline. "Blake et Yeats: Deux modes d'approche d'une même tradition." *Études Irlandaises* ns 8 (1983): 21-39.

85. Glausser, Wayne. "The Gates of Memory in Night VIIa of *The Four Zoas*." *Blake/An Illustrated Quarterly* 18 (1985): 196-203.

86. *Gleckner, Robert F. *Blake and Spenser*. Baltimore, MD: Johns Hopkins UP, 1985. \$29.50.

87. Godard, Jerry Caris. *Mental Forms Creating: William Blake Anticipates Freud, Jung, and Rank*. Lanham, MD: UP of America, 1985. \$25.25 cloth/\$11.25 paper.

88. Grams, Paul Mueller. "Blake's Antinomianism." *Dissertation Abstracts International* 45 (1985): 2110A. U of Michigan. ["This study focuses on the theological expressions in Blake's pre-1800 writings to demonstrate that Blake held antinomian beliefs from the start of his artistic career."]

89. Grant, John E. "A Re-View of Some Problems in Understanding Blake's *Night Thoughts*." *Blake/An Illustrated Quarterly* 18 (1984-1985): 155-81. [See also #65, 140, and 148.]

90. Greenberg, Mark L. "William Michael Rossetti's Transcription and William Bell Scott's Tracings from Blake's Notebook." *Library* 6th ser. 6 (1984): 254-70.

91. Gross, David. "Infinite Indignation: Teaching, Dialectical Vision, and Blake's *Marriage of Heaven and Hell*." *College English* 48 (1986): 175-86.

92. Gross, David. "'Mind Forg'd Manacles': Hegemony and Counter-Hegemony in Blake." *Eighteenth Century: Theory and Interpretation* 27 (1986): 3-25.

93. Groves, David. "Blake, Thomas Boston, and the Fourfold Vision." *Blake/An Illustrated Quarterly* 19 (1986): 142.

94. Gugelberger, Georg M. "Blake, Neruda, Ngugi wa Thiong'o: Issues in Third World Literature." *Comparative Literature Studies* 21 (1984): 463-82.

95. Gully, Anthony Lacy. "Mr. B. and the Cherubim: A Critical Examination of William Blake's *A Descriptive Catalogue* of 1809." *Phoebus: A Journal of Art History* 1 [1978]: 23-45.

96. Hagstrum, Jean H. "Richardson and Blake." *Blake/An Illustrated Quarterly* 18 (1985): 236-37.

97. Hagstrum, Jean H. "'What Seems to Be: Is:' Blake's Idea of God." *Johnson and His Age*. Ed. James Engell. Harvard English Studies 12. Cambridge, MA: Harvard UP, 1984. 425-58. [Jean Hagstrum's contribution to a *festschrift* for Walter Jackson Bate.]

98. Haigwood, Laura Ellen. "Eve's Daughters: The Subversive Feminine in Blake and Wordsworth." *Dissertation Abstracts International* 46 (1985): 157A. U of California, Santa Cruz. [". . . beginning with a comparison of Blake's and Milton's images of Eve and of woman, using Blake's illustrations to *Paradise Lost* as the central text (sic). . . . (followed by) a reading of *Visions of the Daughters of Albion*, arguing that Oothoon's apparently subversive arguments for free love are embedded in sexist assumptions about the nature of woman which compromise her revolutionary potential and that her speeches may be an example of Blake's skill at dramatic irony rather than a simple enunciation of his own views on free love."]

99. Hall, Carol Louise. *Blake and Fuseli: A Study in the Transmission of Ideas*. Garland Publications in Comparative Literature. New York, NY: Garland, 1985. \$30.

100. *Hearn, Michael Patrick. "William Blake's Illustrations for Children's Books." *American Book Collector* ns 2.2 (1981): 33-43.

101. *Heinzelman, Kurt. *The Economics of the Imagination*. Amherst, MA: U of Massachusetts P, 1980. 110-33. [This chapter on Blake is a revision of the author's 1978 essay on "William Blake and the Economics of the Imagination;" see *Blake/An Illustrated Quarterly* 14 (1980): 88.]

102. Heppner, Christopher. "Blake's 'The New Jerusalem Descending': A Drawing (Butlin #92) Identified." *Blake/An Illustrated Quarterly* 20 (1986): 4-11.

103. Hilton, Nelson. "Blakean Zen." *Studies in Romanticism* 24 (1985): 183-200.

104. Hilton, Nelson. "Pudendaddendum." *Blake/An Illustrated Quarterly* 18 (1985): 235-36.

105. *Hilton, Nelson, and Thomas A. Vogler, eds. *Unnam'd Forms: Blake and Textuality*. Berkeley, CA: U of California P, 1986. \$34. [A collection of studies by David Simpson, Gavin Edwards, Paul Mann, Donald D.

Ault, Stephen Leo Carr, Robert N. Essick, V. A. De Luca, Geoffrey H. Hartman, and the editors. Most of these essays are based on papers read at the 1982 Santa Cruz Conference on "Blake and Criticism;" see *Blake/An Illustrated Quarterly* 17 (1983): 68, #133.]

106. *Himy, Armand. "Un Symbole de Blake: Le *Sparagmos*." *Bulletin de la Société d'Études Anglo-Américaines des XVII^e et XVIII^e Siècles* 16 (1983): 89-105.

107. Hoagwood, Terence Allan. "'God Blessing the Seventh Day:' William Blake's Visions of God and His Biblical Watercolors." *Studia Mystica* 7.2 (1984): 65-77.

108. Hoagwood, Terence Allan. "Pictorial Apocalypse: Blake's 'Great Red Dragon and the Woman Clothed with the Sun.'" *Colby Library Quarterly* 21 (1985): 11-21.

109. Hoagwood, Terence Allan. *Prophecy and the Philosophy of Mind: Traditions of Blake and Shelley*. University, AL: U of Alabama P, 1985. \$23.50. [The author specifies the philosophic sources which helped to shape *Jerusalem* and *Prometheus Unbound* and attempts to establish the philosophical impact that he believes these poetic creations can justly claim: "Prior relations subsisted between Christian biblical commentaries and secular philosophies of mind, but the poets' splendid unification of these traditions is revolutionary." (p. ix)]

110. Holloway, John. *Blake*. The Open University/Arts (A Third Level Course, ser. A362: "Romantic Poetry," units 2-3). Milton Keynes, Bucks.: Open UP, 1984. [Holloway's coursebook on Blake's "Romantic Poetry" is concerned with his writings up to *The Song of Los*, which is reprinted in its entirety from Stevenson's 1971 edition as "Appendix 2." The three epics, however, remain unstudied. The booklet is structured by a succession of introductory and interpretative chapters on Blake's "lyrics and *Thel*," on the *Marriage* and the "Prophetic Books" of the 1790s; these chapters are interspersed with "Questions and Problems" addressed to the reader. There are 57 pages, complete with text extracts and a list for further reading. A television program which was connected with the Open University course concentrated on Blake's art and was presented by David Bindman.]

111. *Howard, John. *Infernal Poetics: Poetic Structure in Blake's Lambeth Prophecies*. East Brunswick, NJ: Fairleigh Dickinson UP-Associated UP, 1984. \$34.50.

112. Howard, Seymour. "Blake: Classicism, Gothicism, and Nationalism." *Colby Library Quarterly* 21 (1985): 165-87. [See *Blake/An Illustrated Quarterly* 18 (1984): 103, #64.]

113. *Johnston, Arthur. "William Blake and the 'Ancient Britons.'" *National Library of Wales Journal* 22 (1982): 304-20.

114. Johnston, John H. "Thomson, Jago, Cowper, Blake, and Seward." *The Poet and the City: A Study in*

Urban Perspectives. Athens, GA: U of Georgia P, 1984. 56-82.

115. Kauvar, Elaine M. "Blake's Interpretation of Dreams: 'Mental Forms Creating.'" *American Imago* 41 (1984): 19-45.

116. *Kauvar, Elaine M. "The Sorrows of Thel: A Freudian Interpretation of *The Book of Thel*." *Journal of Evolutionary Psychology* 5 (1984): 210-22.

117. Keane, Patrick J. "Time's Ruins and the Mansions of Eternity: or, Golgonooza and Jerusalem, Yes; Bloomusalem and Beulah, No; Ithaca, Yes and No: Another Joyce-Blake Parallel at the End of Bloomsday." *Bulletin of Research in the Humanities* 86 (1983): 33-66.

118. Kemeny, Tomaso, ed. *Seminario sull'opera di William Blake*. Pubblicazioni della facoltà di lettere e filosofia dell'Università di Pavia 30. Proc. of a Conference at the Istituto di lingua e letteratura inglese. Jan. 1982. Florence, It.: Nuova Italia, 1983. Lit. 10'000. [This volume of conference papers from Pavia presents Claudia Corti on Blake's "poetical iconism," Marcella Quadri on word and image in Blake's oeuvre, Carla Locatelli on "tautology" in the *Songs*, Roberto Sanesi on Blake and Newton, Rossana Bossaglia on Blake and the "problem of the predecessors of symbolism," and the editor on Blake and Joyce. The publication of the booklet attests to how firmly Italian Blake scholarship has been established at English Departments on the peninsula during the past four or five years.]

119. Keynes, Geoffrey. "An Unpublished Poem by William Blake." *Times Literary Supplement* 14 Sept. 1984: 1021-22. ["The Phoenix to Mrs Butts" published, attributed to Blake, and interpreted to illuminate the poet's personal relation with Elizabeth Butts; see also #28, above.]

120. Kittel, Harald Alfred. "Perception and Reflection: The Text and Title-Page Design of William Blake's *The Book of Urizen*." *Poetic Knowledge: Circumference and Centre—Papers from the Wuppertal Symposium 1978*. Ed. Roland Hagenbüchle and Joseph T. Swann. Schriftenreihe Literaturwissenschaft 18. Bonn: Bouvier, 1980. 30-41. [Should, of course, have been listed years ago, but wasn't.]

121. LaBelle, Jenijoy. "A Pencil Sketch for Blake's Dante Illustrations." *Blake/An Illustrated Quarterly* 19 (1985): 73-74.

122. Latané, David E., Jr. "The Door into Jerusalem." *Romanticism Past and Present* 7.2 (1983): 17-26.

123. Latané, David Eaton, Jr. "'Energetic Exertion'—Reading and the Romantic Long Poem: Blake's *Jerusalem* and Browning's *Sordello*." *Dissertation Abstracts International* 45 (1985): 192A. Duke U. ["Blake's annotations, illustrations and poems show that he practiced an active reading that engages in dialogue with the text. In *Jerusalem* his difficult rhetoric makes language itself

sublime and compels the reader's energetic exertion in response. Blake plays on the incomprehensibility of the sublime and the morphology of prophecy . . . to draw the reader into the poem."]

124. Lesser, Harry. "Blake and Plato." *Philosophy* 56 (1981): 223-30.

125. Lincoln, Andrew. "Blake and the Natural History of Creation." *Essays and Studies* 39 (1986): 94-103.

126. Linkin, Harriet Kramer. "The Search for a Transcendent Language: Linguistic Strategies in Herbert and Blake." *Dissertation Abstracts International* 46 (1985): 989A. U of Michigan. ["George Herbert and William Blake are two poets who devise poetic systems or metaphors that attempt transcendence by mimetically representing the infinitude hidden within the mundane, secular, or experientially bound universe. Though Herbert and Blake disagree on the specific nature of immanence, both believe language provides a means of approaching their visions of sublimity."]

127. Mann, Paul. "Apocalypse and Recuperation: Blake and the Maw of Commerce." *ELH* 52 (1985): 1-32.

128. Mann, Paul. "The Final State of *The Four Zoas*." *Blake/An Illustrated Quarterly* 18 (1985): 204-15.

129. Marvel, Laura. "Blake and Yeats: Visions of Apocalypse." *College Literature* 13 (1986): 95-105.

130. Masterson, Donald, and Edward O'Shea. "Code Breaking and Myth Making: the Ellis-Yeats Edition of Blake's *Works*." *Yeats Annual* 3 (1985): 53-80.

131. Matsushima, Shōichi. *Koko no Geijutsuka William Blake*. Tokyo: Hokuseido, 1984. ¥5000.

132. McCord, James. "Historical Dissonance and William Blake's *The Song of Los*." *Colby Library Quarterly* 20 (1984): 22-35.

133. McCord, James. "John Butler Yeats, 'The Brotherhood,' and William Blake." *Bulletin of Research in the Humanities* 86 (1983): 10-32.

134. McCord, James. "An Unrecorded Colored Copy of Young's *Night Thoughts*." *Blake/An Illustrated Quarterly* 18 (1984): 116-18.

135. McHenry, Henry Davis, Jr. "I. Prolegomenon for a Complete Angler: The Social Conditioning of Learning—II. Reference and Exuberance: Blake's Idea of Language." *Dissertation Abstracts International* 45 (1984): 821A. U of Virginia. ["To Blake the most insidious danger is the use of the referential language prescribed by Locke and the scientists. . . . Blake uses his own exuberant poetic language as an 'adverse wheel' to reveal the limitations of the empiricist paradigm. . . ."]

136. Meller, Horst. "Audens 'As I Walked Out One Evening' und Blakes 'London': Zwei Epiphanien großstädtischer Unheimlichkeit." *Anglistik und Englischunterricht* 26 (1985): 107-25.

137. Meller, Horst. "Gedichtstruktur und die ungelösten Antagonismen der Realität: Blakes 'London'—

Gedicht." *Zum Verstehen englischer Gedichte*. Literaturstudium 2/Uni-Taschenbücher 1070. München: UTB-Fink, 1985. 169-84.

138. Miller, Dan. "Contrary Revelation: *The Marriage of Heaven and Hell*." *Studies in Romanticism* 24 (1985): 491-509.

139. Mitchell, Orm. "Blake's Subversive Illustrations to Wollstonecraft's *Stories*." *Mosaic* 17.4 (1984): 17-34.

140. Mitchell, W. J. T. "Reply to John Grant." *Blake/An Illustrated Quarterly* 18 (1984-1985): 181-83. [See also #65, 89, and 148.]

141. Mitchell, W. J. T. "Visible Language: Blake's Wondrous Art of Writing." *Romanticism and Contemporary Criticism*. Ed. Morris Eaves and Michael Fischer. Ithaca, NY: Cornell UP, 1986. 46-86. [This essay was first read to a group of students participating in a course on "The Romantic Self," 1982-83, at the Department of English, University of New Mexico. It is here printed together with a series of questions and the author's answers on pp. 86-95.]

142. Moskal, Jeanne. "Every Word and Every Character Was Human: Blake, Milton, and Literary History." *Dissertation Abstracts International* 46 (1985): 431A. U of Washington. ["This study outlines a theory of literary history based on the work of William Blake, and in particular on his poem *Milton*. The cornerstone of this theory is Blake's idea that poets construct their personal identities in the process of writing their poems."]

143. Mulhallen, Karen. "The Crying of Lot 318; or, Young's *Night Thoughts* Colored Once More." *Blake/An Illustrated Quarterly* 19 (1985): 71-72.

144. *Nanavutty, Piloo. "Blake and Gnostic Imagery: A Note." *Aligarh Journal of English Studies* 9 (1984): 43-55.

145. *Okuma, Akinoku. "Blake no Shiteki Gengo." *Eigo Seinen* 129 (1984): 574-78.

146. Ostriker, Alicia. "Reply to Hagstrum." *Blake/An Illustrated Quarterly* 18 (1985): 238. [See also #96, above.]

147. Ott, Judith Lynn. "The Illuminations of William Blake's *Jerusalem*, *The Emanation of the Giant Albion*: What Are Those Golden Builders Doing?" *Dissertation Abstracts International* 45 (1985): 1897-98A. Ohio State U. ["... an explication of the illuminations of William Blake's *Jerusalem* with an emphasis on establishing the perimeters of his multiple sources, an understanding of his working methods as an artist and an informed appreciation of the visual themes in his symbolic system."]

148. Paley, Morton D. "Further Thoughts on *Night Thoughts*." *Blake/An Illustrated Quarterly* 18 (1984-1985): 183-84. [See also #65, 89, and 140.]

149. Paley, Morton D. "Milton and the Form of History." *Aligarh Journal of English Studies* 10 (1985): 66-80.

150. *Pasquier, Pierre. "L'Infini qui naît au creux de la paume ou Edward Gordon Craig et William Blake." *Revue d'Histoire du Théâtre* 36 (1984): 227-46.

151. Peterfreund, Stuart. "Blake, Freemasonry and the Builder's Task." *Mosaic* 17.3 (1984): 35-57.

152. Peterfreund, Stuart. "The Problem of Originality and Blake's *Poetical Sketches*." *ELH* 52 (1985): 673-705.

153. Phipps, Frances. *Let Me Be Los: Codebook for Finnegans Wake*. Lubbock, TX: Toth-Maatian P, 1985. \$50. [This richly illustrated study was published as "Supplement A" to the *Toth-Maatian Review* 3.5 (1985). "Convinced of Blake's importance to Joyce, the compiler of this codebook has put together isolated suggestions in an order which it is hoped can prove useful." Besides this "Stolen-Telling" (p. 9), the commentary consists of hundreds of illustrations—many of ancient Egyptian artifacts, others taken from Blake's prints and paintings—and diagrams. Orders and inquiries should be sent to the publishers' new address at 503 West Indiana Avenue, Urbana, IL 61801.]

154. Piquet, François. "Blake, l'intertexte de *Jerusalem* et les tribulations d'Albion." *Romantisme* 15.49 (1985): 35-45.

155. *Piquet, François. "Quelques aspects de l'Eros chez Blake." *Romantisme anglais et Eros*. Ed. Christian La Cassagnère. Publications de la Faculté des Lettres et Sciences Humaines de l'Université de Clermont-Ferrand II 14. Clermont-Ferrand: U de Clermont-Ferrand II, 1982. 17-28.

156. Punter, David. "Blake/Hegel/Derrida: A Response to Nelson Hilton's Review of *Blake, Hegel and Dialectic*." *Blake/An Illustrated Quarterly* 18 (1984): 58-63. [See *Blake/An Illustrated Quarterly* 18 (1984): 113, #273.]

157. Punter, David. "Blake, Trauma and the Female." *New Literary History* 15 (1984): 475-90.

158. Punter, David. "The Sign of Blake." *Criticism* 26 (1984): 313-34.

159. Raine, Kathleen. *Blake and the City*. Academic Inn Discussion Papers 7. London: privately printed for the Academic Inn, Institute of Directors, 1984. [The text of a lecture given on 20 Nov. 1984. According to the bookdealer Julian Nangle of Words etcetera, only 100 copies of this leaflet have been printed.]

160. Raine, Kathleen. "Blake and Maya." *Indian Horizons* 32.3 (1983): 5-24.

161. Reisner, Thomas A. "Blake and Chatterton." *Notes and Queries* ns 32 (1985): 328-29.

162. *Rix, Donna S. "Milton: Blake's Reading of Second Isaiah." *Poetic Prophecy in Western Literature*. Ed. Jan Wojcik and Raymond-Jean Frontain. Rutherford, NJ: Fairleigh Dickinson UP; London: Associated UP, 1984. 106-18.
163. Robertson, P. J. M. "Criticism and Creativity IV: Blake and Keats." *Queen's Quarterly* 91 (1984): 941-53.
164. Rose, Edward J. "Blake's Jerusalem, St. Paul, and Biblical Prophecy." *English Studies in Canada* 11 (1985): 396-412.
165. Rothenberg, Molly Anne. "Blake's Higher Criticism: Rhetoric and Re-Vision in Jerusalem." *Dissertation Abstracts International* 46 (1985): 973A. U of California, Irvine. ["I argue that Blake wrote Jerusalem in order to teach his readers to recognize the rhetorical strategies by which sacred texts are constructed so that he could liberate his readers from the institutionalized, oppressive effects of the interpretative conventions of traditional exegesis."]
166. Ryskamp, Charles. "Paul Mellon and William Blake." *Essays in Honor of Paul Mellon: Collector and Benefactor*. Ed. John Wilmerding. Washington, DC: National Gallery of Art, 1986. 329-37. [A concise history of the growth of Mellon's splendid Blake collection.]
167. Sánchez Pérez, Aquilino. *Blake's Graphic Work and the Emblematic Tradition*. Murcia, Spain: Secretariado de Publicaciones, U de Murcia, 1982.
168. Sánchez [Pérez], Aquilino. "William Blake, pintor y poeta: hacia una nueva perspectiva en la lectura de su obra." *Departamento de Inglés: Anuario* 1981: 5-23. [Published for the Facultad de Letras at the Universidad Autónoma de Barcelona.]
169. Schiff, Gert. "William Blake: Anarchist, Haeretiker und Moralist." *Forma et subtilitas: Festschrift für Wolfgang Schöne zum 75. Geburtstag*. Ed. Wilhelm Schlink and Martin Sperlich. Berlin: de Gruyter, 1986. 229-48.
170. Shabetai, Karen. "Blake's Perception of Evil." *Dissertation Abstracts International* 45 (1984): 1762A. U of California, San Diego. ["... examines the connection between Blake's idea about evil and his theory of perception. I locate contradictions in Blake's ideas about theodicy, which have to do with the problems he encounters when he posits the internal world as the exclusive source of creativity, and with a system of meaning that depends on the psychological state of the perceiving subject. ... I concentrate on Blake's illustrations to Milton's *Comus*, early versions of the *Experience* poems, and his Job illustrations."]
171. Shavero, Steven. "'Striving With Systems': Blake and the Politics of Difference." *Boundary 2* 10.3 (1982): 229-50.
172. Singh, Charu Sheel. *The Chariot of Fire: A Study of William Blake in the Light of Hindu Thought*. Salzburg Studies in English Literature III: Romantic Re-assessment 104. Salzburg, Austria: Institut für Anglistik und Amerikanistik, U of Salzburg, 1981. \$25. [Distributed in the United States by Humanities P.]
173. Singh, Gurbhagat. *Poetry as Metaconsciousness: Readings in William Blake*. Atlantic Highlands, NJ: Humanities P, 1983. \$16.
174. Sosnowski, T. Ford. "Meter and Form in Blake's 'The Lamb' and 'The Tyger.'" *Kwartalnik Neofilologiczny* 31 (1984): 407-16.
175. Spector, Sheila A. "Death in Blake's Major Prophecies." *Studia Mystica* 7.3 (1984): 3-28.
176. *Staudt, Kathleen Henderson. "The Text as Material and as Sign: Poetry and Incarnation in William Blake, Arthur Rimbaud, and David Jones." *Modern Language Studies* 14 (1984): 13-30.
177. Storch, Margaret. "The 'Spectrous Fiend' Cast Out: Blake's Crisis at Felpham." *Modern Language Quarterly* 44 (1983): 115-35. [See *Blake/An Illustrated Quarterly* 17 (1983): 68, #133.]
178. Suzuki, Masashi. "[Confined Force and Motion: The First Book of Urizen and Newtonian Dynamics]." *Studies in English* [Tokyo] 59 (1982): 29-42. [For a summary in English see *ibid.* 59 (1983): 251-52.]
179. Taft, Richard Tomlinson. "The Relationship between Art and Philosophy: An Examination of Hegel, Blake, Nietzsche and Heidegger." *Dissertation Abstracts International* 45 (1985): 3367A. Duquesne U. ["In Chapter 4 the works of William Blake and Friedrich Nietzsche are discussed because each attempts to transcend the traditionally established boundary between art and philosophy."]
180. Taylor, Dena Bain. "Emanations of the Divine: Kabbalistic Elements in the Poetry and Designs of William Blake." *Dissertation Abstracts International* 45 (1985): 2889A. U of Toronto. [The author "establishes the significance of the influence of the Kabbalah in Blake's work and a biographical context for the influence."]
181. Tidwell, Paul Alexander. "Joyce's Blake." *Dissertation Abstracts International* 44 (1984): 3075A. State U of New York, Buffalo. ["Joyce refused to adhere to his contemporaries' classification of Blake as a mystic ... (he) learned contrariety, simultaneity, tenacity, and charity from Blake."]
182. Twitchell, James B. "Blake: The Anti-Sublime." *Romantic Horizons: Aspects of the Sublime in English Poetry and Painting 1770-1850*. Columbia, MO: U of Missouri P, 1983. 40-59.
183. Van Schaik, Pamela. "Blake's Vision of the Fall and Redemption of Man: A Reading Based on the Contrary Images of Innocence and Experience." *Dissertation Abstracts International* 45 (1984): 1411A. U of South Africa. ["This thesis explores Blake's vision of the Fall of Man, and his restoration to Eden, in terms of the poet's

consistent use of contrary pairs of images to denote the 'States' of Innocence and Experience. It attempts to provide a matrix for Blake's images, and to demonstrate the unity and coherence of his symbolic vision by relating the symbols of his poetry to those of his visual art."]

184. Viscomi, Joseph. "Recreating Blake's Illuminated Prints: The Facsimiles of the Manchester Etching Workshop." *Blake/An Illustrated Quarterly* 19 (1985): 4-23.

185. Vogler, Thomas A. "Intertextual Signifiers and the Blake of That Already." *Romanticism Past and Present* 9.1 (1985): 1-33.

186. Warner, Janet A. *Blake and the Language of Art*. Kingston, ON: McGill-Queen's UP; Gloucester, Glos.: Sutton, 1984. \$29.95. [This study is concerned with "a kind of visual vocabulary," "with a set of visual forms, gestures and attitudes of the human body," which were repeatedly used in Blake's designs. As in her earlier articles, the author's "approach to Blake is from design to poetry" and attempts "to demonstrate the variety and importance" of the artist's "visual shorthand." Thus, Warner's "central concern" is to show "to what extent Blake's formula-figures stand alone as symbols and to what extent their meanings are defined by the context in which they appear." (pp. xvii-xviii)]

187. Warner, Nicholas O. "Visual Analogues to Blake's 'The Dog.'" *Blake/An Illustrated Quarterly* 18 (1984-1985): 140-43.

188. Weathers, Winston. "William Blake's *The Book of Thel*: A Transaction." *The Nature of Identity: Essays Presented to Donald E. Hayden by the Graduate Faculty of Modern Letters, The University of Tulsa*. Tulsa, OK: U of Tulsa, 1981. 71-91.

189. Wetenhall, John. "Blake's Sketches for 'Hamlet.'" *Burlington Magazine* 127 (1985): 229. [A letter to the editor, discussing the subject and date (c. 1805-06) of Butlin's #74 recto and verso, #75, 140, and 547(5).]

190. Whitmarsh-Knight, David Edward. "Structure as a Key to Meaning in William Blake's *The Four Zoas*." *Dissertation Abstracts International* 45 (1984): 1764A. U of New Brunswick. ["This dissertation provides virtually a line by line textual analysis and critical commentary of . . . *The Four Zoas* which traces the poem's mythology and plot, helps reveal Blake's conscious craftsmanship, and relates the poem's parts to the work as a whole."]

191. Wilkinson, D. R. M. "Blake's 'Songs': Taking Stock, 1984." *English Studies* 66 (1985): 227-40.

192. "William Blake: Prints and Drawings." *National Galleries of Scotland News* May/June 1986: n. pag. [An anonymous announcement of a small studio exhibition of the Blake holdings at the Department of Prints and Drawings of the National Gallery of Scotland which was to be seen at The Mound from 3 May to 13 July 1986.]

193. Wintersgill, Donald. "Museum Is Given Blakes." *Guardian* 16 May 1985: 5. [Reports the acquisition of the late Sir Geoffrey Keynes's Blake collection by the Fitzwilliam Museum, Cambridge, Cambs.]

194. *Witke, Joanne. *William Blake and Human Imagination*. London: Croom Helm, 1986. £19.95.

195. Yoshimura, Masakazu. "[Blake and the Cycle Symbolism]." *Studies in English Literature* [Tokyo] 60 (1983): 47-59. [For a summary in English see *ibid.* 61 (1984): 116-17.]

196. Zimmerman, Daniel John. "'What Are Those Golden Builders Doing?': A Study of Blake's Poetics of Reception." *Dissertation Abstracts International* 44 (1984): 3075A. State U of New York, Buffalo. ["William Blake's poetics establishes his authority to divine and revise the received word in two dimensions, contention and combat, each of them twofold. . . . Examined in this framework, the dynamics of Blake's poetic 'moves' suggest the need to enlarge reception theory with imaginal 'fit auditors' of inspiration in poet and reader alike. . . ."]

Part II

Blake's Circle

General Studies

197. Bindman, David, ed. *The Thames and Hudson Encyclopaedia of British Art*. London: Thames and Hudson, 1985. £10.50. [Contains entries on most of the artist members of Blake's circle (Barry, Bartolozzi, Blake himself, Calvert, Flaxman, Fuseli, Gillray, the two classicist Hamiltons, Jeffreys, Kauffmann, Payne Knight, Linnell, Louthborough, the Master of the Giants, Mortimer, Opie, Palmer, Richmond, Romney, the Runcimans, Stothard, Varley, and West), and with short articles on history painting, Boydell's Shakespeare Gallery, the industrial revolution, neoclassicism, the Royal Academy, Shoreham, and the sublime will make a most useful work of reference for anybody interested in British art of Blake's—or, in fact, any other—period.]

198. Lister, Raymond. *Great Images of British Printmaking: A Descriptive Catalogue 1789-1939*. London: Garton, 1978. [Published in conjunction with an exhibition at Garton's gallery; prints by Blake, Richmond, Calvert, Palmer, and the British neoromantics who were influenced by them, figured largely in the show (see #2-6, 9, 10, 18 and 19 of this catalogue).]

James Barry

199. *Allan, D. G. C. "Barry and Johnson." *Journal of the Royal Society of Arts* 133 (1985): 628-32.

200. Barrell, John. "The Functions of Art in a Commercial Society: The Writings of James Barry." *Eighteenth Century: Theory and Interpretation* 25 (1984): 117-40.

201. Brown, David Blayney. "Testaments of Friendship; Two New Portraits by James Barry of Francis Douce and Joseph Nollekens." *Burlington Magazine* 128 (1986): 27-31.

202. *Hamlyn, Robin. "James Barry: The Ideals of High Art and the Problems of Patronage." *Antique Collector* 54 (1983): 66-70. [Possibly no more than a review of Pressly's monograph and/or the Tate Gallery's Barry exhibition of 1983.]

203. McNamara, RuthAnn. "The Theme of the Learned Painter in Eighteenth-Century British Self-Portraiture." *Dissertation Abstracts International* 44 (1984): 3526A. Bryn Mawr College. [Examines "the interpretation of the ideal of the learned painter in eighteenth-century England as revealed in the self-portraits of Hogarth, Reynolds, West, Barry, and Fuseli. . . . In the fourth chapter, the self-portraits of Barry and Fuseli are examined as examples of the ambivalence created by the clash between the ideal of the learned painter and the growing strength of the concept of original genius. Finally, Blake's total rejection of the premises upon which the ideal of the learned painter rested is seen as heralding the decline of the influence of the notion of the learned painter in eighteenth-century England."]

204. *Pressly, William L. "A Chapel of Natural and Revealed Religion: James Barry's Series for the Society's Great Room Reinterpreted." *Journal of the Royal Society of Arts* 132 (1984): 543-46, 634-37, and 693-95.

William Staden Blake

205. Warner, Janet [A.] "Trade Cards of W. S. Blake." *Book Collector* 32 (1983): 105-07.

See also #43, above.

Edward Calvert

See #19, 25, and 198 above, as well as #250, below.

William Cowper

206. Anderson, David R. "Landscape and Theodicy in Pope, Thomson, and Cowper." *Essays in Literature* 13 (1986): 13-27.

207. Davie, Donald. "Homage to Cowper." *PNReview* 6.6 (1980): 21-24.

208. Digby, Joan Owen. "Survival of the 'Stricken Deer.'" *Bulletin of Research in the Humanities* 85 (1982): 341-43.

209. *Hartley, Lodwick. "Harlequin Intrudes: William Cowper's Venture into the Satiric Mode." *The Dress of Words: Essays on Restoration and Eighteenth-Century Literature in Honor of Richmond P. Bond*. Ed. Robert B. White, Jr. Lawrence, KS: U of Kansas Libraries, 1978. 127-37.

210. King, James. "Some Additions and Corrections to 'New and Corrected Cowper Correspondence.'" "

Notes and Queries ns 30 (1983): 63. [See also #223, below.]

211. *King, James. *William Cowper: A Biography*. Durham, NC: Duke UP, 1986. \$35.

212. *Moreux, Françoise. "Identité et folie chez Cowper." *Folie, folies, folly dans le monde anglo-américain aux XVII^e et XVIII^e siècles*. Aix-en-Provence: PU de Provence, for the Société d'Études Anglo-Américaines des XVII^e et XVIII^e Siècles, 1984. 165-75.

213. *Rawson, Claude. *Order from Confusion Sprung: Studies in Eighteenth-Century Literature from Swift to Cowper*. London: Allen, 1985. \$31.

214. Schmidt, A. V. C. "T. S. Eliot and William Cowper: A New Waste Land Source." *Notes and Queries* ns 29 (1982): 347.

215. Sherbo, Arthur. "Cowper's 'Stricken Deer' and Literary Tradition." *Bulletin of Research in the Humanities* 85 (1982): 336-40.

216. Sherbo, Arthur. "Three Letters of Samuel Boyse and a Poem by Cowper (?)." *Notes and Queries* ns 33 (1986): 78-80.

217. Sherbo, Arthur. "William Cowper and the *European Magazine*." *Studies in Bibliography* 34 (1981): 238-41.

218. Sherbo, Arthur. "William Cowper's Bullfinch Poem: a Minor Sub-Genre?" *Notes and Queries* ns 32 (1985): 243-45.

219. Smith, Margaret M. "A Missing Cowper Letter Found." *Notes and Queries* ns 32 (1985): 245-46.

220. Ty, Eleanor. "Cowper's *Connoisseur* #138 and Samuel Johnson." *Notes and Queries* ns 33 (1986): 63-64.

221. Vogler, Thomas A. "The Topology of Silence in Eighteenth-Century English Blank Verse." *Eighteenth Century: Theory and Interpretation* 26 (1985): 211-37. [Besides Cowper's *Task*, Vogler discusses works such as Thomson's *Seasons* or Young's *Night Thoughts*.]

222. Watson, J. R. "Cowper's Olney Hymns." *Essays and Studies* 38 (1985): 45-65.

223. Weinglass, D[avid] H. "New and Corrected Cowper Correspondence." *Notes and Queries* ns 27 (1980): 416-18. [Includes the publication of a letter by Hayley to Mrs. Rose of 7 March 1794.]

See also #114, above, and #240 and 319, below.

George Cumberland

224. *Cumberland, George. *The Captive of the Castle of Sennaar*. Ed. G. E. Bentley, Jr. Newcastle-upon-Tyne: Averro, 1983. £14. [This entry was lifted from the current edition of *British Books in Print*; G. E. Bentley, Jr., however, now informs me that his edition of Cumberland's narrative so far has *not* been printed at all, but may be available from a different publisher in 1987-88.]

See also #260, below.

Erasmus Darwin

225. Becquemont, Daniel. "Erasmus Darwin, médecin et poète: 1731-1802." *Revue des Sciences Humaines* 69.198 (1985): 9-29.

226. Cohen, B. "Erasmus Darwin's Observations on Rotation and Vertigo." *Human Neurobiology* 3 (1984): 121-28.

227. Colp, Ralph, Jr. "The Relationship of Charles Darwin to the Ideas of His Grandfather, Dr. Erasmus Darwin." *Biography* 9 (1986): 1-24.

228. Hart, Clive. "Erasmus Darwin's Model Goose." *Aeronautical Journal of the Royal Aeronautical Society* 89 (1985): 17-20.

229. Hassler, Donald M. "New Diggings in Old Mines: Erasmus Darwin and Romantic Views on Evolution." *Wordsworth Circle* 15 (1984): 26-28.

230. *King-Hele, Desmond. *Erasmus Darwin and the Romantic Poets*. London: Macmillan, 1985. [Darwin's influence on Blake's writings of the Lambeth period is dealt with in detail.]

231. King-Hele, Desmond. "Erasmus Darwin: Master of Interdisciplinary Science." *Interdisciplinary Science Reviews* 10 (1985): 170-91. [An extremely useful introduction to Darwin's career and many-faceted scientific achievements.]

232. King-Hele, Desmond. "Erasmus Darwin's Contributions to Geophysics and Astronomy." *Vistas in Astronomy* 27 (1984): 63-75.

233. Sheffield, Charles. *Erasmus Magister*. New York, NY: Ace Books, 1982. [Described by Desmond King-Hele as a kind of "historical fiction."]

234. *Ullrich, David W. "Distinctions in Poetic and Intellectual Influence: Coleridge's Use of Erasmus Darwin." *Wordsworth Circle* 15 (1984): 74-80[?81].

John Flaxman

235. Hendriks, Ella. "The First Patron of Flaxman." *Burlington Magazine* 126 (1984): 618-25.

See also #10, above.

Henry Fuseli

236. Andrews, Keith. "Scottish Artists in the Roman Circle of Winckelmann and Fuseli." "Sind Briten hier?": *Relations between British and Continental Art 1680-1880*. Ed. Zentralinstitut für Kunstgeschichte in München. Proc. of a Conference at the Zentralinstitut, organized on the occasion of the exhibition "Zwei Jahrhunderte englische Malerei." 14-15 Jan. 1980. Munich: Fink, 1981. 83-95. [See *Blake/An Illustrated Quarterly* 14 (1980): 86.]

237. *Gizzi, Corrado, ed. *Füssli e Dante*. Milano, It.: Torre de'Passeri-Pinacoteca di Brera, 1985. [An exhibition catalogue, reported to contain a series of essays

on Fuseli's early and important "discovery" of Dante's poetry as a subject for the visual arts.]

238. Hahn, Karl-Friedrich. "'Raffael und die Fornarina': eine Bilderfindung Johann Heinrich Füssli's." *Labyrinthos* 3.5-6 (1984): 37-53.

239. Hammerschmidt-Hummel, Hildegard. "Johann Heinrich Füssli's Illustrationen zu Shakespeares *Macbeth* unter besonderer Berücksichtigung seiner Kunsttheorie." *Arcadia* 20 (1985): 225-38.

240. King, James. "An Unlikely Alliance: Fuseli as Revisor of Cowper's Homer." *Neophilologus* 67 (1983): 468-79.

241. Klemm, Christian. *Johann Heinrich Füssli: Zeichnungen*. Kunsthau Zürich: Sammlungsheft 12. Zurich: Kunsthau Zürich, 1986. [Almost a catalogue raisonné of the Kunsthau's holdings of Fuseli drawings, published in conjunction with an exhibition of fifty of these drawings held at the Kunsthau from 23 May to 17 Aug. 1986.]

242. Ottani Cavina, Anna. "Giani e la cerchia di Füssli a Roma." *Paragone* 36.419/421/423 (1985): 279-85.

243. *Schiff, Gert, and Paola Viotto. *Tout l'oeuvre peint de Füssli*. Classiques de l'Art. Paris: Flammarion, 1980. [The French edition of vol. 91 in the *Classici dell'Arte* series which was first published at Milan in 1977; see *Blake/An Illustrated Quarterly* 12 (1978): 147.]

See also #99 and 203, above, as well as #280, #290, and #320, below.

William Hayley

244. *Bishop, Morchard [i.e., Oliver Stoner]. "William Haley [sic] and His Last Printer." *Book Collector* 31 (1982): 187-200. [Includes the publication of almost seventy letters exchanged between Hayley and the family of William Mason, who became Seagrave's successor as Hayley's favorite printer.]

245. *Whiteley, Paul. "Beattie, More, and Hayley." *The Late Augustans and the Origins of English Romanticism*. London: Croom Helm, 1985. £15.95.

See also #223, above.

John Linnell

See #19, above.

Samuel Palmer

246. Bindman, David. "Samuel Palmer's *An Address to the Electors of West Kent*, 1832 Rediscovered." *Blake/An Illustrated Quarterly* 19 (1985): 56-59. [See also #251, below.]

247. Butlin, Martin. "Connoisseurship and the Palmer Fakes." *Blake/An Illustrated Quarterly* 19

(1986): 155. [A reply to Lister's review of *Essays on the Blake Followers* that is listed as #471.2, below.]

248. *Irwin, Helen. "Samuel Palmer, Poet of Light and Shade: His Last Years at Reigate, Surrey." *Apollo* 114 (1981): 109-13.

249. Lister, Raymond. *The Paintings of Samuel Palmer*. Cambridge, Cambs.: Cambridge UP, in association with the Pevensey P, 1985. £17.50. [This is not a catalogue raisonné; the volume offers some 75 color plates which reproduce, besides Palmer's oil paintings, some of his watercolors, his gouaches, his drawings, and even his prints; all are briefly described by the author. A companion volume on *The Paintings of William Blake* in the same format is to be published in fall 1986.]

250. Lister, Raymond. *Samuel Palmer and 'The Ancients.'* Cambridge, Cambs.: Cambridge UP, for the Fitzwilliam Museum, 1984. £24 cloth/£8.95 paper. [The catalogue of an exhibition which was shown at the Fitzwilliam from 9 Oct. to 16 Dec. 1984. Represented in the exhibition were 149 items, all of which are illustrated and discussed in this catalogue; besides the Palmers they include works by Calvert, Finch, Richmond, Sherman, Tatham, as well as a few Blakes.]

251. Palmer, Samuel. "An Address to the Electors of West Kent [. . .] 1832." *Blake / An Illustrated Quarterly* 19 (1985): 60-68. [A reprint of Palmer's *Address*, edited by David Bindman. See also #246, above.]

See also #10 and 19, above.

George Romney

252. Burkett, Mary E., ed. *George Romney 1734-1802*. Kendal, Cumbria: Abbot Hall Gallery, 1984. [The catalogue of a small exhibition, shown from 5 July to 2 Sept. 1984 in Romney's home county to celebrate the 250th anniversary of the artist's birth. Besides ten oil paintings, a selection of thirty-nine pencil, pen and ink, and wash drawings were on show. The small catalogue also contains a four-page essay on "George Romney and His Drawings" by Gerhard Charles Rump.]

John Varley

253. Kauffmann, C. M. *John Varley 1778-1842*. British Watercolours. London: Batsford, in association with the Victoria and Albert Museum, 1984. £7.95 paper.

Part III

Works of Related Interest

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

254. *Albright, Daniel. *Lyricality in English Literature*. Lincoln, NE: U of Nebraska P, 1985. \$24.50.

255. *Alford, Steven E. *Irony and the Logic of the Romantic Imagination*. American University Studies, 3rd ser.: Comparative Literature 13. New York, NY: Lang, 1984. \$19.45.

256. *Altizer, Thomas J. J. "The Apocalyptic Identity of the Modern Imagination." *Journal of the American Academy of Religion: Thematic Studies* 48 (1981): 19-29.

257. *Baker, Carlos. *The Echoing Green: Romanticism, Modernism, and the Phenomena of Transference in Poetry*. Princeton, NJ: Princeton UP, 1984. \$32.50.

258. Behrendt, Stephen C. "The Best Criticism: Imitation as Criticism in the Eighteenth Century." *Eighteenth Century: Theory and Interpretation* 24 (1983): 3-22. [Blake's works are cited as an *exemplum*.]

259. Bentley, G. E., Jr. "The Freaks of Learning: Learned Pigs, Musical Hares, and the Romantics." *Colby Library Quarterly* 18 (1982): 87-104. [Includes a discussion of Blake's learned pigs and his "Hare playing on a Tabor;" see pp. 101-03.]

260. Bentley, G. E., Jr. "Rasselas and Gaudetio di Lucca in the Mountains of the Moon." *Revista Canaria de Estudios Ingleses* 9 (1984): 1-11. [In a "Postscript" (pp. 9-10) Bentley compares Johnson's and Berington's novels with George Cumberland's *Captive of the Castle of Sennaar* and Blake's *Thel*.]

261. *Bridson, Gavin, and Geoffrey Wakeman. *Printmaking and Picture Printing: A Bibliographical Guide to Artistic and Industrial Techniques in Britain 1750-1900*. Kidlington, Oxon.: Plough P, 1984. £30.

262. Bruntjen, Sven H. A. *John Boydell (1719-1804): A Study of Art Patronage and Publishing in Georgian London*. Outstanding Dissertations in the Fine Arts. New York, NY: Garland, 1985. \$50. [The reprint of a 1974 Stanford U Ph.D. thesis.]

263. Cantor, Paul A. *Creature and Creator: Myth-Making and English Romanticism*. Cambridge, Cambs.: Cambridge UP, 1984. \$34.50. [Includes a discussion of the creation myth in *Urizen* and *The Four Zoas*.]

264. Cave, Kathryn, ed. *The Diary of Joseph Farington*. Vols. 13-16 (Jan. 1814 to Dec. 1821). Studies in British Art. New Haven, CT: Yale UP, for the Paul Mellon Centre for Studies in British Art, 1984. £90. [The entire text of the diary has now been printed; despite the annoying number of typographical as well as editorial errors that have already been detected, the sixteen volumes certainly mark a major achievement for all future "Studies in British Art" of the times of William Blake. A detailed editorial commentary and the much needed index are said to be forthcoming.]

265. *Cook, Albert. *Thresholds: Studies in the Romantic Experience*. Madison, WI: U of Wisconsin P, 1985. \$37.50. [Said to treat Blake in the 'context' of such writers as Dickinson, Dostoevsky, and Mallarmé.]

266. Cooke, Michael G. "Romanticism and the Paradox of Wholeness." *Studies in Romanticism* 23 (1984): 435-53. [There are numerous references to the "paradox of wholeness" in the writings of Blake.]

267. Cooksey, Thomas L. "Dante's England, 1818: The Contribution of Cary, Coleridge, and Foscolo to the British Reception of Dante." *Papers on Language and Literature* 20 (1984): 355-81.

268. Dobai, Johannes. *Die Kunstdliteratur des Klassizismus und der Romantik in England*. Vol. 4: "Registerband." Comp. Katharina Dobai. Berne: Benteli, n.d. [1984]. DM140. [On more than 300 pages these indexes supply an indispensable guide to the astonishing riches of the previous three volumes of Dobai's monumental "Prolegomena." It is to be regretted, however, that illness prevented the author from contributing a list of *errata et corrigenda* for vols. 1-3 to the present publication, the compilation of which he entrusted to his daughter.]

269. Epstein, Julia L., and Mark L. Greenberg. "Decomposing Newton's Rainbow." *Journal of the History of Ideas* 45 (1984): 115-40. [On "the history of the rainbow as natural object, as object of scientific study, and as poetic image" (p. 140); Blake's reaction towards Newton is briefly sketched on pp. 136-37.]

270. Frye, Northrop. "The Survival of Eros in Poetry." *Romanticism and Contemporary Criticism*. Ed. Morris Eaves and Michael Fischer. Ithaca, NY: Cornell UP, 1986. 15-29. [Frye's essay is not directly concerned with the poetry of Blake; it was originally read to a class of students participating in a course on "The Romantic Self," offered by Eaves and Fischer in 1982-1983 at the Department of English of the University of New Mexico; it is here printed together with the students' questions and Frye's answers, however, and there the author tells his audience how he has learned his "views of Christianity more or less from Blake." (p. 29)]

271. Garlick, Kenneth. "Illustrations to 'A Midsummer Night's Dream' Before 1920." *Shakespeare Survey* 37 (1984): 41-53.

272. Gourlay, Alexander S. "Iphigenia in England: A Postscript to 'The Melancholy Shepherdess.'" *Bulletin of Research in the Humanities* 86 (1983): 223-26. [See *Blake/An Illustrated Quarterly* 18 (1984): 103, #56.]

273. McGann, Jerome J. *The Romantic Ideology: A Critical Investigation*. Chicago, IL: U of Chicago P, 1983. \$15. [Blake's writings are referred to throughout. In 1985, a paperback edition of this book was issued at \$6.50.]

274. Meller, Horst. "Prometheus im romantischen Heiligen-Kalender." *Antike Tradition und Neuere Philologien: Symposium zu Ehren des 75. Geburtstages von Rudolf Sühnel*. Ed. Hans-Joachim Zimmermann. Heidelberg, W. Ger.: Winter, 1984. 151-75.

275. Melot, Michel. *The Art of Illustration*. New York, NY: Rizzoli, 1984. \$60.

276. Mitchell, W. J. T., ed. *The Language of Images*. Chicago, IL: U of Chicago P, 1980. \$7.95. [Most of the fourteen essays in this collection had previously appeared in print in *Critical Inquiry*.]

277. Rosenblum, Robert, and H. W. Janson. *Art of the Nineteenth Century: Painting and Sculpture*. London: Thames and Hudson, 1984. £25. [The US edition was published under the slightly different title of *Nineteenth-Century Art* (New York, NY: Abrams, 1984). For some general accounts of artists such as Banks, Barry, Blake, Flaxman, Fuseli, Louthembourg, Palmer, or West, refer to the index.]

278. *Schwartz, Richard B. *Daily Life in Johnson's London*. Madison, WI: U of Wisconsin P, 1984. \$25 cloth/\$9.95 paper.

279. Stafford, Barbara Maria. "From 'Brilliant Ideas' to 'Fitful Thoughts': Conjecturing the Unseen in Late Eighteenth-Century Art." *Zeitschrift für Kunstgeschichte* 48 (1985): 329-63.

280. *Starobinski, Jean. *1789: The Emblems of Reason*. Trans. Barbara Bray. Charlottesville, VA: UP of Virginia, 1982. \$24.95. [The American edition of Starobinski's book of 1973 with a chapter on Fuseli. For the original French edition and a German translation see *Blake/An Illustrated Quarterly* 15 (1981): 88, #131; 16 (1982): 117, #147.]

281. Wilson, Peter Lamborn. *Angels*. New York, NY: Pantheon; London: Thames and Hudson, 1980. [A general survey of the iconography and formal history of the winged figure, with reproductions and brief discussions of five Blakean examples.]

Some Contemporary Artists, Collectors, and Connoisseurs

282. Abrams, Ann Uhry. "Benjamin West's Documentation of Colonial History: 'William Penn's Treaty with the Indians.'" *Art Bulletin* 64 (1983): 59-75.

283. *Abrams, Ann Uhry. *The Valiant Hero: Benjamin West and Grand-Style History Painting*. New Directions in American Art 1. Washington, DC: Smithsonian Institution P, 1985. \$48 cloth/\$24.95 paper.

284. Dekker, H. T. Douwes. "Angelica Kaufmann [sic] imitatrice de Madame Vigée-LeBrun?" *Gazette des Beaux-Arts* 6th ser. 104 (1984): 195.

285. *Erffa, Helmut von, and Allen Staley. *The Paintings of Benjamin West*. New Haven, CT: Yale UP, in association with the Barra Foundation, 1986. £50. [A catalogue raisonné.]

286. *Flexner, James Thomas. *America's Old Masters*. New York, NY: McGraw-Hill, 1982. [A revised edition of Flexner's pioneering study of 1939; contains chapters on West and Copley.]

287. Honour, Hugh. "Benjamin West's 'Indian Family.'" *Burlington Magazine* 125 (1983): 726-33.

288. *Maue, Claudia. "Angelica Kauffmann invenit—Bildvorlagen für Wiener Porzellane." *Keramos* 90 (1980): 9-38. [On Vienna porcelain decorated with pictures following Angelica's compositions.]

289. Nobs-Greter, Ruth. "Zur Rezeptionsgeschichte von Angelika Kauffmann (1741-1807): 'Weiblichkeit' im Urteil der deutschsprachigen Kunstgeschichtsschreibung." *Die Künstlerin und ihr Werk in der deutschsprachigen Kunstgeschichtsschreibung*. Zurich: Juris, 1984. 121-63. [Feminist in approach, this chapter from a Zurich Ph.D. thesis traces the prejudices involved in the critical literature on 'Miss Angel' from Herder to the present.]

290. O'Brien, Elvy Setterqvist. "Johan Tobias Sergell (1740-1814) and Neoclassicism: Sculpture of Sergell's Years Abroad, 1767-1779." *Dissertation Abstracts International* 44 (1983): 5A. U of Iowa. [Treats Sergel's artistic relationship with Fuseli and analyzes Ozias Humphrey's comments on Sergel's Roman works.]

291. *Ottley, William Young. *The Italian School of Design*. 1823. New York, NY: Garland, 1980. \$50.

292. Petschauer, Peter. "Christina Dorothea Leporin (Erleben), Sophia (Gutermann) von La Roche, and Angelika Kauffmann: Background and Dilemmas of Independence." *Studies in Eighteenth-Century Culture* 15 (1986): 127-43.

293. Roworth, Wendy Wassing. "Angelica Kauffmann's [sic] 'Memorandum of Paintings.'" *Burlington Magazine* 126 (1984): 629-30.

294. Roworth, Wendy Wassing. "The Gentle Art of Persuasion: Angelica Kaufman's [sic] 'Praxiteles and Phryne.'" *Art Bulletin* 65 (1983): 488-92.

295. Sund, Judy. "Benjamin West: A Scene from *King Lear*." *Bulletin of the Detroit Institute of Arts* 58 (1980): 127-36. [Discusses the sketch for West's painting in the Boydell Shakespeare Gallery.]

296. Sutton, Denys. "Aspects of British Collecting, Part IV, 14: From Ottley to Eastlake." *Apollo* 122 (1985): 84-95.

297. Walker, John. "Maria Cosway: An Undervalued Artist." *Apollo* 123 (1986): 318-24.

298. Waterhouse, Ellis K. "Reynolds, Angelica Kauffmann and Lord Boringdon." *Apollo* 122 (1985): 270-74.

Some Contemporary Authors

299. *Butler, Marilyn, ed. *Burke, Paine, Godwin, and the Revolutionary Controversy*. Cambridge: Cambs.: Cambridge UP, 1984. \$39.50 cloth/\$13.95 paper.

300. Butler, Marilyn. "Godwin, Burke, and *Caleb Williams*." *Essays in Criticism* 32 (1982): 237-57.

301. Canovan, Margaret. "The Un-Benthamite Utilitarianism of Joseph Priestley." *Journal of the History of Ideas* 45 (1984): 435-50.

302. DePorte, Michael. "The Consolations of Fiction: Mystery in *Caleb Williams*." *Papers on Language and Literature* 20 (1984): 154-64.

303. Elder, Thomas Balfour. "Godwin and 'The Great Springs of Human Passion.'" *Ariel* 14.1 (1983): 15-31.

304. Ferguson, Moira, and Janet Todd. *Mary Wollstonecraft*. Twayne English Authors Series 381. Boston, Mass.: Twayne-G. K. Hall, 1984. \$17.95.

305. *Fruchtman, Jack, Jr. *The Apocalyptic Politics of Richard Price and Joseph Priestley: A Study in Late Eighteenth-Century English Republican Millennialism*. Transactions of the American Philosophical Society 73.4. Philadelphia, PA: American Philosophical Society, 1983. £10.

306. Fruchtman, Jack, Jr. "Joseph Priestley on Rhetoric and the Power of Political Discourse." *Eighteenth-Century Life* ns 7.3 (1982): 37-47.

307. Fruchtman, Jack, Jr. "The Revolutionary Millennialism of Thomas Paine." *Studies in Eighteenth-Century Culture* 13 (1984): 65-77.

308. Garrett, Clarke. "Swedenborg and the Mystical Enlightenment in Late Eighteenth-Century England." *Journal of the History of Ideas* 45 (1984): 67-81.

309. Graham, Kenneth W. "The Gothic Unity of Godwin's *Caleb Williams*." *Papers on Language and Literature* 20 (1984): 47-59.

310. *Hardt, Ulrich H., ed. *A Critical Edition of Mary Wollstonecraft's A Vindication of the Rights of Woman: With Strictures on Politics and Moral Subjects*. Troy, NY: Whitston, 1982. \$45.

311. Kelly, Gary. "Convention and Criticism in William Godwin's Early Novels." *Keats-Shelley Journal* 33 (1984): 52-69.

312. *Marshall, Peter H. *William Godwin: Philosopher, Novelist, Revolutionary*. New Haven, CT: Yale UP, 1984. \$30.

313. *Palacio, Jean de. *William Godwin et son monde intérieur*. Lille: PU de Lille, 1980.

314. *Payne, Michael. "Priestley, Paine, and the Tradition of English Dissent." *Pennsylvania English* 10 (1983): 5-13.

315. Poovey, Mary. "Mary Wollstonecraft: The Gender of Genres in Late Eighteenth-Century England." *Novel: A Forum on Fiction* 15 (1982): 111-26.

316. Poovey, Mary. *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen*. Women in Culture and Society. Chicago, IL: U of Chicago P, 1984. ["Man's Discourse, Woman's Heart: Mary Wollstonecraft's Two Vindications" is on pp. 48-81; Wollstonecraft's *Letters* and *Maria, or the Wrongs of Woman* are

discussed in the following chapter on pp. 82-113.]

317. Scheuermann, Mona. "The Study of Mind: the Later Novels of William Godwin." *Forum for Modern Language Studies* 19 (1983): 16-30.

318. Stewart, Sally N. "Mary Wollstonecraft's Contributions to the *Analytical Review*." *Essays in Literature* 11 (1984): 187-99.

319. Tysdahl, B. J. *William Godwin as Novelist*. London: Athlone P, 1981. £15 cloth/£5.95 paper. [Discusses "links between social forces and mental disease" as interpreted by Godwin, Cowper, and Blake; see pp. 143-45.]

320. Willey, Edward P. "The Works of Alexander Chalmers, Journalist, Editor, Biographer." *Bulletin of Research in the Humanities* 86 (1983): 94-104. [In 1805, Chalmers edited *The Plays of William Shakespeare*, illustrated with engravings by Blake, Cromek, et al. after a series of designs by Henry Fuseli.]

Some Blake Scholars and Collectors

321. Bentinck-Smith, William. "Prince of the Eye: Philip Hofer and the Harvard Library." *Harvard Library Bulletin* 32 (1984): 317-47. [A second part of this article is forthcoming.]

322. Damon, S. Foster. "Thy Hand, Great Anarch." *Michigan Quarterly Review* 24 (1985): 371. [A reprint of one of Foster Damon's poems, first published in *Nightmare Cemetery* (1964).]

323. Greenberg, Mark L. "Relentless Quest for Association Copy." *AB: Bookman's Weekly/Antiquarian Bookman* 68.11 (1981): 1587-96. [Relates the story of the author's (successful) search for William Bell Scott's transcript and tracings from Blake's *Notebook*. See also #90, above.]

324. *Grigson, Geoffrey. *Recollections: Chiefly of Writers and Artists*. London: Hogarth P-Chatto and Windus, 1984. £12.50. [Recalling, amongst many others, his friendship with Ruthven Todd.]

325. Grob, Alan. "The Uses of Northrop Frye: 'Sunday Morning' and the Romantic Topocasm." *Studies in Romanticism* 22 (1983): 587-615.

326. Keynes, Stephen J. "Blake Trust Chairman's Report." *Blake/An Illustrated Quarterly* 18 (1984): 126-27. [A complete reprint of a mimeographed text which had been circulated by the Trust "to Members and Patrons" in Oct. 1984.]

327. *Lindsay, Jack. *Life Rarely Tells: Life Rarely Tells, The Roaring Twenties, and Fanfrolico and After*. Harmondsworth, Mddx.: Penguin, 1982. £5. [A new edition of the first three volumes of Lindsay's autobiography; the author wrote his first Blake book in the roaring twenties.]

328. Luria, Maxwell, and Richard E. Brewer. "The Caliph and the Professor: A. Edward Newton's Corre-

spondence with Chauncey Brewster Tinker." *Harvard Library Bulletin* 33 (1985): 114-73.

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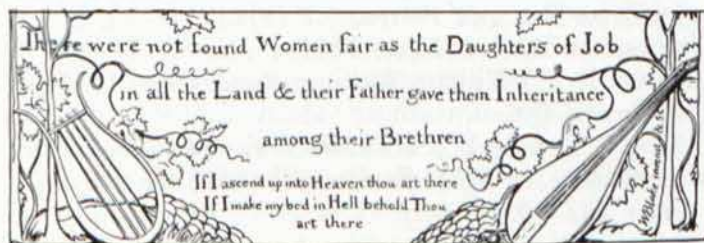
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