

# 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 and His Circle:

## A Checklist of Recent Publications

BY D.W. DÖRRBECKER

Because of my own reluctance to part with what I considered an unfinished compilation, and because of *Blake's* move to Rochester, it proved to be impossible to publish the 1984–1986 checklist in its accustomed place, viz. number two of the previous volume. When it appeared in the subsequent winter issue, it was agreed that we would resume publication of this continuing checklist of Blake-related scholarship in the fall issue of each volume. This left me with no more than ten weeks until the final typescript for the present 1986–1987 compilation had to be mailed to the production office if there was to be any chance to bring the checklist back on schedule again.

Except for the decisions concerning research strategies, the bibliographer's job is by necessity devoid of much innovative thinking; but then, the time, the care, and the scrupulous scrutiny bestowed upon such work will be decisive for the usefulness, i.e., the completeness and reliability, of the resulting compilation. Now, from what I have said it should be evident that I wasn't in a precisely ideal position to achieve the best of what may have been possible in the 1986–1987 edition of "Blake and His Circle." At the time I posted my typescript, some twenty omissions were known to me which will have to wait for a listing until next year. Therefore, I have to plead for the indulgence of authors and readers alike, who may look in vain here for an entry for this or that 1986 publication.

Shortage of time, as well as the scarcity of critical comments on what had been published in *Blake* 20 (1986–87): 76–100, prevented me from introducing any significant changes in the general organization of the entries in four main sections and their various subdivisions. I have even stuck to the same few deviations from the *MLA Style Manual's* citation rules and have, e.g., quoted articles in the *Burlington Magazine* by reference to the volume number rather than by month, even though this journal is published twelve times a year. (In my experience this is a more rational, at least a more convenient style, since the separate issues will eventually be bound and shelved with the volume designation on the spine,

while the information on the original month of publication can only be determined by laboriously searching — in this particular case — as many as eight hundred pages of the volume for the issue-titles.) However, the decision to adopt the arrangement of previous checklists as a model is not intended to render obsolete what I have said concerning the problems inherent in this structure in my introduction to the previous checklist. On the contrary, I would like to renew my invitation for all sorts of critical suggestions that may help to make these annual compilations more profitable and easier to use for the majority of their readers.

The present list covers those Blake-related publications that have come to my knowledge in the period between summer 1986 and May 1987, with — yet again, and especially so in part III — the addition of a considerable number of earlier, hitherto unrecorded contributions. At the same time, I wish to point out that many periodicals are a far cry from being on their official time schedule, so that a "1985" reference may well relate to the issue of a journal which, in fact, did not appear in print until 1986 or, in a few cases, even as late as 1987. At least in this respect, *Blake* is a rather rare exception to the rule.

I have searched, for this year's list, all the 1985–87 issues of more than 500 journals in the fields of art history, bibliography, history, literary criticism and linguistics, philosophy, and political science. This, I hope, will sound impressive enough, but I have to add that the journals actually examined did not represent the selection I would have used if unhampered by the limitations of the holdings of those libraries I have had to work with. For example, I had no access to journals such as the *Charles Lamb Bulletin*, *Christianity and Literature*, *Philosophy and Literature*, and many others which are likely to publish articles and reviews that are of interest for Blake studies. Here then, I was dependent either on the generosity of authors who have kindly sent offprints, or on references I traced in the bibliographies compiled by others. Working on what may be said to be an outer orbit of Blake scholarship has certain advantages, but it also

will have to account for certain shortcomings of which I am fully aware. Furthermore, I have to admit that besides the *Times Literary Supplement*, the *London* and the *New York Review of Books*, and the *New Statesman*, biweekly and weekly periodicals or even daily newspapers have not been systematically searched. Moreover, let me stress the fact that there is no computerized bibliographic programming behind this list which, on the contrary, retains all the characteristics—both positive and negative—of a fully custom-built, singlehanded product: it may be less uniform in style, it may be less complete than, e.g., the *MLA International Bibliography* which, I suppose, profits from all the technical and financial backing one can possibly imagine, but it remains more timely and more open in its scope than such a hi-tech compilation.

Despite the comparatively short period I report on in the present list, and to my own surprise, the number of entries is an astonishingly large one. This, in part, may be due to some hype in the Related Interest section for which I would have to assume responsibility. The inclusion, for example, of various studies of the works of W. B. Yeats, or—even more conspicuously—of the many items concerned with the literary rather than the critical productions of Arthur Symonds is certainly problematic in a checklist that is primarily devoted to scholarly materials for the study of Blake and his circle. If, in the end, I have decided to be extensive rather than exclusive in coverage for the present list, this ought to be seen as an attempt to find out whether readers think of these entries as a mere nuisance and a waste of their precious time, or whether these listings may be considered a welcome addition to the standard curriculum of parts I, II, and IV.

Neither these introductory notes nor the following list will supply absorbing reading; I hope, however, that even as it is the annual checklist will prove a useful research tool for following up a wide variety of interests in the field. It would have been less complete and accurate than it actually is, had I not enjoyed the help of a considerable number of publishing houses as well as communication with many friends and colleagues. While the former have generously supplied inspection copies of their publications and have thus helped to prevent misleading information from creeping into the list (such as the mistake that is recorded in my note to #117, below), the latter freely gave of their time, their expertise, and—very often—their stock of offprints in reply to my enquiries; I gratefully thank Bryan Aubrey, Rodney Baine, Stephen Behrendt, G. E. Bentley, Jr., David Bindman, Ewa Borkowska, Sebastian Carter, Brendan Donnellan, Morris Eaves, Robert Essick, Mark Greenberg, Wendy Greenhouse, Nelson Hilton, James Hogg, Seymour Howard, Georg Kamp, Jenijoy La Belle, James McCord, Morton Paley, Henry Summerfield, Dennis Welch, and Bette Charlene Werner. Patricia Neill, who

has also been responsible for the compilation of the author index, has been expertly supervising the production of the checklist and, moreover, has coped with my stop-press corrections with both patience and efficiency.

*Note: Items which I have not been able to examine personally are preceded by an asterisk.*

## Part I

### William Blake

#### *Editions, Translations, Facsimilies, Reproductions*

1. \*Bindman, David, ed. *Colour Versions of William Blake's Book of Job Designs from the Circle of John Linnell: Facsimilies of the New Zealand and Collins Sets and the Fitzwilliam Plates*. London: William Blake Trust, 1987. [A limited edition of 387 copies, produced under the direction of the late Arnold Fawcus by the Trianon Press. Contains a detailed analysis and comparison of the color versions by Bo Ossian Lindberg. While this is entitled "The Authenticity of the New Zealand Set and of the Coloured Engravings," Lindberg of course argues that the colored versions of the engraved *Job* designs are "authentic" works which were executed by members of the Linnell circle and in the actual production of which Blake had no direct participation whatsoever. The Collins and Fitzwilliam Museum sets of the hand-tinted engravings are here reproduced in full for the first time. All the facsimile plates have been colored by hand through stencils, employing the same processes as in earlier Blake Trust facsimilies of the illuminated books. A full descriptive prospectus of the edition is available upon request; see #2, the companion volume to *Colour Versions*, for details.]

2. Bindman, David, ed. *William Blake's Illustrations of the Book of Job: The Engravings and Related Material with Essays, Catalogue of States and Printings, Commentary on the Plates and Documentary Record*. 2 vols. London: William Blake Trust, 1987. [This limited edition of 387 copies has been in gestation since 1969; its publication marks an important contribution to Blake scholarship and, in an admittedly pathetic sense, is a tribute to the late Sir Geoffrey Keynes and the late Arnold Fawcus and their commitment to the task of making Blake's works available in highly reliable facsimile editions. The text volume contains essays by the editor and by Keynes; Barbara Bryant contributes "A Documentary and Bibliographic Record" on the *Job* designs (103–47), and Robert N. Essick an essay on the graphic form of the engravings with a complete "Catalogue of Their States and Printings" (35–101). The fascicles with the facsimile plates contain monochrome reproductions of the preparatory drawings, the related



watercolor paintings, and the engravings in proof state; these are accompanied by a plate-by-plate commentary on "The Meaning of Blake's Job" by Bo Lindberg. Together with its companion volume (see #1), this edition presents a fully revised and updated version of the magnificent 1935 facsimile of *Job*, edited by Keynes and Binyon for the Pierpont Morgan Library. A full description of the work, together with a sample of the plates which were printed by the Trianon Press under the direction of Fawcus, is available in a prospectus; address your request to the William Blake Trust, 90 Great Russell Street, London WC1B 3PY, England.]

3. \*1987 *Blake Calendar*. San Marino, CA: Huntington Library, [1986]. \$15.95. [Includes twelve full-color reproductions from watercolors and illuminated books by Blake in the Henry E. Huntington Library and Art Gallery.]

4. \*Porter, Peter, ed. *William Blake*. The Illustrated Poets. Oxford, Oxon.: Oxford UP, 1986. £4.95.

5. \*Scott, John. *The Poetical Works*. London, 1782. Aldershot, Hants.: Gregg International, 1969. £35.00. [A facsimile reprint, including reproductions of the four engravings executed by Blake from designs by Thomas Stothard. Though published long ago, this reprint has, to the best of my knowledge, never been recorded in a Blake bibliography; see Bentley, *Blake Books* (1977) #494A, and Eason and Essick, *William Blake: Book Illustrator* (vol. 2, 1979) #XXIII.]

### *Bibliographies, Bibliographical Essays, Catalogues*

6. Auerbach, Nina. "Recent Studies in the Nineteenth Century." *Studies in English Literature 1500-1800* 24 (1984): 769-94. [Contains brief reviews of Crehan's *Blake in Context*, Hilton's *Literal Imagination*, Adams's *Philosophy of the Literary Symbolic*, Deen's *Conversing in Paradise*, Webster's *Blake's Prophetic Psychology*, and Paley's *Continuing City* on 773-75.]

7. \*Bennett, Shelley M. *British Narrative Drawings and Watercolors 1660-1880: Twenty-two Examples from the Huntington Collection*. Exh. cat. San Marino, CA: Huntington Library, 1986.

8. Borck, Jim Springer, ed. *The Eighteenth Century: A Current Bibliography* ns 8 for 1982. New York, NY: AMS P, 1986. \$67.50. [For Blake entries see 384-94 and the indices. The more extensive and signed reviews in this annotated bibliography are listed separately in part IV, where this volume is referred to in abbreviated form as "ECCB 8 (1982)."]

9. Dormont, Richard. "William Blake 1757-1827." *British Painting in the Philadelphia Museum of Art: From the Seventeenth through the Nineteenth Century*. London: Weidenfeld, for the Philadelphia Museum of Art, 1986. 28-35. [Briefly describes and cata-

logues the museum's holdings of paintings by Blake; "The Nativity" is reproduced in color. The same catalogue presents chapters on Linnell (212-16), Opie (248-52), Romney (306-51, a fine and important collection), and William Bell Scott (366-71).]

10. Dörrbecker, D. W. "Blake and His Circle: A Checklist of Recent Publications." *Blake/An Illustrated Quarterly* 20 (1986-1987): 76-100. [Attempts to cover the period from summer 1984 to early summer 1986; the present compilation, however, contains a considerable number of addenda.]

11. \*Griffiths, Antony, and Reginald Williams. *The Department of Prints and Drawings in the British Museum: User's Guide*. London: British Museum Publications, 1986. £10.00. [A new general introduction to the Print Room, replacing A. E. Popham's *Handbook* of 1939. This guide will be of great help to those visitors among our readers whose research interests cannot be satisfied by simply applying to see this or that item from the "Blake cupboard."]

12. Jaffé, Michael, ed. *William Blake and His Contemporaries*. [Cat. of] A Loan Exhibition in Aid of the Friends of the Fitzwilliam Museum, Cambridge at Wildestein's, London. 11 June-11 July 1986. Cambridge, Cambs.: Fitzwilliam Museum Enterprises, 1986. [Compiled by Craig Hartley, Patricia Jaffé, Jane Munro, and David Scrase, this exhibition catalogue describes and illustrates 68 items by Blake, Romney, Mortimer, Fuseli, and Flaxman from the Fitzwilliam collection. No less than 43 pages from Blake's illuminated books are reproduced in color, some of them chosen to contrast the coloring of the same plate in various copies, and the rest reproducing the Fitzwilliam copies of *America* (O) and *Europe* (K) in full.]

13. \*Jordan, Frank, ed. *English Romantic Poets: A Review of Research and Criticism*. 4th rev. ed. New York, NY: Modern Language Association of America, 1985. \$49.50 cloth/\$22.50 paper. [Replaces the 1972 edition and includes, for the first time, a chapter on William Blake, written by Mary Lynn Johnson.]

14. Mell, Donald C., Jr. "William Blake (1757-1827)." *English Poetry, 1660-1800: A Guide to Information Sources*. American Literature, English Literature, and World Literatures in English: An Information Guide Series 40. Detroit, MI: Gale Research, 1982. 106-33. [This section lists some 150 references to standard Blake literature. Other chapters are devoted to basic Cowper and Young scholarship (161-68 and 421-25).]

15. Modern Language Association of America. 1985 *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures: Classified Listings*. Vol. 1. New York, NY: Modern Language Association of America, 1986. 56-57. [Blake entries are listed as #2192-234; see also s.v. "Blake" in vol. 1 of the subject index for further references.]

16. Newey, Vincent, Bryan Burns, and Philip Dodd. "The Nineteenth Century: Romantic Period." *The Year's Work in English Studies* 64 (1983). Ed. Laurel Brake. London: Murray; Atlantic Highlands, NJ: Humanities P; for the English Association, 1986. 326-53. [See 327-32 for Newey's summary review of 1983 Blake scholarship, and the index for some further references to Blake.]

17. Reiman, Donald H. "Recent Studies in the Nineteenth Century." *Studies in English Literature 1500-1800* 25 (1985): 885-932. [Briefly reviews Di Salvo's *War of Titans*, John Howard's *Infernal Poetics*, and Hoagwood's *Philosophy of Mind* on 892-93.]

18. Smith, Margaret M. "William Blake 1757-1827." *Index of English Literary Manuscripts*. Vol. 3: "1700-1800—Part I: Addison—Fielding." London: Mansell, 1986. 33-34.

19. Smith, Michael, with the assistance of Mary Jean DeMarr, eds. *Annual Bibliography of English Language and Literature* 58 for 1983. London: Modern Humanities Research Association, 1986. [Blake entries appear on 330-35 as #5844-944.]

### Critical Studies

20. Adams, Hazard. "The Dizziness of Freedom; or, Why I Read William Blake." *College English* 48 (1986): 431-43.

21. \*Allis, U. J. L. "William Blake's Concept of Vision." Diss. U of Manchester, 1981.

22. Aubrey, Bryan. *Watchmen of Eternity: Blake's Debt to Jacob Boehme*. Lanham, MD: UP of America, 1986. \$28.50 cloth/\$14.00 paper. [This book began as a Ph.D. thesis on "The Influence of Jacob Boehme on the Work of William Blake," which was accepted at the U of Durham in 1982.]

23. Baine, Rodney M., with the assistance of Mary R. Baine. *The Scattered Portions: William Blake's Biological Symbolism*. Athens, GA: privately printed, 1986. \$24.95/special library rate \$19.95, including postage and packing. [Studies Blake's use of biological symbols such as animal, insect, reptilian, and of his botanical images. Distributed by the author, % Dept. of English, U of Georgia, Athens, GA 30602, and by Agee Publishing, P.O. Box 526, Athens, GA 30603.]

24. Balfour, Ian Grant. "The Rhetoric of Romantic Prophecy." *Dissertation Abstracts International* 47 (1986): 1313A. Yale U. ["This thesis addresses the rhetorical, epistemological, and political issues involved in the reading and writing of prophecy in English and German literature of the Romantic period. . . . The Blake chapter (on *Milton*) focuses on the dynamics of reading and writing in a prophetic tradition, and demonstrates that prophecy cannot be thought of as 'unmediated vision,' because it is shown to be an intensely

citational discourse that depends on the generality and opacity of figurative language as its driving force."]

25. \*Barrell, John. *The Political Theory of Painting from Reynolds to Hazlitt: "The Body of the Public."* New Haven, CT: Yale UP, 1986. \$30.00/£16.95. [Includes a chapter on Blake's contribution to such a political theory of art.]

26. Behrendt, Stephen C. "'The Consequence of High Powers': Blake, Shelley, and Prophecy's Public Dimension." *Papers on Language and Literature* 22 (1986): 254-75.

27. Bellin, Harvey F., and Darrell Ruhl, eds. *Blake and Swedenborg: Opposition Is True Friendship: The Sources of William Blake's Arts in the Writings of Emanuel Swedenborg*. New York, N.Y.: Swedenborg Foundation, 1985. \$8.95 paper. [Besides an introduction by George F. Dole, biographical notes on Swedenborg and Blake, and three pages of "'Correspondences': Corresponding Ideas from Swedenborg's and Blake's Writings," this "Anthology" republishes discussions of Blake's Swedenborgian connections by Raymond H. Deck, Jr., Donald C. Fitzpatrick, Jr., Alexander Gilchrist, Robert Hindmarsh, Herbert N. Morris, Morton D. Paley, and Kathleen Raine. In addition, there are three hitherto unpublished texts on "The Human Face of God," a lecture delivered by Raine at Paris in May 1985 (87-101), on "'Opposition Is True Friendship': Emanuel Swedenborg and His Influences on William Blake" by Bellin (35-67), and "the text of an address by the Reverend Peter M. Buss, delivered at the Olivet Church of the New Jerusalem in Ontario, Canada, on 28 January 1984" which is entitled "William Blake and the Writings of Swedenborg" (147-55). The book is illustrated, mostly with black and white reproductions of Blake's illuminations.]

28. Bentley, G. E., Jr. "A New America." *Blake/An Illustrated Quarterly* 20 (1986): 37-44.

29. Bentley, G. E., Jr. "The Way of a Papermaker with a Poet: Joshua Gilpin, William Blake, and the Arts in 1796: A Postscript." *Notes and Queries* ns 33 (1986): 525. [Presents new evidence which allows for an identification of Gilpin's Blake with the writing engraver William Staden Blake rather than with the poet-artist; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 80, #43.]

30. Bidney, Martin. "Solomon and Pharaoh's Daughter: Blake's Response to Wordsworth's Prospectus to *The Recluse*." *Journal of English and Germanic Philology* 85 (1986): 532-49.

31. Billigheimer, Rachel V. "The Dance as Vision in Blake and Yeats." *UNISA English Studies* 24.2 (1986): 11-16.

32. Bindman, David. "Blake und die Französische Revolution." *Bildende Kunst* 31 (1983): 594-97.

33. Bindman, David. "William Blake and Popular



Religious Imagery." *Burlington Magazine* 128 (1986): 712-18.

34. Bloom, Harold. "Catastrophe Creation: Gnosis, Kabbalah and Blake." *Agon: Towards a Theory of Revisionism*. New York, NY: Oxford UP, 1982. 72-90. [Sifting through earlier editions of this checklist, I find that this third chapter of Bloom's by now well-known book has—for no particular reason except the bibliographers' negligence—never been included in our annual compilations, a fact for which I wish to offer my apologies to both the author and our readers.]

35. \*Boime, Albert. "William Blake's Graphic Imagery and the Industrial Revolution." *Arts Magazine* 59 (1985): 107-19.

36. Borkowska, Ewa. "Iconography and Iconology: A Study of William Blake's Illuminated Poetry." *Kwartalnik Neofilologiczny* 33 (1986): 165-74.

37. Brenkman, John. "The Concrete Utopia of Poetry: Blake's 'A Poison Tree.'" *Lyric Poetry: Beyond New Criticism*. Ed. Chaviva Hošek and Patricia Parker. Ithaca, NY: Cornell UP, 1985. 182-93. \$37.50 cloth/\$12.95 paper. [This collection of essays as a whole will be of interest to students of Blake's lyric poetry; contributors include Northrop Frye, Paul de Man, John Hollander, et al.; see also #162, below.]

38. \*Colmer, John. "Lawrence and Blake." *D. H. Lawrence and Tradition*. Ed. Jeffrey Meyers. Amherst, MA: U of Massachusetts P, 1985. 9-20.

39. "Correction: John Clare's 'To a Lair at Noon' and Blake and Chatterton." *Notes and Queries* ns 33 (1986): 402. [An editorial with reference to Reisner's 1985 note; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 84, #161.]

40. Crehan, Stewart. "Blake, Context and Ideology." *Blake/An Illustrated Quarterly* 20 (1986-1987): 104-07. [A reply to Peterfreund's unfavorable review of the author's *Blake in Context*; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 94, #386(3), and #90, below.]

41. Donnellan, Brendan. "Blake and Nietzsche." *Nietzsche Studien* 14 (1985): 269-80.

42. Draxler, Helmut. "Der Pneumatiker als Genie: Feuer und Dynamik bei William Blake." *Idea: Jahrbuch der Hamburger Kunsthalle* 6 (1986): 69-93. [A slightly revised version of a chapter from the author's Ph.D. thesis of 1986, U of Graz, Aus.; see #43, below.]

43. Draxler, Helmut. "William Blake, der Pneumatiker als Genie." *Kunstforum International* 87 (1987): 80-95. [Virtually the same text as in the preceding entry; here, however, the author's dissertation on "Das brennende Bild: Eine Kunstgeschichte des Feuers in der neueren Zeit" is printed in full (though without the notes), and the illustrations are partly in color (70-228). There also is a brief discussion of Philip James (sic) de Loutherbourg's "fiery art" (196-97). An abstract of this dissertation was published in *Kunsthistoriker:*

*Mitteilungen des Österreichischen Kunsthistorikerverbandes* 3.3/4 (1986): 44.]

44. Erdman, David V. "Improving the Text of *The Complete Poetry and Prose of William Blake*." *Blake/An Illustrated Quarterly* 20 (1986): 49-52. [See also "Errata's Errata." *Blake/An Illustrated Quarterly* 20 (1986-1987): 110.]

45. Essick, Robert N. "Dante Gabriel Rossetti, Frederic Shields, and the Spirit of William Blake." *Victorian Poetry* 24 (1986): 163-72. [Five versions of Shields's "Blake's Work Room and Death Room" are illustrated, carefully described, and discussed in connection with Rossetti's sonnet on Blake's room.]

46. \*Fauvet, P. "Blake, Wordsworth and Late Eighteenth-Century Radicalism." Diss. U of Keele, 1979.

47. \*Gardner, Stanley. *Blake's Innocence and Experience Retraced*. New York, NY: St. Martin's P; London: Athlone P, 1986. \$27.50/£20.00.

48. Glausser, Wayne. "A Note on the Twenty Years of Blake's Spectre." *English Language Notes* 24.2 (1986): 43-44.

49. Goldsmith, Steven Richard. "Unbuilding Jerusalem: The Romantics Against the Apocalypse." *Dissertation Abstracts International* 47 (1987): 2594A. U of Pennsylvania. ["This dissertation reevaluates the relationship between apocalypse and British romantic poetry, attempting to rehistoricize a visionary tradition that has been reified by ahistorical critical approaches." It "demonstrates how the apocalypse functions with immediate historical purpose despite its transcendental pretensions," and—besides much else—examines "the varying success of Wordsworth, DeQuincey, Blake and Shelley in counteracting apocalyptic momentum, in restoring immediate social purpose and material contingency to visionary writing. . . . Blake and Shelley move towards socializing the apocalypse more fully, recognizing its value as a particular social rhetoric. . . ."]

50. Goslee, Nancy Moore. *Uriel's Eye: Miltonic Stationing and Statuary in Blake, Keats, and Shelley*. University, AL: U of Alabama P, 1985. \$27.50. [The second chapter of this book, which takes up pages 29-67, presents a discussion of "Blake's Milton: From Marble Landscape to Living Form." The romantic transformations of *Paradise Lost* are here interpreted with reference to the *paragone* of the arts of sculpture and (landscape) painting which are seen as related to a classical, 'objective' and to a romantic, 'subjective' expression of poetical myth-making.]

51. Gourlay, Alexander S. "Blake's Sisters: A Critical Edition, with Commentary, of *The Book of Thel* and *Visions of the Daughters of Albion*." *Dissertation Abstracts International* 46 (1986): 2699-700A. U of Iowa. ["This edition . . . consists of critical discussions of the texts and illustrations of both poems, an explanation of Blake's printing method and the editorial problems it

presents, annotated and newly punctuated texts, pictorial notes and commentary, . . . and tables of textual variants. . . . Wher(e)as *Thel* is a comic, satiric, and ultimately optimistic view of the state of art, poetry, and religion, *Visions* offers a tragic appraisal of the relations between human beings and God, men and women, blacks and whites, and rich and poor, and suggests that the root of these evils is in organized religion and materialistic philosophy. This edition demonstrates several ways in which the scholarly presentation of Blake's works in illuminated printing can be improved." ]

52. Greco, Norma A. "Mother Figures in Blake's *Songs of Innocence* and the Female Will." *Romanticism Past and Present* 10.1 (1986): 1-15.

53. Greenberg, Mark L. "Blake's *Marriage of Heaven and Hell*: Technology and Artistic Form." *Annals of Scholarship* 4 (1986): 69-82. [The text of a paper which was read at the Symposium on Science and the Imagination, held at the U of California, Berkeley, 4-7 Aug. 1985.]

54. Gresham, Gwendolyn Holloway Parham. "The Voice of Honest Indignation: William Blake's Critique of the Polity, Liturgy, Ethics, and Theology of the Church of England." *Dissertation Abstracts International* 46 (1986): 3040A. U of Arkansas. ["The 39 Articles of the Church of England provide a statement by which to measure the religious vision of the poetry of William Blake. . . . Blake's response to the social and ethical teaching of the Church depends on his redefinition of the Fall and the nature of sin, his affirmation of free will, and his rejection of Calvinistic predestination." ]

55. Hagstrum, Jean H. *The Romantic Body: Love and Sexuality in Keats, Wordsworth, and Blake*. Hodges Lectures. Knoxville, TN: U of Tennessee P, 1986. \$14.95. [The author treats "William Blake: 'Arrows of Desire' and 'Chariots of Fire'" on 109-45 in the fourth of his chapters on sexual themes and imagery in English romantic poetry.]

56. \*Haigwood, Laura Ellen. "Blake's *Visions of the Daughters of Albion*: Revising an Interpretive Tradition." *San Jose Studies* 11.2 (1985): 77-94.

57. \*Hales, L.-A. "The Figure of Jesus Christ in the Poetry of William Blake." Diss. U of Glasgow, 1980.

58. Heppner, Christopher. "The New Jerusalem Defended." *Blake/An Illustrated Quarterly* 20 (1986-1987): 102-04. [Replies to Tolley's critique (see #107, below) of his iconographical identification of a Blake design with "The New Jerusalem Descending;" see *Blake/An Illustrated Quarterly* 20 (1986-1987): 82, #102.]

59. Hilton, Nelson. "Blake and the Perception of Science." *Annals of Scholarship* 4 (1986): 54-68. [The published version of a paper read at the U of California, Berkeley, on the occasion of a Symposium on Science and the Imagination, held there 4-7 Aug. 1985.]

60. Hilton, Nelson, ed. *Essential Articles for the Study of William Blake, 1970-1984*. Essential Articles Series. Hamden, CT: Archon Books-Shoe String P, 1986. \$35.00. [As the editor explains in his preface, it was essential for the selection of the essays that are reprinted in this volume "to emphasize articles dealing with Blake's verbal thought and practice" and, at the same time, "to reflect the essential trajectory of literary-critical thought for the years it covers" (ix-x). These editorial decisions resulted in a collection which assembles Hazard Adams's "Blake and the Philosophy of Literary Symbolism" of 1973 in a newly revised version, Stuart Curran's "Blake and the Gnostic Hyle: A Double Negative" of 1972, Florence Sandler's "The Iconoclastic Enterprise: Blake's Critique of 'Milton's Religion'" of 1972, Michael Riffaterre's "The Self-sufficient Text" of 1973, Susan Fox's "The Female as Metaphor in William Blake's Poetry" of 1977, Robert F. Gleckner's "Most Holy Forms of Thought: Some Observations on Blake and Language" of 1974, V. A. De Luca's "Proper Names in the Structural Design of Blake's Myth-Making" of 1978, Donald Ault's "Incommensurability and Interconnection in Blake's Anti-Newtonian Text" of 1977, Morris Eaves's "Blake and the Artistic Machine: An Essay in Decorum and Technology" of 1977, Alicia Ostriker's "Desire Gratified and Ungratified: William Blake and Sexuality" of 1982-1983, Ronald Clayton Taylor's "Semantic Structures and the Temporal Modes of Blake's Prophetic Verse" of 1979, Steven Shaviro's "'Striving with Systems': Blake and the Politics of Difference" of 1982, and an edited and newly titled version of the Santa Cruz Blake Study Group's 1984 review of Erdman's *The Complete Poetry and Prose of William Blake*.]

61. \*Hjerter, Kathleen G. *Doubly Gifted: The Author as Visual Artist*. New York, NY: Abrams, 1986. \$29.95. [Said to contain a chapter on Blake.]

62. Holmes, John R. "William Blake's Place in the Mystical Tradition." *Dissertation Abstracts International* 47 (1987): 188A. Kent State U. ["The aim of this dissertation is to facilitate a proper understanding of Blake's key religious images and ideas by showing that they are mystic ideas, and that because they are mystic ideas they more completely unite the human, the divine, and the worldly than poetic or religious ideas outside the mystical context do. . . . this study shows the result in Blake's poetry of overcoming each of the following six dualities: world and spirit (Chapter II), subject and object (Chapter III), corporeal and spiritual senses (Chapter IV), God and Humanity (Chapter V), Imagination and Reason (Chapter VI), and Chronology versus Hierarchy (Chapter VII)."]

63. Howard, Seymour. "William Blake: The Antique, Nudity, and Nakedness: A Study in Idealism and Regression." *Artibus et Historiae* 3.6 (1982): 117-49. [An earlier version of this study was read as a paper at the "Blake in the Art of His Time" conference at the U of



California, Santa Barbara, in March 1976, and it ought to have been listed here years ago.]

64. Imaizumi, Yoko. "Brotherhood in Blake: Psychology and Poetics." *Dissertation Abstracts International* 46 (1986): 3359A. Yale U. ["This study explores the concept of brotherhood in William Blake's poems with close attention to his imagery and style," it examines "how the idea of brotherhood is manifest in the form of communication in his earlier works," then in the major prophecies, and it concludes with a study of "the labor of brotherhood on the female side in *Jerusalem*."]

65. \*Isaksson, Folke. "William Blake (1757-1827): 'The Chimney Sweeper.'" *Gnistor under himlavalvet: tjugofem kapitel om poesi*. Stockholm, Swed.: Tiden, 1982. 81-93.

66. John, Donald. "Blake and Forgiveness." *Wordsworth Circle* 17 (1986): 74-80. [Read as a paper at the 1985 Wordsworth Conference in Grasmere.]

67. Johnson, Mary Lynn. "Blake's Judgment on the Book of Judges: The Watercolor Designs as Biblical Commentary." *Reconciliations: Studies in Honor of Richard Harter Fogle*. Ed. Mary Lynn Johnson and Seraphia D. Leyda. Salzburg Studies in English Literature [III]: Romantic Reassessment 96. Salzburg, Aus.: Institut für Anglistik und Amerikanistik, U of Salzburg, 1983. 41-71a. [Distributed in the United States by Humanities P.]

68. Johnson, Richard E. "Blake as Audience: The Designs to Gray's 'Ode on the Death of a Favorite Cat.'" *Reconciliations: Studies in Honor of Richard Harter Fogle*. Ed. Mary Lynn Johnson and Seraphia D. Leyda. Salzburg Studies in English Literature [III]: Romantic Reassessment 96. Salzburg, Aus.: Institut für Anglistik und Amerikanistik, U of Salzburg, 1983. 72-94.

69. Kamusikiri, Sandra Darlene. "'A Building of Magnificence': Blake's Major Prophecies and Eighteenth-Century Conceptions of the Human Sublime." *Dissertation Abstracts International* 46 (1986): 3726A. U of California. [Studies *The Four Zoas*, *Milton*, and *Jerusalem* "in relation to Blake's reaction to Burke's theory of the terrible sublime, and (his) transformation of conceptions of the human sublime developed by such eighteenth-century theorists as Robert Lowth, Hugh Blair, John Dennis, Joseph Addison, Lord Kames, Edmund Burke and others." Discovers and describes "a unique type of Blakean sublimity whose two most significant features are a consistent binary structure, and a humanizing, redemptive function. . . . Blake's human sublimity represents not only a rhetorical or aesthetic category, but also a civic and perceptual code—a way of thinking, acting and seeing."]

70. \*Kemeny, Tomaso. "Le parole e l'immagine nella scrittura poetica." *Piccolo Hans* 39 (1983): 34-50. [Blake's "parole e l'immagine" are chosen as the primary study example.]

71. Knights, L. C. "Early Blake." *Selected Essays in*

*Criticism*. Cambridge, Cambs.: Cambridge UP, 1981. 124-36. [The reprint of an essay which was first published in 1971 in the *Sewanee Review*; see Bentley, *Blake Books* (1977) #B2063.]

72. Kraft, Kent. "Hermetic Embodiment in Hildegard of Bingen and William Blake." *Proceedings of the Xth Congress of the International Comparative Literature Association/Actes du Xe congrès de l'Association internationale de littérature comparée*. Vol. 2: "Comparative Poetics/Poétiques comparées." Ed. Claudio Guillen, with the assistance of Peggy Escher. New York, NY: Garland, 1985. 551-57. [A paper read on the occasion of the 10th ICLA Congress at New York, NY, 22-29 Aug. 1982.]

73. Kroeber, Karl. "Inventing the Unconscious." *British Romantic Art*. Berkeley, CA: U of California P, 1986. 9-33. [This chapter contains an elaborate discussion of *The Book of Urizen* on 17-33; Blake's works figure largely in other parts of the book as well.]

74. La Belle, Jenijoy. "William Blake's Reputation in the 1830s: Some Unrecorded Documents." *Modern Philology* 84 (1987): 302-07. [Comments on eight references (six of them previously unrecorded) to Blake in Arnold's *Library* (later: *Magazine*) of the *Fine Arts* (1831-1834), in which he was associated with such renowned artists of the British school of history painting as Barry, Fuseli, Flaxman, and Stothard.]

75. Lake, David J. "Blake's 'The Blossom.'" *Explicator* 45.2 (1987): 20-23.

76. Larrissy, Edward. "Blake and the Hutchinsonians." *Blake/An Illustrated Quarterly* 20 (1986): 44-47.

77. Larrissy, Edward. *William Blake*. Rereading Literature. Oxford, Oxon.: Blackwell, 1985. £12.50 cloth/£4.50 paper.

78. \*Law, Philip. "Innocence Renewed: The Divine Images of *Songs of Innocence and of Experience*." *Theology* 89 (1986): 275-82.

79. Lee, Judith. "Scornful Beauty: A Note on Blake and Ariosto." *English Language Notes* 23.4 (1986): 35-38.

80. Leonard, Garry Martin. "William Blake's 'Vegetable Existence' and James Joyce's 'Moral Paralysis': The Relationship between Blake's Romantic Philosophy and Joyce's Thematic Concerns in *Dubliners* and *A Portrait of the Artist as a Young Man*." *Dissertation Abstracts International* 47 (1986): 1319A. U of Florida. ["In my discussion, from time to time, I argue that Blake directly influenced Joyce's work. More often, I argue that the ideas of Blake are analogous to Joyce's thematic concerns and that, while direct influence cannot be proven, comparison does illuminate Joyce's text."]

81. Linkin, Harriet Kramer. "The Language of Speakers in *Songs of Innocence and of Experience*." *Romanticism Past and Present* 10.2 (1986): 5-24.

82. Lister, Raymond. *The Paintings of William Blake*. Cambridge, Cambs.: Cambridge UP, in associ-



ation with the Pevensey P, 1986. £19.50. [A companion volume to the same author's *Paintings of Samuel Palmer*; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 89, #249. Again, there are 75 color plates, each with a brief commentary on the facing page; and again, the author has chosen a somewhat misleading title, since the term "painting" is here used as a synonym for "picture." Therefore, one ought to be prepared to encounter in this selection works in all sorts of media: tempera and watercolor paintings alongside wash drawings, monochrome as well as hand-tinted relief-etched prints, color-prints, miniatures, wood and line engravings on copper, a pencil and two pen drawings. However, all these "paintings" do indeed seem to be by Blake.]

83. Lyle, Janice. "Dante in British Art: 1770-1830." *Dissertation Abstracts International* 45 (1985): 3017A. U of California, Santa Barbara. ["The popularity of the Ugolino and Paolo and Francesca episodes from the *Inferno* is directly connected to the artistic theory of the Sublime. . . . this study examines the period beginning with Reynolds' Ugolino and ending with Blake's series of Dante drawings and engravings. All known depictions of Dante's themes done between 1770 and 1830 in Britain are documented. Individual Dante episodes are discussed in relation to each artist's knowledge of the poet, involvement in the circle of British men promoting Italian art and culture, use of iconographic and stylistic prototypes, and influence on other artists. Flaxman's *Divine Comedy* engravings are emphasized. . . . Blake's series, although incomplete and uneven in quality, is seen as an important example of the general and pervasive impact of 18th-century ideas of the Sublime, as well as the unique instance of a poet/artist illustrating Dante's work." The introductory chapters of this dissertation are devoted to Reynolds and Fuseli as illustrators of the *Divine Comedy*.]

84. McArthur, Murray Gilchrist. "Language and History in Blake's *Milton* and Joyce's *Ulysses*." *Dissertation Abstracts International* 46 (1986): 2689-90A. U of Western Ontario, Can. [Sees "the ground" of Joyce's "deep debt to Blake" in the "self-reflexive analysis within *Milton* of the formal and material properties of the written text, . . . My assumption throughout is that both Blake and Joyce saw a close relation between a writer's formal approach to language and his historical posture. . . . *Milton*, I maintain, was one of Joyce's intertextual sources for the analysis of Shakespeare's creative and erotic life in 'Scylla and Charybdis', as well as for the overall borrowing and transforming of the narrative pattern of the *Odyssey*."]

85. McCord, James. "Mixed Motives and Deadly Acts: Historical and Dramatic Character in William Blake's *King Edward the Third*." *Eighteenth-Century Studies* 19 (1986): 480-501.

86. McCord, James. "West of Atlantis: William

Blake's Unromantic View of the American War." *Centennial Review* 30 (1986): 383-99.

87. McGann, Jerome J. "The Idea of an Indeterminate Text: Blake's Bible of Hell and Dr. Alexander Geddes." *Studies in Romanticism* 25 (1986): 303-24. [Identifies Geddes as "the chief conduit for Blake's knowledge of the new biblical scholarship" (305); from him the poet may have learned about the distinction between the Elohist and Jahwist versions of Genesis. This distinction and its ideological background are brought to bear upon the interpretation of the "variances to be found in and between the texts of *Urizen*" (303), and, in general, upon the understanding of the "critical edge" (313) in the printer-poet's reading of the Holy Scripture.]

88. Paley, Morton D. "William Blake." *The Apocalyptic Sublime*. New Haven, CT: Yale UP, 1986. 71-100. \$35.00. [This book started from a consideration of "Blake's apocalyptic art in relation to that of his contemporaries;" it now offers a treatment of "the entire phenomenon of art on apocalyptic subjects in eighteenth- and nineteenth-century Britain" (v), and includes the visual argument or more than ninety reproductions. Besides Blake's apocalyptic designs those of West, Louthembourg, Turner, Martin, and Danby are discussed at length.]

89. Patterson, Annabel. "Pastoral and Ideology: The Neoclassical *Fête Champêtre*." *Huntington Library Quarterly* 48 (1985): 321-44. [Includes reproductions and a discussion of Blake's *Virgil* wood engravings on 334-41.]

90. Peterfreund, Stuart. "Reply to Stewart Crehan." *Blake/An Illustrated Quarterly* 20 (1986-1987): 108-09. [See #40, above.]

91. Piquet, François. "Blake et l'idéologie millénariste." *Idéologies dans le monde anglo-saxon*. Ed. Pierre Morere. Essais sur l'idéologie 1. Grenoble, Fr.: Centre de Recherches d'Études Anglophones, U de Grenoble III, 1985. 189-201.

92. Porée, Marc. "Pour une topique du corps ou l'image-corps en (tous) ses lieux." *Romantisme* 15.49 (1985): 77-93. [Discusses Blake's *Jerusalem*, Coleridge, Shelley, and Keats.]

93. \*Raine, Kathleen. *L'Imagination créatrice de William Blake*. Paris, Fr.: Berg, 1983. Fr 90.00.

94. Raine, Kathleen. "The Sleep of Albion." *Michigan Quarterly Review* 25 (1986): 684-98. [Treats Blake on 690-98 in the context of the mythic tradition of the sleep of King Arthur.]

95. Raine, Kathleen. "Yeats's Debt to William Blake." *Defending Ancient Springs*. 2nd ed. Ipswich, Suff.: Golgonooza P, 1985. 66-87. £5.50 paper. [This collection of Raine's essays was first published by Oxford UP in 1967; the reprint of her 1965 study of Blake's influence on Yeats has not been revised for the present

printing; see Bentley, *Blake Books* (1977) #2493.]

96. \*Ridge, George Ross, and Benedict Chiaka Njoku. *The Christian Tragic Hero in French and English Literature*. Atlantic Highlands, NJ: Humanities P, 1983. [One out of the twelve "Christian heroes" dealt with in this book is said to be William Blake.]

97. \*Riehl, Joseph. "Was Origen Urizen? Another Possible Source for the Name." *Publications of the Arkansas Philological Association* 11.2 (1985): 65-71.

98. \*Robinson, D. "Joan of Orc: A Reading of Twain's French Fantasy through Blake's America: A Prophecy [sic?]." *American Studies in Scandinavia* 18 (1986): 15-26.

99. \*Sanzo, Eileen. "Nature in Blake: Duality versus Comic Unity." *Nassau Review* 5 (1985): 1-7.

100. Sławek, Tadeusz. *The Outlined Shadow: Phenomenology, Grammatology, Blake*. Rpace Naukowe Uniwersytetu Śląskiego w Katowicach 727. Katowice, Pol.: Uniwersytet Śląski, 1985. zł 224 paper. [One hundred and fifty pages of text in English on "The (pre)Face of the Text," "Voice as Understanding," and "Drawing as *Weltanschauung*/*Weltanschauung* as Drawing." Blake's poetry and designs are here studied in a frame of reference supplied by Heidegger's concept of phenomenology and some of its poststructuralist heirs.]

101. Stamm, Ramona Kelley. "A Further Note on the Blakean Connection in Joyce Cary's *The Horse's Mouth*." *Notes on Contemporary Literature* 15.4 (1985): 4-5.

102. Stieg, Elizabeth Joy. "William Blake and the Prophetic Tradition." *Dissertation Abstracts International* 47 (1986): 916A. U of Toronto, ON. [". . . examine(s) Blake's understanding of prophets and prophecy in relation to the attitudes and beliefs of contemporaries, specifically, the theologians, enthusiasts, poets and critics. . . . two of Blake's poems, *Tiriel* and *Jerusalem*, are discussed at some length as early and late examples of Blake's explorations of the nature and purpose of prophecy and his treatment of a biblical prophetic tradition."]

103. Summerfield, H[enry]. "Blake's *The French Revolution* and the Bible." *University of Dayton Review* 17.3 (1985-1986): 29-39.

104. \*Šurbanov, Aleksandăr. "Nebesa pod krakata." *Izbrani stihove*. Sofia, Bulg.: Narodna kultura, 1983. 5-20. [A discussion of Blake's poems and prophecies.]

105. Taylor, Dena Bain. "The Visual Context of 'Joseph of Arimathea among The Rocks of Albion.'" *Blake/An Illustrated Quarterly* 20 (1986): 47-48.

106. \*Tokarev, G. N. "Stikhotvorenie U. Bleika 'London' v perevodakh S. Marshaka: (o vli iānii konteksta na perevode stikhotvornykh proizvedenii)." *Voprosy poetiki khudozhestvennogo proizvedeniā*. Alma-Ata, USSR: Kazakhskii pedagogicheskiĭ institut, 1980.

128-40. [Discusses the influence of the translator's social surroundings on his work, and employs Marshaka's translation of "London" to make the point.]

107. Tolley, Michael J. "The *Allegorical Female Figure*: She Cometh With Clouds." *Blake/An Illustrated Quarterly* 20 (1986-1987): 101-02. [Disputes Heppner's iconographical identification of a Blake drawing; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 82, #102, and #58, above.]

108. Watson, J. R. "Blake." *English Poetry of the Romantic Period: 1789-1830*. Longman Literature in English Series. London: Longman, 1985. 78-109. £15.95 cloth/£7.50 paper.

109. \*Weiskel, Thomas. *The Romantic Sublime: Studies in the Structure and Psychology of Transcendence*. 2nd ed. Baltimore, MD: Johns Hopkins UP, 1986. \$8.95 paper. [A reimpression of the late Thomas Weiskel's 1976 publication, with the chapter on Blake; Harold Bloom has added a new introduction.]

110. \*Welburn, A. J. "The Gnostic Imagination of William Blake: A Comparative and Typological Investigation into the Unity and Structure of Blake's Mythology." Diss. U of Cambridge, Cambs., 1980.

111. Welch, Dennis M. "Blake's Critique of Election: Milton and the *Comus* Illustrations." *Philological Quarterly* 64 (1985): 509-31. [The essay is accompanied by a suite of sixteen reproductions from the *Comus* watercolors.]

112. Welch, Dennis M. "'Cloth'd with human beauty': Milton and Blake's Incarnational Aesthetic." *Religion and Literature* 18.2 (1986): 1-15.

113. Welch, Dennis M. "Imitation in Blake's *Night Thoughts* Illustrations." *Colby Library Quarterly* 22 (1986): 165-84. [Compares some of the *Night Thoughts* watercolors with the allegorical representations in George Richardson's *Iconology* of 1778-1779, and "suggests that Blake's imitation could at times be creative and perceptive without necessarily involving his personal symbolism or mythology" (166).]

114. Werner, Bette Charlene. *Blake's Vision of the Poetry of Milton: Illustrations to Six Poems*. Lewisburg, PA: Bucknell UP; London: Associated UP, 1986. \$45.00. [After Dunbar's and Behrendt's, this is the third book-length study of Blake's watercolor series for "Comus," *Paradise Lost*, "Ode on the Morning of Christ's Nativity," "L'Allegro," "Il Penseroso," and *Paradise Regained* in less than a decade. There are 79 reproductions.]

115. Wilkie, Brian. "The Romantic Ideal of Unity." *Studies in the Literary Imagination* 19.2 (1986): 5-21. [Pages 15-20 of this article are entirely devoted to an interpretation of "the ideal of unity" in the works of Blake.]

116. Wind, Edgar. "Blake and Reynolds." *Hume and the Heroic Portrait: Studies in Eighteenth-Century Imagery*. Ed. Jaynie Anderson. Oxford, Oxon.: Claren-



don P, 1986. 81–85. [Originally presented as a radio talk, this paper was afterwards published in the *Listener* in 1957; it is here reprinted, in the second volume of Wind's collected essays, with the notes now added for the first time from the late author's personal papers; see Bentley, *Blake Books* (1977) #2985.]

117. Witke, Joanne. *William Blake's Epic: Imagination Unbound*. London: Croom Helm; New York, NY: St. Martin's P, 1986. £22.50. [Concentrates on *Jerusalem*, which is discussed plate-by-plate; also treats Blake's annotations to Reynolds' *Discourses*. This study was previously listed under a wrong title, quoted at a pre-publication date in a publishers' catalogue; see *Blake/An Illustrated Quarterly* 20 (1986–1987): 86, #194.]

See also #140, 144, and 145, below.

## Part II

### Blake's Circle

#### General Studies

118. \*Fore, Byrne R. S., ed. *The Best of Bell's British Theatre: Consisting of the Most Esteemed English Plays*. 41 vols. London, 1776–1802. New York, NY: AMS P, 1977. \$1,742.50 the set/separate vols. \$42.50 each. [Includes reproductions of all the original illustrations, many of which were engraved from designs by Burney, Fuseli, and Stothard.]

119. Lister, Raymond. *Prints and Printmaking: A Dictionary and Handbook of the Art in Nineteenth-Century Britain*. London: Methuen, 1984. £29.50. [As may be expected from this author, Blake's circle figures quite prominently in the volume. There are brief bio- and bibliographical entries for Bartolozzi, Basire II, Blake, Calvert, Fuseli, Linnell, Linton, Muir, Ottley, Palmer, Richmond, Stothard, West, et al. in the dictionary, and many of these printmakers are discussed in the second or fourth chapter of the handbook section.]

#### James Basire

120. Foucart-Borville, Jacques. "Un dessinateur amateur au XVIII<sup>e</sup> s.: le Français Joseph Basire et non l'Anglais James Basire." *Revue du Louvre et des Musées de France* 31 (1982): 15–20. [Distinguishes the oeuvre of a French amateur engraver from that of Blake's master.]

#### William Cowper

121. King, James, and Charles Ryskamp, eds. *The Letters and Prose Writings of William Cowper*. Vol. 5: "Prose 1756–c. 1799 and Cumulative Index." Oxford, Oxon.: Clarendon P, 1986. £48.00.

See also #14, above, and #153, below.

#### Erasmus Darwin

122. \*McNeil, M. C. M. "A Contextual Study of

Erasmus Darwin." Diss. U of Cambridge, Cambs., 1980.

#### John Flaxman

123. \*Arias Anglés, E. "Influencias de John Flaxman y Gavin Hamilton en José de Madrazo y nueva lectura de la 'Muerte de Viriato.'" *Archivo Español de Arte* 232 (1985): 351–62.

124. Gizzi, Corrado, ed. *Flaxman e Dante*. Exh. cat. Palazzo di Brera, Milan. 22 Nov. 1986–14 Jan. 1987. Milan, It.: Mazzotta, 1986. [This catalogue has been produced in the same large format as Gizzi's earlier two volumes on *Blake e Dante* and *Füssli e Dante* which accompanied similar exhibition projects realized at the Torre de' Passeri in Pescara and the Palazzo di Brera; see *Blake/An Illustrated Quarterly* 18 (1984): 103, #53; 20 (1986–1987): 88, #237. The present volume in this spectacular series contains, besides ten learned essays on various aspects of Flaxman's classicism, his drawings and Piroli's etchings, a suite of 73 color plates (mostly of the sculptor's drawings which figured largely in the exhibition), black and white reproductions of all the Dante etchings with extracts from the *Divina Commedia*, and many other illustrations throughout the text.]

125. Ottani Cavina, Anna. "Neo-Primitivism and Linear Abstraction." *Paestum and the Doric Revival 1750–1830: Essential Outlines of an Approach*. Centro Di cat. 199. Florence, It.: Centro Di, 1986. 59–62 and 89–90. [This volume, an abridged English-language version of *La fortuna di Paestum e la memoria moderna del Dorico 1750–1830* (2 vols.), served as the catalogue of an exhibition held at the National Academy of Design in New York, NY, 19 Feb.–30 Mar. 1986; included in the show were several drawings by Flaxman, here listed as #52–59 in the catalogue section, and discussed in the essay quoted above.]

126. \*Poprzęcka, Maria. "Flaxman, 1793–Picasso, 1903." *Polish Art Studies* 5 (1984): 45–53. [Probably this is no more than a reprint of the identically titled study by the author that was listed in *Blake/An Illustrated Quarterly* 18 (1984): 106, #134.]

See also #12, 74, and 83, above.

#### Henry Fuseli

127. \*Argan, Giulio Carlo. *Da Hogarth a Picasso: l'arte moderna in Europa*. Milan, It.: Feltrinelli, 1983. [Said to contain a chapter devoted to Fuseli's contribution to the history of modern art.]

128. [Behrens, Jürgen, et al.] "Freies Deutsches Hochstift: Jahresbericht." *Jahrbuch des Freien Deutschen Hochstifts* [ns 25] (1986): 334–86. [On 362–63 Behrens reports on the acquisition of Fuseli's letter to DuRoveray of 2 Aug. 1799 for the Goethe-Museum in Frankfurt-on-Main, W. Ger., and gives a brief summary of its contents, based on information which had been supplied by David H. Weinglass; the latter will publish

the full text of this ALS in his revised and enlarged edition of *The Collected English Letters of Henry Fuseli* which is in preparation.]

129. Chappell, Miles L. "Fuseli and the 'judicious adoption' of the Antique in the 'Nightmare.'" *Burlington Magazine* 128 (1986): 421-22.

130. Cullen, Fintan. "Hugh Douglas Hamilton: 'painter of the heart.'" *Burlington Magazine* 125 (1983): 417-21. [Contains the 'first' publication of Richard St. George Mansergh St. George's letter of "c. 1796," in which a commission for a portrait is offered to Fuseli (the letter was printed slightly earlier on 66-71 of Weinglass' 1982 edition of Fuseli's letters); also refers to Romney's portrait of "Mrs. Saint George and Child."]

131. Feingold, Lawrence. "Fuseli, Another Nightmare: *The Night-Hag Visiting Lapland Witches*." *Metropolitan Museum Journal* 17 (1982): 49-61.

132. Hammerschmidt, Hildegard. "Johann Heinrich Füssli's Illustrationen zu Shakespeares 'Macbeth' unter besonderer Berücksichtigung seiner Kunsttheorie." *Anglistentag 1984 Passau: Vorträge*. Ed. Manfred Pfister. Tagungsberichte des Anglistentags des Verbands Deutscher Anglisten 6. 23-26 Sept. 1984. Gießen, W. Ger.: Hoffman, 1985. 261-77. [An earlier version of an article which has been listed in *Blake/An Illustrated Quarterly* 20 (1986-1987): 88, #239.]

133. Kastner, Jörg. *Das Nibelungenlied: In den Augen der Künstler vom Mittelalter bis zur Gegenwart*. Exh. cat. Staatliche Bibliothek Passau, 2 May-12 June 1986. Passau, W. Ger.: Passavia Universitätsverlag, 1986. [Five of Fuseli's Nibelungen illustrations are discussed.]

134. Lindsay, Suzanne G. "Emblematic Aspects of Fuseli's *Artist in Despair*." *Art Bulletin* 68 (1986): 483-84.

135. Schiff, Gert. *Henry Fuseli*. Exh. cat. 12 Nov.-18 Dec. 1983. Tokyo, Jap.: National Museum of Western Art, in association with the Swiss Council for the Arts (Pro Helvetia), 1983. [The bilingual catalogue of a major exhibition: 107 of Fuseli's drawings and paintings are documented and illustrated, many of them in excellent full-color reproductions. Schiff's text, however, does not, as far as I can see, substantially revise his earlier interpretations in the 1973 oeuvre catalogue, the 1975 Tate Gallery exhibition catalogue, or the 1977 *L'opera completa di Füssli*.]

136. Schnyder-Seidel, Barbara. *J. H. Füssli und seine schönen Zürcherinnen: Verwirrungen um Bildnisse im Umkreis von Goethe, Füssli und Tischbein*. Zurich, Switz.: Classen, 1986. DM 24.00 paper.

137. \*Woźniakowski, J. "Heroes of Our Times: Some Remarks on Fuseli and Adventure Strips." *Polish Art Studies* 6 (1985): 99-106.

See also #12, 74, 83, 118, 119, above, as well as #143, 145, 146, 170, 173, 178, below.

John Linnell

See #1, 9, 119, above.

Samuel Palmer

138. Abley, Mark, ed. *The Parting Light: Selected Writings of Samuel Palmer*. Manchester, Lancs.: Carcanet P, in association with Mid Northumberland Arts Group, 1985. £8.95 cloth. [Selections from Palmer's letters, journals, memoranda, poems, essays, and inscriptions; mostly taken from previously published sources, with some of the writings in new transcriptions that differ here or there from Raymond Lister's readings. Some of the letters, poems, and memoranda, however, "are published here for the first time from documents belonging to the Linnell Trust, the Bodleian Library, and the Victoria and Albert Museum." Though the editor has "omitted none of the few poems and essays by Palmer that survive" (21) he had had no access to one of the two recently traced copies of the artist's pamphlet containing *An Address to the Electors of West Kent*, which has been edited for the pages of this journal by David Bindman; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 88-89, #246 and 251.]

139. Lister, Raymond. "A Reply to Martin Butlin." *Blake/An Illustrated Quarterly* 20 (1986): 52. [Once more on Keating's Palmer fakes and the questions of connoisseurship; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 88, #247.]

140. Schulz, Max F. *Paradise Preserved: Recreations of Eden in Eighteenth- and Nineteenth-Century England*. Cambridge, Cambs.: Cambridge UP, 1985. £30.00. [The book's second part on "Romantic Paradisal Bowers, Valleys, and Islands" not only has a chapter on "Bewick's, Constable's, and Palmer's *Locus Paradisus*" (112-36), but also opens up with a section on "Blake and the Unending Dialectic of Earth and Eden" (41-56).]

George Romney

141. Buttery, David. "George Romney and the Second Earl of Warwick." *Apollo* 124 (1986): 104-09.

142. \*Rump, Gerhard Charles. "George Romney: Pictor Celeberrimus." *Weltkunst* 54 (1984): 2653-56. [Published in commemoration of the 250th anniversary of the artist's birth.]

See also #9, 12, and 130 above, as well as #143 and 173, below.

Thomas Stothard

See #5, 74, 79 (Stothard as the designer of Blake's *Ariosto* engraving), 118, and 119, above, as well as #143, below.



## Part III

## Works of Related Interest

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

143. Altick, Richard D. *Painting from Books: Art and Literature in Britain, 1760-1900*. Columbus, OH: Ohio State UP, 1985. £54.00. [Part 1, chapter 2 treats eighteenth-century book illustrations, Boydell's Shakespeare Gallery, Macklin's Poet's Gallery, and Fuseli's Milton Gallery (37-55); the whole of the book's second part (255-331) is devoted to the study of "Images from Shakespeare," and there are numerous references to artists such as West, Stothard, William Bell Scott, Alexander Runciman, Romney, Reynolds, Opie, Northcote, Mortimer, Morland, Kauffmann, Fuseli, Blake, Barry, et al. as well as to Cowper, Gray, Hayley, and all the major British authors that were illustrated by Blake and his contemporaries. To say the least, one would have to admit that this volume of more than 500 pages with its 356 illustrations presents a mine of information for the history of British book illustration and literary painting; most important, perhaps, is Altick's attempt at a reconstruction of "What happened when people 'read' pictures" (234) in the eighteenth and nineteenth centuries.]

144. Altizer, Thomas J. J. *History as Apocalypse*. SUNY Series in Religion. Albany, NY: State U of New York P, 1985. \$36.50 cloth/\$12.95 paper. [Besides being of related interest for the study of Blake's apocalyptic imagery in general, the book treats—in chapter 8 (175-207)—"Blake and the French Revolution."]

145. Bate, Jonathan. *Shakespeare and the English Romantic Imagination*. Oxford, Oxon.: Clarendon P, 1986. £22.50. [Had I only seen this volume earlier, its entry would have been transferred to the Critical Studies section, part I, above. There are two entire chapters devoted to the study of Shakespeare in Blake's "Romantic Imagination," tracing the "Auspices of Shakespeare" in his poetry, 117-56. With its numerous references to the reception of the Bard's poems and plays in the works of Blake's contemporaries the book as a whole, however, certainly should be of "Related Interest" to Blake scholars, too.]

146. Bate, Jonathan. "Shakespearean Allusion in English Caricature in the Age of Gillray." *Journal of the Warburg and Courtauld Institutes* 49 (1986): 196-210. [Interesting background reading for the public reception of Boydell's Shakespeare Gallery in general, and Fuseli's contributions to that project in particular.]

147. Bentley, G. E., Jr. "The Bookseller as Diplomat: James Edwards, Lord Grenville, and Earl Spencer in 1800." *Book Collector* 33 (1984): 471-85. [Publishes and analyzes a long letter written by Edwards on 12 Aug. 1800, in which he reports to Lord Grenville from

Napoleonic France on the state of affairs—both political and book wise. The essay forms the first installment of a series of studies of the book-trade around the year 1800 in Britain, and is related to Bentley's forthcoming book on "F. J. DuRoveray, Henry Fuseli, and Elegant Book-Making 1798-1806."]

148. Bogel, Fredric V. *Literature and Insubstantiality in Later Eighteenth-Century England*. Princeton, NJ: Princeton UP, 1984. \$22.50.

149. \*Boime, Albert. *A Social History of Modern Art*. Vol. 1: "Art in an Age of Revolution, 1750-1800." Chicago, IL: U of Chicago P, 1987.

150. Cook, Albert. "Myth and Language." *Actes du VIII<sup>e</sup> Congrès de l'Association Internationale de Littérature Comparée/Proceedings of the 8th Congress of the International Comparative Literature Association*. Vol. 2: "Littératures de diverses cultures au vingtième siècle [et] Littérature comparée et théorie Littéraire/Twentieth-Century Literatures Originating in Different Cultures [and] Comparative Literature and Theory of Literature." Ed. Béla Köpeczi and György M. Vajda. Stuttgart, W. Ger.: Kunst und Wissen-Bieber, 1985. 721-25. [This short study, first presented as a paper at the 8th ICLA Conference in Budapest, 12-17 Aug. 1976, discusses Blake on 725.]

151. Curran, Stuart. "The Political Prometheus." *Studies in Romanticism* 25 (1986): 429-55. [Includes a brief treatment of *Visions of the Daughters of Albion* in the context provided by Shelley's notion of imperialism on 444.]

152. Endy, Melvin B., Jr. "Just War, Holy War, and Millennialism in Revolutionary America." *William and Mary Quarterly* 42 (1985): 3-25.

153. Griffin, Dustin. *Regaining Paradise: Milton and the Eighteenth Century*. Cambridge, Cambs.: Cambridge UP, 1986. £25.00. [An investigation into the influence of Milton's writings on British authors from Addison to Cowper, who is the subject of the final chapter on 217-28.]

154. \*Knapp, Steven. *Personification and the Sublime: Milton to Coleridge*. Cambridge, MA: Harvard UP, 1985. £14.95.

155. Koppenfels, Werner von. "Le Couché du soleil romantique: Die Imagination des Weltendes aus dem Geist der visionären Romantik." *Poetica* 17 (1985): 255-98. [Discusses the apocalyptic imagery of romantic literature in a frame of reference supplied by Baudelaire's poem from *Les Fleurs du Mal*.]

156. Levi, Peter. "Visionary Poets." *Agenda* 24.3 (1986): 27-50. [Blake is frequently referred to in this printed version of an Oxford lecture; see especially 44-46.]

157. \*Meehan, Michael. *Liberty and Poetics in Eighteenth-Century England*. London: Croom Helm, 1985. £17.95.

158. \*Meisel, Martin. *Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England*. Princeton, NJ: Princeton UP, 1984. \$55.00/£38.80.

159. \*Merchant, W. Moelwyn. "Shakespeare and the Painter and Illustrator." *William Shakespeare: His World, His Work, His Influence*. Vol. 3. New York, NY: Scribner, 1985. 757-69.

160. Patrides, C. A., and Joseph Wittreich, eds. *The Apocalypse in English Renaissance Thought and Literature: Patterns, Antecedents and Repercussions*. Ithaca, NY: Cornell UP, 1984. \$49.50.

161. \*Peckham, Morse. *The Birth of Romanticism: Cultural Crisis, 1790-1815*. Romanticism and Its Consequences: Emergent Culture in the 19th Century 1. Greenwood, FL: Penkevill, 1986. \$32.50.

162. Rajan, Tilottama. "Romanticism and the Death of Lyric Consciousness." *Lyric Poetry: Beyond New Criticism*. Ed. Chaviva Hošek and Patricia Parker. Ithaca, NY: Cornell UP, 1985. 194-207. [Blake (see 201), Wordsworth, and Shelley serve to make the author's point on "delyricized discourse."]

163. Sambrook, James. *The Eighteenth Century: The Intellectual and Cultural Context of English Literature, 1700-1789*. Longman Literature in English Series. London: Longman, 1986. £15.95 cloth/£7.95 paper.

164. Smith, Olivia. *The Politics of Language 1791-1819*. Oxford, Oxon.: Clarendon P, 1984. \$27.95. [A reimpression in paper covers was issued in 1986.]

165. \*Thorslev, Peter L., Jr. *Romantic Contraries: Freedom versus Destiny*. New Haven, CT: Yale UP, 1984. \$21.50.

166. Webster, Sarah McKim. "Circumscription and the Female in the Early Romantics." *Philological Quarterly* 61 (1982): 51-68. [Blake (see 64-67), Coleridge, Wollstonecraft, and Wordsworth are treated.]

### *Some Contemporary Artists, Collectors, and Connoisseurs*

167. \*Abrams, Ann Uhry. "A New Light on Benjamin West's 'Pennsylvania Instruction.'" *Winterthur Portfolio* 17 (1982): 243-57.

168. Greenhouse, Wendy. "Benjamin West and Edward III: A Neoclassical Painter and Medieval History." *Art History* 8 (1985): 178-91.

169. Hamilton-Phillips, Martha. "Benjamin West and William Beckford: Some Projects for Fonthill." *Metropolitan Museum Journal* 15 (1980): 157-74.

170. Hammerschmidt, Hildegard. "Illustrationen zu Shakespeares Sommernachtstraum: Eine Ausstellung im Marburger Schauspiel zur Erinnerung an Horst Oppel." *Alma Mater Philippina* Winter 1984-1985: 23-25. [Fuseli, Blake, and some other British illustrators of *A Midsummer Night's Dream* are briefly mentioned in this exhibition review.]

171. \*Mravik, L. "Angelika Kauffmann kérdéses arcképe Kitty Fisherről." *Művészettörténeti Értesítő* 32.1/2 (1983): 228-30. [A portrait of the actress Kitty Fisher, which has surfaced on the Budapest art market, is here tentatively attributed to Angelica.]

172. Staley, Allen. "West's *Death on the Pale Horse*." *Bulletin of the Detroit Institute of Arts* 58 (1980): 137-49.

173. Tscherny, Nadia. "Beyond Likeness: Late Eighteenth Century British Portraiture and Origins of Romanticism." *Dissertation Abstracts International* 47 (1986): 1098A. New York U. ["... the introductory chapter establishes the portraiture of the Fuseli circle as an extreme against which the work of Reynolds, Gainsborough and Romney are measured. ... deals with a series of intimate portraiture by these three painters."]

### *Some Contemporary Authors*

174. Aldridge, A. Owen. *Thomas Paine's American Ideology*. Newark, DE: U of Delaware P; London: Associated UP, 1984. \$38.50.

175. \*Andrews, Stuart. "Tom Paine in France." *History Today* Aug. 1983: 5-11.

176. Bentley, G. E., Jr. "Copyright Documents in the George Robinson Archive: William Godwin and Others 1713-1820." *Studies in Bibliography* 35 (1982): 67-110.

177. Boerner, Peter. "Bürger's Ballad *Lenore* in Germany, France and England." *Festschrift für Henry Remak: Sensus Communis: Contemporary Trends in Comparative Literature/Panorama de la situation actuelle en Littérature Comparée*. Ed. János Riesz, Peter Boerner, and Bernhard Scholz. Tübingen, W. Ger.: Narr, 1986. 305-11.

178. Camfield, Gregg. "Joel Barlow's Dialectic of Progress." *Early American Literature* 21 (1986): 131-43. [On the political pamphlets which were published by the author of *The Vision of Columbus* in the 1790s; may be of interest to students of both Blake and Fuseli.]

179. Carpenter, Mary Wilson. "Sibylline Apocalypics: Mary Wollstonecraft's *Vindication of the Rights of Woman* and Job's Mother's Womb." *Literature and History* 12 (1986): 215-28.

180. \*Cohen, Seymour S. "Two Refugee Chemists in the United States, 1794: How We See Them." *Proceedings of the American Philosophical Society* 126 (1982): 301-15. [Treats Joseph Priestley as one of these two refugees.]

181. \*De Luca, V. A. "DeQuincey's Icons of Apocalypse: Some Romantic Analogues." *Thomas DeQuincey: Bicentenary Studies*. Ed. Robert Lance Snyder. Norman, OK: U of Oklahoma P, 1985. 20-34. [Blake's works provide some of the "Analogues" for DeQuincey's apocalyptic imagery in *The English Mail-Coach*.]

182. \*Forster, Harold. *Edward Young: The Poet of*



the Night Thoughts, 1683-1765. Alburgh, nr. Harleston, Norf.: Erskine P, 1987. £29.95.

183. Harasym, S. D. "Ideology and Self: A Theoretical Discussion of the 'Self' in Mary Wollstonecraft's Fiction." *English Studies in Canada* 12 (1986): 163-77.

184. Kaplan, Cora. "Pandora's Box: Subjectivity, Class and Sexuality in Socialist Feminist Criticism." *Making a Difference: Feminist Literary Criticism*. Ed. Gayle Greene and Coppélia Kahn. New Accents. London: Methuen, 1985. 146-76. [Discusses Wollstonecraft's *Vindication* and Rousseau to explain "a split in feminist criticism, between liberal humanists . . . and socialist feminists" (146).]

185. Klaus, H. Gustav. "William Godwin's 'Things as They Are': Sozialgeschichte im Roman." *Germanisch-Romanische Monatsschrift* ns 36 (1986): 399-413.

186. \*Kovács, József. *Az író és a forradalmár Thomas Paine*. Budapest, Hung.: Akadémiai kiadó, 1983. [A study of Paine as writer and revolutionary.]

187. \*Marshall, Peter [H.], ed. *The Anarchist Writings of William Godwin*. London: Freedom P, 1986. £3.50 paper.

188. McKinley, Virginia Susan Gallaher. "Rendering Up 'The Tale of What We Are': Gothic Narrative Methods in Selected Novels of Godwin, Brown and Shelley." *Dissertation Abstracts International* 47 (1987): 2597A. Michigan State U.

189. Mitchell, Stephen A. "The Path from *Inferno* to the Chamber Plays: *Easter* and Swedenborg." *Modern Drama* 29 (1986): 157-68. [Studies Swedenborg's writings as an influential source for Strindberg's *Easter*.]

190. \*Nevitt, J. "William Godwin, 1789-1796." Diss. U of Oxford, Oxon., 1981.

191. \*Pénigault-Duhet, Paule. *Mary Wollstonecraft-Godwin (1759-1797)*. Paris, Fr.: Didier Érudition, 1984. Fr 195.00. [A book of almost 800 pages which originated in a U of Lille dissertation.]

192. \*Philp, Mark. *Godwin's Political Justice*. London: Duckworth, 1987. £28.00

193. \*Powell, David. *Tom Paine: The Greatest Exile*. New York, NY: St. Martin's P, 1985. \$22.50.

194. Scheiber, Andrew J. "Falkland's Story: *Caleb Williams*' Other Voice." *Studies in the Novel* 17 (1985): 255-66. [On narrative perspective in Godwin's novel.]

195. Shortland, Michael. "The Power of a Thousand Eyes: Johann Caspar Lavater's Science of Physiological Perception." *Criticism* 28 (1986): 379-408.

196. Watson, George. "The Reckless Disciple: Godwin's Shelley." *Hudson Review* 39 (1986): 212-30.

197. \*Wollstonecraft, Mary, and William Godwin. *A Short Residence in Sweden / Memoirs of the Author of The Rights of Woman*. Ed. Richard Holmes. Penguin Classics. Harmondsworth, Mddx.: Penguin, 1987. £3.95/\$6.95 paper.

## Some Blake Scholars and Collectors

198. Atkinson, F. G. "Unpublished Letters of Laurence Binyon (I): The Years of Struggle." *Notes and Queries* ns 29 (1982): 335-39.

199. Atkinson, F. G. "Unpublished Letters of Laurence Binyon (II): The Years of Achievement." *Notes and Queries* ns 31 (1984): 72-76.

200. Aubrey, Bryan. "'Telling of Presence': The Poetry of Kathleen Raine." *Studia Mystica* 9.4 (1986): 14-25.

201. Block, Ed, Jr. "Walter Pater, Arthur Symonds, W. B. Yeats, and the Fortunes of the Literary Portrait." *Studies in Literature* 1500-1900 26 (1986): 759-76.

202. Beckson, Karl. "Arthur Symonds on John Millington Synge: A Previously Unpublished Memoir." *Éire-Ireland* 21.4 (1986): 77-80.

203. Carter, Sebastian. "Arnold Fawcus and the Trianon Press." *Matrix* 3 (1983): 77-93. [Contains much relevant information on Fawcus's biography and professional character as well as on Trianon Press's publications in general and its Blake related projects in particular. Also included is a checklist of Trianon Press publications, compiled by Julie Fawcus (91-93). The author, in 1964, designed the version of Blake's signature which today still serves as this journal's official 'trade mark'.]

204. \*Chaplin, Harry F. *Jack Lindsay: A Catalogue of First Editions, Extensively Annotated by the Author, Together with Letters, Manuscripts, and Association Items*. Sydney, Austral.: Wentworth P, 1983. \$12.00. [The bibliography of Jack Lindsay's fictional and critical writings, in a limited edition of 225 copies.]

205. Cook, David. *Northrop Frye: A Vision of the New World*. New World Perspectives. Montréal, PQ: New World Perspectives/Perspectives Nouveau Monde, 1985. \$7.95. [As is to be expected, Frye's understanding of the poetry and art of William Blake figures prominently in this study of his achievements and influence as a literary critic.]

206. Dunn, John J. "Darrell Figgis, a Man Nearly Anonymous." *Journal of Irish Literature* 15.1 (1986): 33-42. [On the life, the literary and political activities, and the death of the author of *The Paintings of William Blake* (1925).]

207. \*Edwards, Ruth Dudley. *Victor Gollancz: A Biography*. London: Gollancz, 1987. £20.00.

208. Egremont, Max. "The Third Earl of Egremont and His Friends." *Apollo* 122 (1985): 280-87. [See especially 284 for George O'Brien Wyndham, 3rd Earl of Egremont, as a collector of the works of William Blake.]

209. \*Fite, David. *Harold Bloom: The Rhetoric of Romantic Vision*. Amherst, MA: U of Massachusetts P, 1985. \$25.00.

210. Graff, Robert D., et. al. *The Grolier Club 1884-1984: Its Library, Exhibitions, and Publications*.

New York, NY: Grolier Club, 1984. \$125.00. [See 137, 149, 158, 160 in the list of "Publications of the Grolier Club, 1884-1983" and the "Exhibition Handlist" for the Club's Blake-related projects; the edition of this *festschrift* is limited to 600 copies.]

211. Hope, Warren, ed. "Ruthven Todd's Memories of Norman Cameron: A Sketch Written in 1973." *Poetry Review* 76.1/2 (1986): 95-97.

212. Johnson, Alan, ed. "Arthur Symons' 'The Life and Adventures of Lucy Newcome': Preface and Text." *English Literature in Transition 1880-1920* 28 (1985): 332-45.

213. Johnson, Alan, ed. "'An Episode in the Life of Jenny Lane.' By Arthur Symons. With an Afterword." *English Literature in Transition 1880-1920* 29 (1986): 351-59. [The Blake-related interest in this and the two preceding entries admittedly is of the remotest possible nature only; since, however, *Blake* has itself published the imaginative work of some Blake scholars, I decided to risk annoyance rather than being reproached with bibliographical negligence.]

214. Kelly, John, with the assistance of Eric Domville, eds. *The Collected Letters of W. B. Yeats*. Vol. 1: "1865-1895." Oxford, Oxon.: Clarendon P, 1986. £22.50. [There are numerous references to both Blake and Yeats's fellow-editor of the elder poet's *Works*, Edwin J. Ellis; see the book's index.]

215. \*Leigh, John. "Arthur Symons and the Evolution of Pound's Concepts of Absolute Rhythm and Precision." *Paideuma* 15 (1986): 55-60.

216. Lister, Raymond. "William Muir." *Blake/An Illustrated Quarterly* 20 (1986): 49. [Quotes information which was supplied in a 1961 letter by the late Kerrison Preston.]

217. Loveday, John. "Geoffrey Grigson, 1905-1985." *Agenda* 23.3/4 (1985-1986): 221-22.

218. Müller, Marianne. "Northrop Frye's 'Secular Scripture': Structural Principles of Literature." *Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin: Gesellschaftswissenschaftliche Reihe* 33 (1984): 437-39.

219. O'Hara, Daniel T. *The Romance of Interpretation: Visionary Criticism from Pater to de Man*. New York, NY: Columbia UP, 1985. [Presents chapters on Pater, Bloom, Hartman, Frye, and de Man as theorists of the romantic imagination.]

220. Raine, Kathleen. "Eighteen Poems." *Agenda* 24.2 (1986): 3-18.

221. Sena, Vinod. *The Poet as Critic: W. B. Yeats on Poetry, Drama and Tradition*. Delhi, India: Macmillan, 1980. [Contains numerous references to Yeats as a critic of Blake; see the book's index on 222 as well as #227, 229-31, below, for studies of Blake's influence on Yeats's fictional poetry and prose, and #214, above, for Blake references in Yeats's letters.]

222. \*Smith, Bernard, ed. *Culture and History:*

*Essays Presented to Jack Lindsay*. Sydney, Austral.: Hale, 1984. \$24.95.

223. \*Szladits, Lola L. *Brothers: The Origins of the Henry W. and Albert A. Berg Collection of English and American Literature of the New York Public Library*. New York, NY: New York Public Library, 1985.

224. Thornton, R. K. R. "Arthur Symons." *The Decadent Dilemma*. London: Arnold, 1983. 134-64. [The "dilemma" is unrelated to Symons' Blake monograph of 1907.]

225. "Un legs important de Sir Geoffrey Keynes." *Gazette des Beaux-Arts* 6th ser. 108 (1986): "La Chronique des Arts" Sept. 1986: 21. [A brief and unsigned note on the Keynes bequest of the Blake and Gooden collections to the Fitzwilliam Museum.]

226. Warner, Eric, and Graham Hough, eds. *Strangeness and Beauty: An Anthology of Aesthetic Criticism 1840-1910*. Vol. 2: "Pater to Arthur Symons." Cambridge, Cambs.: Cambridge UP, 1983. £25.00 cloth/£7.95 paper. [The section devoted to Symons' literary criticism (see 210-72) contains selected quotations from his study of Blake on 267-72.]

### *Blakean Echoes in the Twentieth Century*

227. Cavanaugh, Catherine. *Love and Forgiveness in Yeats's Poetry*. Studies in Modern Literature 57. Ann Arbor, MI: UMI Research P, 1986. [Yeats's indebtedness to his reading of Blake's poetry is discussed by the author, especially in her chapter "Celibate and Adept" (27-52).]

228. Crutchfield, Will. "Bolcom Sets Blake to Several Kinds of Music." *New York Times* 9 Jan. 1987: C15. [Announces the New York premiere of William Bolcom's "Songs of Innocence and of Experience: A Musical Illumination of the Poems of William Blake" at the New Wave Festival; see also #234 and 235, below.]

229. Kline, Gloria C. *The Last Courtly Lover: Yeats and the Idea of Woman*. Studies in Modern Literature 6. Ann Arbor, MI: UMI Research P, 1983. [Blake's influence on Yeats's concepts of "courtly love" and of woman is treated on many pages of this study.]

230. Levine, Herbert J. *Yeats's Daimonic Renewal*. Studies in Modern Literature 16. Ann Arbor, MI: UMI Research P, 1983. [Numerous references to Yeats's encounter with his precursor Blake are listed in the index.]

231. \*Loizeaux, Elizabeth Bergmann. *Yeats and the Visual Arts*. New Brunswick, NJ: Rutgers UP, 1986. £29.95. [". . . shows how Pre-Raphaelite principles—filtered through late 19th-century aestheticism and reaching back to William Blake—always underlay Yeats's attitudes toward art" (quoted from a publishers' advert).]

232. \*Milosz, Czeslaw. *The Land of Ulro*. Trans. Louis Iribarne. Manchester, Lancs.: Carcanet P, 1985.



£12.95/\$16.95. [Comments on both Swedenborg and Blake; the first edition was published in Poland in 1978.]

233. Praly, Raymonde. "A Neoplatonic Variation from the Bird's [sic] Songs of Innocence to Their Songs of Experience in *The Waves*." *Cahiers Victorians et Edouardiens* 25 (1987): 49-61. [On Blake and Virginia Woolf.]

234. Rich, Alan. "Tiger, Tiger Daring Bright: Bolcom Illumines Blake." *Newsweek* 19 Jan. 1987: 58. [Comments on Bolcom's choral cantata "Songs of Innocence and of Experience: A Musical Illumination of the Poems of William Blake;" see also #228, above, and #235, below.]

235. Rockwell, John. "Music: Bolcom's Rendering of Blake's 'Songs.'" *New York Times* 11 Jan. 1987, sec. 1: 42. [See #228 and 234, above.]

236. Slotten, Ralph. "William Blake." *Studia Mystica* 9.4 (1986): 13. [A poem.]

#### Part IV

#### Reviews of Works Cited Above and in Previous Checklists

237. Abley, Mark, ed. *The Parting Light: Selected Writings of Samuel Palmer*. Reviewed by (1) Graham Reynolds, *Times Literary Supplement* 27 Feb. 1987: 216; by (2) Charles Tomlinson, *PN Review* 13.2 (1986): 52-53.

238. Abrams, Ann Uhry. *The Valiant Hero: Benjamin West and Grand-Style History Painting*. Reviewed by (1) Henry Adams, *Burlington Magazine* 128 (1986): 435-36; by (2) Marcus Cunliffe [or a collaborator], *American Studies International* 24.2 (1986): 86 [briefly!].

239. Adams, Hazard. *Philosophy of the Literary Symbolic*. Reviewed by (1) Shyamal Bagchee, *Modern Philology* 84 (1986): 239-41; by (2) William Keach, *Keats-Shelley Journal* 35 (1986): 213-18; in (3) *Poetics Today* 5 (1984): 212; see also #6, above.

240. Albright, Daniel. *Literality in English Literature*. Reviewed by J. Wilkinson, *Choice* 23 (1985): 599.

241. Aldridge, A. Owen. *Thomas Paine's American Ideology*. Reviewed by (1) Joyce O. Appleby, *Journal of American History* 72 (1985): 679-80; by (2) Roger Asselineau, *Revue de Littérature Comparée* 60 (1986): 240-41; by (3) Robert A. Ferguson, *American Literature* 57 (1985): 490-91; by (4) G. L. Jones, *Choice* 22 (1985): 1221; by (5) Steven Rosswurm, *Eighteenth-Century Studies* 19 (1986): 549-51.

242. Altick, Richard D. *Paintings from Books: Art and Literature in Britain, 1760-1900*. Reviewed by (1) Peter Campbell, *London Review of Books* 4 Dec. 1986: 20-21; in (2) *English Literature in Transition 1880-1920* 29 (1986): 343 [very briefly]; by (3) Robert Bernard Martin, *New York Review of Books* 12 Feb. 1987: 29-30; by

(4) S. Skaggs, *Choice* 24 (1986): 99.

243. Baine, Rodney M., with the assistance of Mary R. Baine. *The Scattered Portions: William Blake's Biological Symbolism*. Reviewed by Brian Allen, *Apollo* 125 (1987): 150-51.

244. Baker, Carlos. *The Echoing Green: Romanticism, Modernism, and the Phenomena of Transference in Poetry*. Reviewed by (1) George Bornstein, *Wordsworth Circle* 16 (1985): 180-82; by (2) Richard Harter Fogle, *Keats-Shelley Journal* 35 (1986): 218-20; by (3) David Perkins, *Studies in Romanticism* 25 (1986): 295-98; by (4) Linda Wagner, *Contemporary Literature* 26 (1985): 482-86; by (5) A. K. Weatherhead, *Comparative Literature* 39 (1987): 94-96.

245. Barrell, John. *The Political Theory of Painting from Reynolds to Hazlitt: "The Body of the Public."* Reviewed by (1) Thomas Crow, *London Review of Books* 19 Mar. 1987: 10-12; by (2) Graham Reynolds, *Apollo* 124 (1986): 568; by (3) Pat Rogers, *Times Literary Supplement* 9 Jan. 1987: 44.

246. Bate, Jonathan. *Shakespeare and the English Romantic Imagination*. Reviewed by M. Minor, *Choice* 24 (1986): 622.

247. Behrendt, Stephen C. *The Moment of Explosion: Blake and the Illustration of Milton*. Reviewed by David W. Lindsay, *Yearbook of English Studies* 17 (1987): 304-05.

248. Bertholf, Robert J., and Annette S. Levitt, eds. *William Blake and the Moderns*. Reviewed by Kurt Heinzelmann [i.e., Heinzelman], *ECCB* 8 (1982): 384-86.

249. *Blake: The Marriage of Heaven and Hell: Television Docudrama*. Dir. Harvey Bellin and Tom Kieffer. Swedenborg Foundation, 1984. Reviewed by Tim Hoyer, *Blake/An Illustrated Quarterly* 20 (1986): 68-70.

250. Bloom, Harold. *Agon: Towards a Theory of Revisionism*. Reviewed by (1) Denis Donoghue, *Times Literary Supplement* 30 July 1982: 811-12; by (2) Frank McCombie, *Notes and Queries* ns 30 (1983): 567-68; by (3) Marjorie Perloff, *Modern Language Review* 81 (1986): 431-35; by (4) Ann Wordsworth, *Review of English Studies* ns 36 (1985): 458-61.

251. Bogel, Fredric V. *Literature and Insubstantiality in Later Eighteenth-Century England*. Reviewed by (1) John A. Dussinger, *Journal of English and Germanic Philology* 85 (1986): 456-59; by (2) Wallace Jackson, *Blake/An Illustrated Quarterly* 20 (1986): 57-60; by (3) François Piquet, *Études Anglaises* 38 (1985): 467; by (4) Bruce Redford, *Eighteenth-Century Studies* 19 (1986): 414-417; by (5) Nigel Wood, *Durham University Journal* ns 48 (1986): 135-36.

252. Borck, Jim Springer, ed. *The Eighteenth Century: A Current Bibliography*. Vol. 7 for 1981 reviewed by Paul-Gabriel Boucé, *Études Anglaises* 40 (1987): 86-88.

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