

# AN ILLUSTRATED QUARTERLY BLAKE

C H E C K L I S T

## Blake and His Circle: An Annotated Checklist of Recent Publications

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# Blake and His Circle: An Annotated Checklist of Recent Publications

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The present edition of this continuing report on Blake-related literature records the publication of some 250 books and articles, plus more than 300 reviews. The number and type of journals that I have examined remain much the same (see the preface to last year's compilation), while the library resources at Trier have not considerably improved in the meantime. Almost all the sections of the checklist include back entries with publication dates as early as 1980, however most of the items appeared in print between, approximately, May 1987 and April 1988 (including, once again, some journal issues with a 1986 or even a 1985 date on their covers).

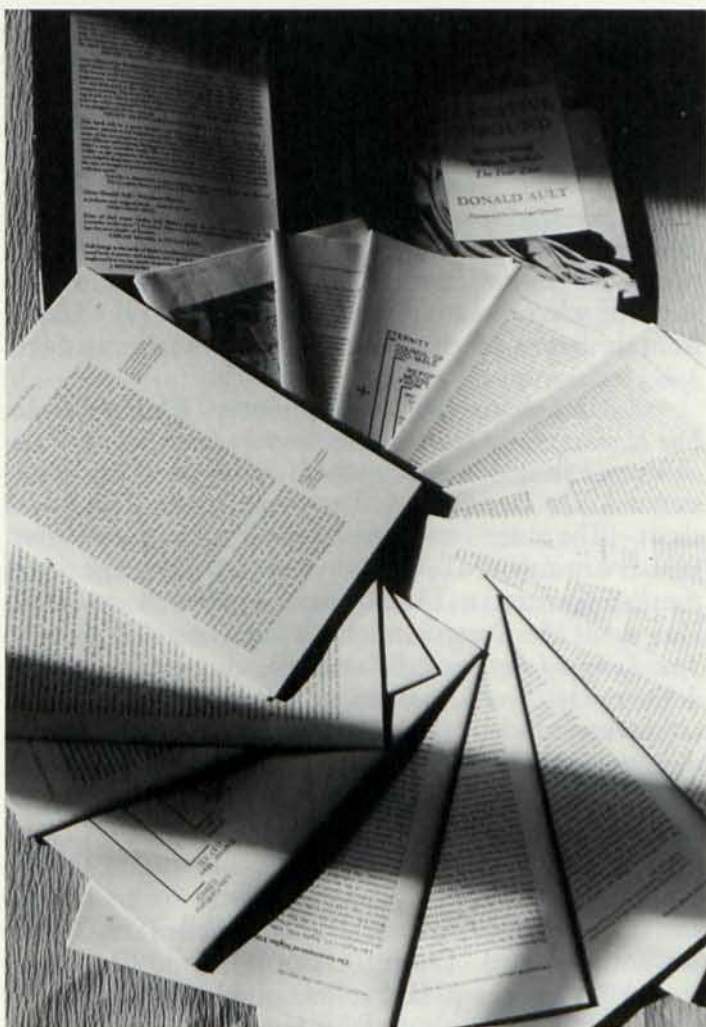
As before, I have resisted the temptation to list references to non-print media such as Tangerine Dream's 1987 recording of "The Tyger." And I have banned from the section on Blake and the moderns an entry for an exhibition entitled "Songs of Experience" at the National Gallery of Ottawa in 1986. The works by contemporary Canadian artists presented under that heading did, in the words of one reviewer, "not invoke William Blake who [was] referenced conveniently, like a postmodern embellishment tacked to the entrance of pre-existing architecture" (Lorne Falk, *Vie des Arts* 30.124 [1986]: 28). Yet despite such occasional rejections, at least part III of this year's checklist appears to be haunted by the ghost of "inclusiveness" and the continuing lack of a clear-cut set of standards for selection—and this to such an extent that further comments seem in order.

To begin with, however, let me say that no major changes in arrangement or style have been introduced in this year's installment of the checklist. While in matters of style I will continue to follow the guidelines laid down for bibliographies in *The MLA Style Manual*, the arrangement of entries may well have to be subjected to some considerable reshuffling in next year's compilation where I plan to merge and reorganize parts II and III.

Comprehensiveness, I am afraid, has been too much of an ideal in the gathering of the materials for the construction of the 1985–1988 lists, and—eventually—it may diminish rather than enhance their usefulness as a research tool for a group of highly specialized scholars. An attempt to achieve completeness may be very fine; but with respect to parts II–IV of the checklists I wonder who, in fact, is being served with no less than fourteen reviews listed in the past two years for a book of such peripheral interest to Blake studies as the first volume of *The Collected Letters of W. B. Yeats* (see #327, below). In a sense, such inclusiveness is—though time-consuming and tiresome to both the compiler and the user of a bibliography—easier to realize than deliberate selectiveness.

In a review of the 1981 volume of *The Eighteenth Century: A Current Bibliography*, Thomas Lockwood suggested that "maybe it is time now to think about how to shrink, not to expand, the bibliography" (p. 277 in #271[1], below). The same on a miniature scale can be said of the Blake checklists, and as long as there is no massive protest from those who regularly consult these annual reports, I will indeed shrink the scope of coverage in the future. Parts II and III—and, in consequence, part IV—should again be considered as selective and exclusive, rather than inclusive. Getting rid of what I think are too many entries on too many aspects of the works of, for example, Cowper, Godwin, West, or Wollstonecraft would allow both for some more extensive annotations in part I and for the reintroduction of an early *Blake Newsletter* feature, "work in progress." I cannot yet say what will result from these plans. Readers of these notes, however, are encouraged to send both their suggestions for the organization of the checklist and notices of their current research projects to Trier at the earliest date possible.





Just as before, I have tried to keep evaluative statements in the annotations to a minimum, that is, well within those boundaries which I thought legitimate in a context which does not allow for an exposition of the criteria of evaluation. If I have not been able to abstain completely from critical asides, I still hope to meet with the indulgence of the readers and the victims of such comments alike. No one is going to seriously judge the value of a study from my annotations anyway. To compile these brief glosses, however, I have most often had recourse to quotations from the books and articles themselves. These, it is hoped, will highlight the authors' own claims and intentions rather than my estimates of their achievements. Let me add that in general I am not sure how helpful or distracting these usually brief notes are. Here again I would be glad to receive criticisms and suggestions from users.

As in previous years, an asterisk preceding the entry indicates that as yet I have not been able to examine the publication. For the first time, however, I have supplied

cross-references to the initial entries for books under review. This seemed desirable, especially since so many of the reviews listed in part IV either treat books published many years ago or are themselves recorded here only three, four, or even more years after their publication. References in square brackets which follow the titles of the works under review are of two sorts: for a reference such as "[17#71]" simply read "see the main entry that was included in the checklist for volume 17 as item 71"; for pre-1981 lists page references rather than item numbers are supplied in much the same style (e.g., "[14p92]").

Once again, the relative completeness and reliability of this compilation owe a great deal to the help I have received from various publishing houses (that supplied me with inspection copies of new books in the field) as well as from a number of colleagues who have generously sent offprints from their recent articles and/or furnished me with references to some out-of-the-way materials. I wish to thank G. E. Bentley, Jr., David Blayney Brown, Frederick Burwick, Joseph Childers, Jackie DiSalvo, David Fuller, Michela Gori, the Martyn Gregory Gallery, Anthony Lacy Gully, David Herrstrom, Nelson Hilton, Nancy Ide, Desmond King-Hele, Kevin Lewis, Richard Martin, James McCord, David McKitterick, Dan Miller, Peter Otto, and Molly Rothenberg, who have all made important contributions to this year's checklist. Earlier this year, I enjoyed the unrestricted hospitality of Jenijoy La Belle and Robert Essick at Altadena and was allowed to browse through the holdings of the finest private Blake library I have ever met with (surpassing, to my tastes at least, even that of the late Sir Geoffrey Keynes at Lammas House). This has yielded the majority of entries for previously unrecorded publications from the years 1980-1984 and has acquainted me with a number of new books, too. Very special thanks are also due to Patricia Neill. Using just the right mixture of cheer and threat, she actually managed to get hold of my typescript in time (well, almost). It was then that her own work began, and her copy-editing expertise has saved me (and, incidentally, the reader) from various stylistic inconsistencies and some unforgivable blundering.

Despite the help I have received, I still feel convinced that even in part I, where comprehensiveness continues to be the guiding principle, all too many omissions as well as an occasional error in the citations remain. It is appropriate, then, to finish this introductory note by stating that I shall include any omitted items in a future edition of this checklist and also incorporate *errata* in an appendix to next year's issue of this annual report.





## Part I William Blake

### Editions, Translations, and Facsimiles

1. \*Blake, William. *The Fly*. n.p. [Gt. Brit.]: Dalin, 1976. [This pamphlet of only eight pages was issued in a limited edition of only 55 copies; measuring no more than 54 millimeters in height, it was easily overlooked and made its first appearance in the *British National Bibliography* only in 1987.]

2. \*Blake, William. *Proverbs of Hell*. Harper Woods, MI: Adagio P, 1982. [Not listed previously, this limited edition of 200 copies is now reported on the authority of a bookdealer's catalogue.]

3. Borgmeier, Raimund, ed. 19. *Jahrhundert I: Romantik*. Die englische Literatur in Text und Darstellung 7. Stuttgart, W. Ger.: Reclam, 1983. 40-51 and 324-27. DM 13.00 paper. [A bilingual selection of a few poems by Blake and even fewer of his annotations to Reynolds with a brief introduction by the editor of this anthology.]

4. Kavanagh, P. J., and James Michie, eds. "William Blake 1757-1827." *The Oxford Book of Short Poems*. Oxford, Oxon.: Oxford UP, 1985. 106-09. [Eleven short poems and fragments by Blake make their appearance as #243-53 of this collection.]

5. Kunitz, Stanley, ed. *The Essential Blake*. The Essential Poets 4. New York, NY: Ecco P, 1987. \$5.00 paper. [The editor has chosen as "essential" reading in Blake's poetry the *Songs*, the *Marriage*, and some thirty-five pages of selections from the *Notebook*, from the *Gates*, from the letters, etc. Kunitz's introduction takes up pages 3-8.]

6. Luetjohann, Sylvia, ed. and trans. *William Blake: Die Hochzeit von Himmel und Hölle: Eine Auswahl aus den prophetisch-revolutionären Schriften*. Bad Münstereifel, W. Ger.: Edition Tramontane, 1987. DM 34.00 cloth. [The only new translation of a selection from Blake's writings into German in almost thirty years; covers the *Religion* tracts, *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *America*, *Europe*, *The Song of Los*, and "The Everlasting Gospel." The deliberately "free" translations are accompanied by a careful introduction (7-31) to Blake's thought and poetry in general, and by commentaries on each of the works here represented. Blake has never received as much attention in Germany as in other non-anglophone countries such as France, Italy, or Japan—this edition may change this situation a lot.]

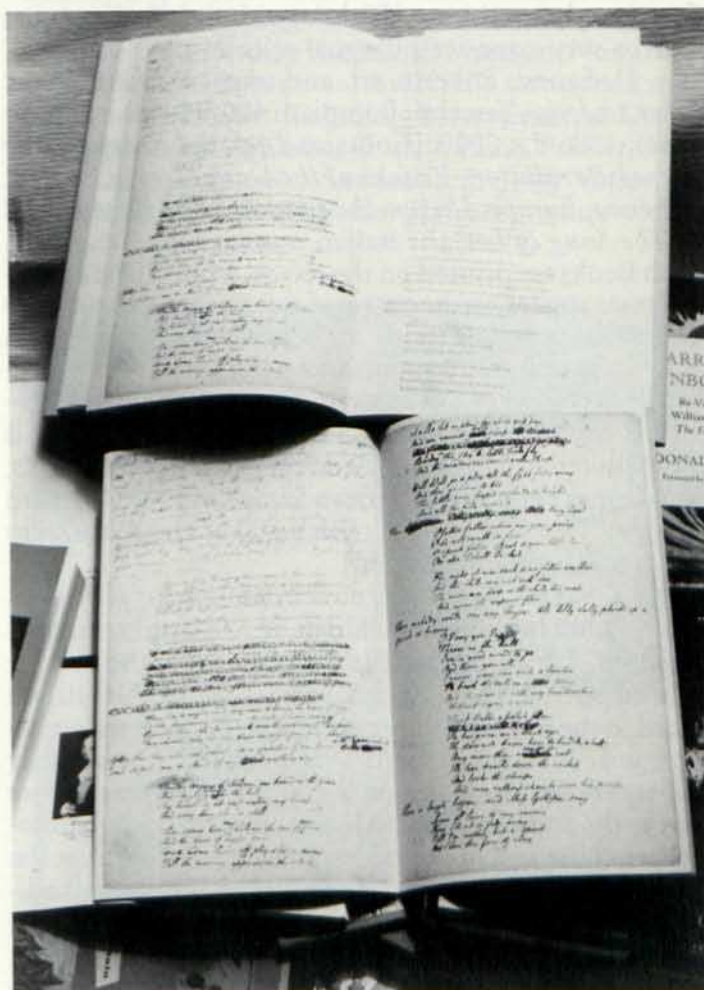
7. Mason, Michael, ed. *William Blake*. The Oxford Authors. Oxford, Oxon.: Oxford UP, 1988. £17.50 cloth/£7.95 paper. ["This collection of William Blake's writings includes almost all his poetry and prose works, and a few of his letters." These are grouped under such headings as "Blake on Religion and Knowledge," "Blake on Art and Literature," "Early Visionary and Narrative Writings," "The Lyrics," or "Late Lyrics" (which here include two Lambeth prophecies). The more peculiar features of the editorial decisions behind this collection are perhaps best explained by quoting from the introduction: the volume "differs, deliberately, from all recent editions of Blake. To start with, his very diverse output has been arranged under kinds of writing . . . rather than chronologically. A greater variety of his work is included here than in most (selective) editions, and it seemed inappropriate to make chronology the sole organizing principle of this disparate material, and thus thwart the reader wanting a concentrated experience of Blake as a lyricist, or insight into his views on a single important topic, such as art. . . . The second unusual feature of this anthology is that it offers a single, and entirely verbal, version of Blake's writings. Deleted or alternative readings are almost completely ignored, and there is no attempt to describe or reproduce Blake's illustrations to his poems. . . . In recent years the doctrine has gained



ground that Blake's text, where it was illustrated, can only be read adequately in conjunction with the illustration. This poses great problems for a modern editor . . . but, more troublingly, the enhancement of our reading of Blake which was expected to flow from attention to his illustrations has simply not occurred. And the whole principle of the exercise may be questioned. Blake himself seems to have been less tender of his text than some of his editors. . . . Finally, no attempt is made in this edition to summarize the content or message of individual prophetic works, nor is there any explication of Blake's mythology. I feel that both enterprises are mistaken" (xiii-xiv). Brave and challenging words, indeed; it is interesting to view these editorial statements in the context of canon formation which has recently been discussed by Morris Eaves; see #229, below. Mason's text "may be thought of as a modernized version of the transcriptions in G. E. Bentley Jr.'s *William Blake's Writings* (1978). . . . The modernizing has been thorough, but all original spellings in the verse (and in some of the prose) which have metrical consequences are retained" (xxvi). To give his readers "an edition which makes a single choice of text (with Blake's endorsement) and is not cluttered with indications of what he rejected," Mason after all remains indebted to one of those "editors who have fallen into the habit of transcribing what Blake crossed out, or improved on" (xiii); this relationship between the "fallen" text and the thoroughly modernized version that Mason believes his readers to be "entitled to," is not devoid of irony.]

8. Phillips, Michael, ed. *William Blake: An Island in the Moon: A Facsimile of the Manuscript*. With a Preface by Haven O'More. Cambridge, Cambs.: Cambridge UP, in association with the Institute of Traditional Science, 1987. £75.00, \$125.00. [A limited edition of 775 numbered copies; there are twenty-nine facsimile pages — reproducing the Fitzwilliam Museum manuscript in "offset litho" — which are accompanied by a new transcription of the text, extensive annotation, and an introduction by the editor (3-26). A second copy of the facsimile, folded and stitched as a single quire, is inserted inside the back cover of the slipcased volume which has been produced by the Stamperia Valdonega in Verona, Italy. While the preface claims that the "manuscript (of *An Island in the Moon*) had not been published" at the time the project for this facsimile was first discussed with Sir Geoffrey Keynes and Arnold Fawcus, and while there is no mention of the only other separate edition of the *Island* manuscript, readers of this journal will recall Erik Frykman's note on Göran Malmqvist's Swedish translation of Blake's satire which includes black and white reproductions of "William Blakes manuskript;" see *Blake/An Illustrated Quarterly* 14 (1981): 217-18; and 15 (1981): 84, #7. It certainly would not have diminished the importance of the present edition if references to

Malmqvist's introductory study as well as to some other recent literature on the subject had been included in the notes to Phillips' commentary.]



9. Punter, David, ed. *William Blake: Selected Poetry and Prose*. Routledge English Texts. London: Routledge, 1988. £4.95 paper. [While acknowledging the "extraordinary fidelity to Blake's own script" of Erdman's "most authoritative edition," the editor has based his own text on Keynes's slightly modernized version and has "risked further modernization" as well as "conventionalized Blake's habits of capitalization" (17). Punter supplies an "Introduction" (1-19), a "Critical Commentary" (223-46), as well as "Notes" on the text (251-83). His selections include *Tiriel*, *Thel*, the *Marriage*, *Visions*, *America*, the *Songs*, *The Song of Los* in full, and extracts from *Poetical Sketches*, *The French Revolution*, *Urizen*, *Vala* and other manuscript materials, *Milton*, the *Descriptive Catalogue*, and *Jerusalem*. A list for further reading with brief editorial comments is supplied on pages 247-49.]



10. \*Sanesi, Roberto, ed. *Opere di William Blake*. Trans. G. Conte, R. Sanesi, and D. Villa. Parma, It.: Guanda, 1984. Lit 90000. [Not yet seen, but with more than 800 pages and at such a price this is very likely the first complete edition of Blake's writings in Italian or, at least, a very extensive bilingual selection.]

11. Sanesi, Roberto, ed. and trans. *William Blake: Libri profetici*. Tascabili Bompiani 400. Milan, It.: Bompiani, 1986. Lit 6000. [Contains *Thel*, the *Marriage*, the *French Revolution*, *Visions of the Daughters of Albion*, *America*, *Europe*, *Urizen*, *Ahania*, and *The Book* as well as *The Song of Los*; the Italian translations of the Lambeth Books are printed on the rectos, while Blake's original texts appear on the versos of this pocket edition. The editor has supplied both a "Repertorio" (vii-xxvii), a brief biography of the poet (xxix-xxxii), a select bibliography (xxxiii-xxxv), and some notes on the text (215-25). It comes as a surprise to find that Blake's poetry is here quoted neither from Bentley's, nor from Erdman's, nor Keynes's editions, but from Sampson's 1913 "Oxford Edition" (see xxxv). Blake's titlepages are reproduced in poor, but legible halftones.]

12. Sanesi, Roberto, ed. *William Blake: Libri profetici*. L'altra biblioteca 13. Milan, It.: SE-Studio Editoriale, 1987. Lit 22000. [While the contents of the present volume are almost identical with those of the edition listed in the preceding entry (though the *French Revolution* and "A Song of Liberty" are omitted), this printing of Sanesi's translations is on better paper, is spaced more elegantly, and has all the editorial material grouped together at the end of the book (155-80). However, at less than a third of the price of the "Altra biblioteca" edition, the illustrated Bompiani version seems to be by far the better choice to make for Italian readers of Blake.]

13. Taylor, Joshua C., ed. "William Blake: A Descriptive Catalogue of Pictures (1809)/Marginalia to Reynolds's *Discourses* (c. 1808)." *Nineteenth-Century Theories of Art*. California Studies in the History of Art 24. Berkeley, CA: University of California P, 1987. 139-52.

14. Tramontano Magno, Cettina, and David V. Erdman, eds. *The Four Zoas by William Blake: A Photographic Facsimile of the Manuscript with Commentary on the Illuminations*. Lewisburg, PA: Bucknell UP; London: Associated UP, 1987. \$65.00. [A complete set of reproductions from Blake's manuscript in reduced format, making use of infrared photography to improve the legibility of the drawings. The "Commentary on the Illuminations" — i.e., the designs which were mostly executed in chalk or pencil and left uncolored — takes up pages 25-102 and is a page-by-page account not unlike in approach and style Erdman's earlier facsimile edition of the *Notebook* (1973 and 1977) or his *Illuminated Blake* (1974 and 1975).]

# *Bibliographies, Bibliographical Essays, and Catalogues*

15. Dörrebecker, D.W. "Blake and His Circle: A Checklist of Recent Publications." *Blake/An Illustrated Quarterly* 21 (1987): 52-73.

16. Erdman, David V., with the assistance of Brian J. Dendle, et al., eds. *The Romantic Movement: A Selective and Critical Bibliography for 1984*. Garland Reference Library of the Humanities 219. New York, NY: Garland, 1985. 95-112. [Especially where concerned with studies of Blake, the more extensive of the brief reviews in this annotated bibliography are also listed separately in part IV, below. There, this volume is referred to in abbreviated form as "RMB for 1984."]

17. Erdman, David V., with the assistance of Brian J. Dendle, et al., eds. *The Romantic Movement: A Selective and Critical Bibliography for 1985*. Garland Reference Library of the Humanities 683. New York, NY: Garland, 1986. 82-99. [Where concerned with books on Blake, the more extensive of the reviews in this annotated annual bibliography have also been listed separately in part IV, below. This volume is there referred to in abbreviated form as "RMB for 1985."]

18. Essick, Robert N. *William Blake and His Contemporaries and Followers: Selected Works from the Collection of Robert N. Essick*. Exh. cat. San Marino, CA: Huntington Library, 1987. \$5.95 paper. [This is the catalogue for an exhibition shown at the Huntington Art Gallery from Nov. 1987 through Feb. 1988. It features a preface by Robert R. Wark, an introduction by the scholar-collector (3-7), and his detailed descriptions of the sixty-four works on show (8-75), many of which are illustrated.]

19. Fitzwilliam Museum Cambridge. *The Annual Reports of the Syndicate and of the Friends of the Fitzwilliam: For the Year Ending 1985*. n.p. [Cambridge, Cambs.: Fitzwilliam Museum], n.d. [1986]. [The numerous acquisitions of works by Blake which are listed on pages 13, 29, 34-35, and 38-40 of this "Annual Report of the Fitzwilliam Museum Syndicate for the Year 1985" record the bequest of the magnificent collection of the late Sir Geoffrey Keynes. There are three Blake reproductions on plates VI and VII.]

20. Folkenflik, Robert. "Recent Studies in the Restoration and Eighteenth Century." *Studies in English Literature 1500-1900* 27 (1987): 503-53. [While paying little attention to Blake literature, this review essay discusses many titles on related subjects: Griffin's *Regaining Paradise*, Schulz's *Paradise Preserved* (520-21), Redford's *Converse of the Pen* (536-37), King's *Cowper* (538-39), Erdman's *Commerce des Lumières* (541), Barrell's *Political Theory* (543-45), and Wind's *Studies* (545); it closes with brief notes on Abram's West monograph and Paley's *Apocalyptic Sublime* (545).]



21. Manning, Peter J., and Sylvia Manning. "Recent Studies in the Nineteenth Century." *Studies in English Literature 1500-1900* 27 (1987): 685-729. [Among the books briefly reviewed in this report on current scholarship are *Romanticism and Contemporary Criticism*, ed. Eaves and Fischer (685), Klancher's *Reading Audiences* (686-87), Metzger's *Modes of Pastoral* (692), Bate's *Shakespeare and the English Romantic Imagination* (700), and Kroeber's *Romantic Art* (712); again, however, none of the recent Blake monographs figures in this review essay.]

22. Modern Language Association of America. *1986 International Bibliography of Books and Articles on the Modern Languages and Literatures: Classified Listings*. Vol. 1. New York, NY: Modern Language Association of America, 1987. 55-57. [Blake entries are numbered #2129-95. Though helpful with some out-of-the-way citations, the MLA's Blake listings for 1986 are surprisingly incomplete.]

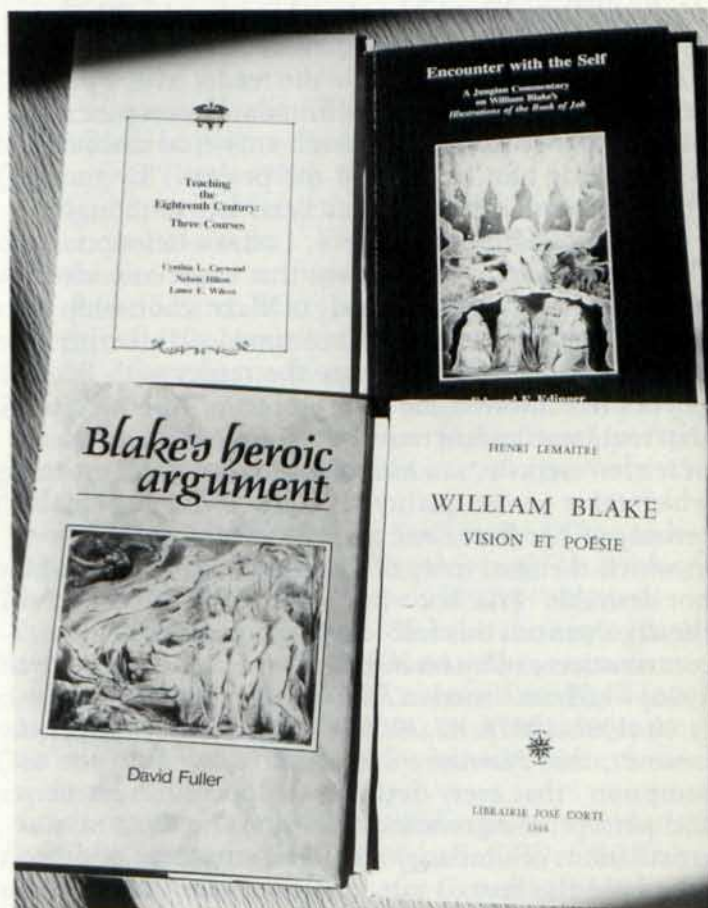
23. Newey, Vincent, Bryan Burns, and James Michie. "The Nineteenth Century: Romantic Period." *The Year's Work in English Studies* 65 (1984). Ed. Laurel Brake, with the assistance of Susan Brock, et al. London: Murray; Atlantic Highlands, NJ: Humanities P; for the English Association, 1987. 387-415. [Blake criticism is scarcely mentioned in the present volume—one of the reasons for this omission may well be that, in Newey's words, *Blake/An Illustrated Quarterly* was "unfortunately not available for consultation this year" (390); but see the index for what sporadic references to Blake-related items there are.]

24. Smith, Michael, and Elizabeth Erskine, with the assistance of Mary Jean DeMarr and D. Gene England, eds. *Annual Bibliography of English Language and Literature* 59 for 1984. London: Modern Humanities Research Association, 1987. 308-13. [Blake entries are listed as #5478-568.]

25. Taylor, Dena Bain. *William Blake: Books in Print*. Thornhill, ON: Ben Abraham Books, n.d. [1987]. [A bookdealer's specialized sales offer which supplies a useful and handy checklist of current scholarly publications and numerous reprint editions; copies may be requested from Ben Abraham Books, 97 Donnamora Crescent, Thornhill, ON, Canada L3T 4K6.]

26. Wordsworth, Jonathan, Michael C. Jaye, and Robert Woof, with the assistance of Peter Funnell. *William Wordsworth and the Age of English Romanticism*. Exh. cat. New Brunswick, NJ: Rutgers UP, in association with The Wordsworth Trust, 1987. [There are numerous (indexed) references to Blake's poetry and art throughout this handbook for an exhibition which was present-

ed at the New York Public Library (Oct. 1987-Jan. 1988), the Indiana University Art Museum at Bloomington (Jan.-Mar. 1988), and by the Chicago Historical Society (Apr.-June 1988). On show, with many other important manuscripts of the period, was Blake's *Vala, or The Four Zoas*, lent by the British Museum. Many members of Blake's circle are at least briefly mentioned in the text and catalogue, including Barry, Erasmus Darwin, Godwin, Joseph Johnson, Linnell, Paine, Palmer, Priestley, Crabb Robinson, Swedenborg, John Varley, and Wedgwood. Seven of the color plates reproduce works by Blake.]



### Critical Studies

27. Abley, Mark, and G. E. Bentley, Jr. "New Blake Documents: *Job*, *Oedipus*, and the *Songs of Innocence and of Experience*." *Blake/An Illustrated Quarterly* 21 (1987-1988): 104-07.

28. Adams, Hazard. "Must a Poem be a Perfect Unity?" *Blake/An Illustrated Quarterly* 21 (1987): 74-77.



29. Ault, Donald. *Narrative Unbound: Re-Visioning William Blake's The Four Zoas*. Clinamen Studies Series. Barrytown, NY: Station Hill P, 1987. \$43.00. [This book claims to present "the first minutely detailed interpretation of the verbal text" (xii) of Blake's manuscript poem; it runs to no less than 517 pages. For better or for worse, the author wanted his study to be different from all previous Blake criticism. In his "Foreword," George Quasha says that Ault has responded "to virtually every written mark on the page as well as every created gap in the narrative," accepting "the challenge of the text at the level of radical intentionality" (x), and Ault describes his own intentions in writing *Narrative Unbound* by telling his readers that it was his "desire to re-think the narrative foundations of William Blake's *The Four Zoas* and to provide the reader with a process text that plausibly retells this immensely complex manuscript poem's narrative through analytical discourse," which made him embark on the project. "By turning critical attention to what has been left unthought in previous accounts of the poem, I offer a description of the poem's narrative operations that is not intended to compete with the existing body of Blake scholarship but rather to be fundamentally incommensurable with it." The "attempt to defamiliarize the reader with Blake's poetics has involved me in a process of interpretation that requires constant retroactive reconstitution of 'facts' or reader 'events'; . . . I have come to accept this process, which takes on the quality of Blake's own interminable revising of *The Four Zoas*, as endless and inevitable, one in which the final fixity of meaning is neither possible nor desirable" (xi). For what I take to be an abstract of the argument in this full-length study, see the author's contribution to *Unnam'd Forms* (ed. Hilton and Vogler, 1986) which was listed in *Blake / An Illustrated Quarterly* 20 (1986-1987): 82, #105. One ought to remember, however, that *Narrative Unbound* is based on the assumption "that every detail in the poem has aesthetic and perceptual significance and that the most minute articulations of similarity and discriminations of difference hold the keys to vast narrative riches" (xi). These riches, the multiple layers of meaning and the complex narrative structure of *The Four Zoas*, which had in part been mapped in the earlier essay are traced in full detail only in the present book, and it is only through its careful study that all the implications of Ault's radical suggestions for a far-reaching renovation of the reading experience will become fully apparent. To say the least then, this is an unusual and provocative book (even in its layout), and it is bound to unbind a major critical debate.]

30. Baridon, Michel. "'Copy for Ever Is My Rule': Blake lecteur de Reynolds dans le débat sur mémoire et création." *Mémoire et création dans le monde anglo-américain aux XVIIe et XVIIIe siècles*. Ed. Société d'Études Anglo-Américaines des XVIIe et XVIIIe Siècles. Strasbourg, Fr.: U de Strasbourg II, 1984. 75-87.

31. Behrendt, Stephen C. "Europe 6: Plundering the Treasury." *Blake / An Illustrated Quarterly* 21 (1987-1988): 85-94.

32. Bentley, G. E., Jr. *Blake Records Supplement: Being New Materials Relating to the Life of William Blake Discovered since the Publication of Blake Records* (1969). Oxford, Oxon.: Clarendon P, 1988. £27.50. [This important publication appeared on 16 June 1988. The *Supplement* updates the documentary record of Blake's life and work from nineteenth-century sources and is bound to immediately establish itself as "required reading" alongside the same editor's earlier compilations of Blake-related documents in the 1969 *Records* and his volume in the "Critical Heritage" series of 1975.]

33. Bentley, G. E., Jr. "Richard Edwards, Publisher of Church-and-King Pamphlets and of William Blake." *Studies in Bibliography* 41 (1988): 283-315. [While the fully documented publication history of "Edward's Magnificent Edition of Young's *Night Thoughts*" (303) is right at the center of the present study (293-311), it is the context of Edwards' other publishing activities during the 1790s which here supplies a new perspective for the discussion of Blake's watercolors and engravings.]

34. Bentley, G. E., Jr. "William Blake Musician." *Revista Canaria de Estudios Ingleses* 12 (1986): 147-51. [Although the author has been able to trace "a song by W. Blake, complete with its music" (148), the composer turns out to be a "Doctor in Divinity" who has nothing whatsoever to do with the poet and artist of the same name, except that the two men were contemporaries.]

35. Bergevin, Gerald Walter. "The Darkening Green: Irony and Revisionism in Blake's Political Prophecies." *Dissertation Abstracts International* 48 (1987): 396A. Washington State U. [" . . . in the political prophecies written after *The Marriage* there is no synthesis or progression which subsumes or contains the contradictory currents within them. On the contrary much of their emotional force comes from the ambiguity which seems to rest on an unresolved tension between hoped-for social transformation and the realities of the social ills which the poems describe. Furthermore, the affirmation of the positive social role of the Poetic



Genius or imagination which we find in *The Marriage* is revised and often undercut by irony in the later political prophecies. These poems cast doubt on the political efficacy of the imagination. Enthusiasm for the revolution is tempered by serious doubts and concerns. . . . The political poems dramatize the difficulty of presenting the truth about social problems in *language* which is the poet's primary task. The discourse of these works refuses to encode a settled meaning. However, the range of meanings available to the reader includes certain identifiable social themes and the poems raise important social issues."]

36. Bhattacharya, Biswanath. *Blake's Songs: A Critical Study*. Calcutta, India: KLM, 1980. Rs 40.00 cloth. [This volume only came to my notice some six or seven years after its publication (which is dated "1981" rather than "1980" on the dust jacket). It has not just been ignored in previous issues of this annual checklist, but also in all the recent studies of the *Songs* that are known to me, and this despite of some extraordinary claims for the importance of this critical study that are raised in the author's "Foreword: An Apology." Here, the book is said to be "the first-ever attempt to study Blake's *Songs* in the light of his conceptual thinking and is therefore likely to immensely enrich and expand our knowledge of the subject" (iv).]

37. Bidney, Martin. "A Russian Symbolist View of William Blake." *Comparative Literature* 39 (1987): 327-39. [On the Blake chapter, "Praotec sovremennykh simvolisto: Vil'jam Blek, 1757-1827" ("The Forefather of Contemporary Symbolists: William Blake, 1757-1827"), in Konstantin Bal'mont's *Gornyya Vershiny* (*Mountain Summits*, Moscow, 1904).]

38. Billigheimer, Rachel V. "Blake's 'Eyes of God': Cycles to Apocalypse and Redemption." *Philological Quarterly* 66 (1987): 231-57.

39. Blondel, Jacques. "Les 'Proverbs d'Enfer' de William Blake." *Études Anglaises* 40 (1987): 448-54.

40. Bloom, Harold, ed. *William Blake's The Marriage of Heaven and Hell*. Modern Critical Interpretations. New York, NY: Chelsea House, 1987. \$19.95 cloth. [A slender collection of nine articles, all published before as parts of books and judged by the editor to represent "the most useful criticism available on William Blake's *The Marriage of Heaven and Hell*" (vii). Besides an index and two pages of "Bibliography," the less than 140 pages also include an "Introduction" (1-24) which is reprinted from Bloom's 1963 monograph; the other contributors are Crehan, Damrosch, Erdman, Frosch, Frye, George, Gleckner, and Nurmi.]

41. Bloom, Harold, ed. *William Blake's Songs of Innocence and of Experience*. Modern Critical Interpretations. New York, NY: Chelsea House, 1987. \$19.95 cloth. [There are eight previously published essays and excerpts from books by the Brismans, George, Glazer, Gleckner, Frye, Paulson, and Price on the *Songs*, together with a list for further reading and an introduction (1-24) which, again, has been "quarried from . . . *Blake's Apocalypse*" (vii). Both of these collections in Bloom's series of recycled "Modern Critical Interpretations" seem to be designed for classroom use rather than for the specialist who will be familiar with most of their contents.]

42. \*Borges, Jorge Luis, and Gert Schiff. "Blake in Heaven and Hell." *Magazine of Franco Maria Ricci* 3 (1984): 67-94.

43. Brisman, Leslie. "Blake's Comme-bined Cherubim: A Note on *Milton*, Plate 32." *Blake/An Illustrated Quarterly* 21 (1987-1988): 95-98.

44. \*Burwick, Frederick. "Visceral Visions, Marionettes, and Monsters." *The Haunted Eye: Perception and the Grotesque in English and German Romanticism*. Reihe Siegen: Beiträge zur Literatur- und Sprachwissenschaft 70. Heidelberg, W. Ger.: Winter, 1987. 240-54. [Contains a discussion of Blake's *The Four Zoas*.]

45. Butlin, Martin. "A New Blake from His Apprentices Years?" *Blake/An Illustrated Quarterly* 21 (1988): 143.

46. Carr, Robert. "Divine Construct and the Individual Will: Swedenborgian Theology in *The Book of Thel*." *Colby Library Quarterly* 23 (1987): 77-88.

47. Cartwright, Jerome. "Blake's 'The Little Black Boy.'" *Explicator* 45.3 (1987): 16-18. [The very same article reappeared in the fall 1987 issue of the *Explicator* where, however, Norma Greco was credited as its author (see #69, below)—this certainly calls for some future explication!]

48. Cayley, David, ed. *William Blake: Prophet of the New Age*. Ideas 4ID7-197. Montreal, PQ: CBC Transcripts, 1987. [The transcript of a Canadian Broadcasting Corporation program composed of statements by Northrop Frye, Kathleen Raine, David Bindman, G. E. Bentley, Jr., Michael Ferber, and George Goyder, to which are added numerous quotations from the writings of Blake, Palmer, Crabb Robinson, Hayley, etc. The original broadcastings were to be heard at CBC Toronto, ON on 12, 19, and 26 Mar. 1987.]



49. Chayes, Irene H. "Fallen Earth and Man in Nature: William Blake in Iconographic Tradition." *Studies in Iconography* 10 (1984-1986): 169-95. [Traces the iconographic tradition behind such motifs as the reclining female nude in "The Little Girl Found" and the "Introduction" page to *Songs of Experience*, the "human quadruped in *Marriage 24*" (178) and some of Blake's watercolors to find that "the borrowed poses themselves and the traditional meanings associated with them . . . contributed to the evolution of Blake's own meanings, supplemented or reinforced by other iconographic sources. . . . he was inextricably involved with and dependent upon a cumulative historical inheritance he might try to renounce but could not evade" (191). Thus, the essay forms a sequel to the same author's earlier investigation into "Blake's Ways with Art Sources;" see *Blake/An Illustrated Quarterly* 20 (1986-1987): 80, #57.]

50. Childers, Joseph. "Opposing the Paradigm: The Example of Blake." *Dalhousie Review* 66 (1986): 301-10.

51. Clark, David Leonhard. "Auguries of Difference: Indeterminacy and Displacement in Blake's Prophetic Texts." *Dissertation Abstracts International* 48 (1987): 1458A. U of Western Ontario. ["Critical studies of William Blake have emphasized the integrity of his major prophecies and their commitment to a 'grammar of the imagination' which reconciles differences in favor of the identity of the 'human form divine.' This thesis throws these emphases into question in two ways. First, a close examination of Blake's accounts of life in 'Eden' suggests that he could view perfection as a conflictual condition which ceaselessly undoes itself, creatively deferring rather than seeking the stability of final form. . . . The highly purposive nature of the prophetic text is the most palpable expression of the poet's visionary will-to-order. That this emphasis on containment is made at the same time that the origin is celebrated for its resistance to (hierarchical; DWD) enclosure produces in the case of *Jerusalem* what I call the 'cleft text.' The second task of the thesis is to track the articulation of this cleft or self-difference as it complicates Blake's language." The author discovers a "deconstructive indeterminacy, (which) discloses an underlying complicity between terms that are arranged as origin and derivation, inside and outside, and suggests . . . that each exists as the other's possibility in a circulation of mutual interchange that textually mirrors Blake's primordial whole."]

52. Clark, Lorraine Joan. "Blake, Kierkegaard, and the Spectre of Dialectic." *Dissertation Abstracts International* 48 (1987): 396A. U of Virginia. [Earlier commentators on romantic poetry are said to "have limited themselves (and the poets they seek to interpret) to two forms of Romantic dialects (dialectics?; DWD): Hegelian mediation and Schlegelian Romantic irony. Neither pattern illuminates the more profound concept of irony underlying the Romantic enterprise of secularization. Mediation is too theologically optimistic, Romantic irony too nihilistic, to do justice to the passionate struggles of thought between theology and nihilism which run throughout Romanticism. My thesis argues that William Blake at the beginning of the age and Søren Kierkegaard at its end exemplify with particularly fierce clarity this stubbornly ironic vision. . . ."]

53. Damon, S. Foster. *A Blake Dictionary: The Ideas and Symbols of William Blake*. Rev. ed., with a new foreword, an annotated bibliography, and index by Morris Eaves. Hanover, NH: UP of New England, for Brown UP, 1988. \$18.00 paper. [See #229, below, for a "reprint" (i.e., an advance printing) of Eaves' preface in the pages of this journal.]

54. Davis, Patricia Elizabeth. "Revelation in Blake's *Job*." *Philological Quarterly* 65 (1986): 451-77. [The essay is preceded by four reproductions from the series of Blake's engravings.]

55. Dawson, P. M. S. "Blake and Providence: The Theodicy of *The Four Zoas*." *Blake/An Illustrated Quarterly* 20 (1987): 134-43.

56. DiSalvo, Jackie. "The Future of an Illusion and the Imagining of the Future: The Analysis of Religion in Volney, Blake and Freud." *The Age of Enlightenment*. Ed. Joseph E. Riehl. Spec. ser. of *Explorations* 1 (1987): 29-43.

57. Edinger, Edward F. *Encounter with the Self: A Jungian Commentary on William Blake's Illustrations of the Book of Job*. Studies in Jungian Psychology by Jungian Analysts 22. Toronto, ON: Inner City Books, 1986. [A plate-by-plate interpretation based on Jung's distinction between the ego and the "Self," that "greater, objective personality . . . the transpersonal center and totality of the psyche" (7). The author demonstrates that just "as with most great works of art, Blake expressed far more than he knew. In these pictures (i.e., the *Job* engravings) the objective psyche speaks directly to us" (12).]



58. Eitner, Lorenz. "British Neoclassicism and William Blake." *An Outline of 19th Century European Painting: From David through Cézanne*. Vol. 1: "Text." New York, NY: Icon Editions-Harper, 1987. 75-99. [A general account of the achievement of Gavin Hamilton, Benjamin West, James Barry, Henry Fuseli, John Flaxman, and William Blake and their position in the history of art.]

59. Ellis, Helen B. "Added and Omitted Plates in *The Book of Urizen*." *Colby Library Quarterly* 23 (1987): 99-107.

60. Essick, Robert N. "Blake, Hayley, and Edward Garrard Marsh: 'An Insect of Parnassus.'" *The Age of Enlightenment*. Ed. Joseph E. Riehl. Spec. ser. of *Explorations* 1 (1987): 58-84. [Publishes and comments on excerpts from Marsh's letters of 1801-14 to Hayley—acquired by the author in 1985—which "constitute one of the largest groups of contemporary references to Blake discovered in this century" (65).]

61. Essick, Robert N. "Blake in the Marketplace, 1886." *Blake/An Illustrated Quarterly* 21 (1987): 4-14.

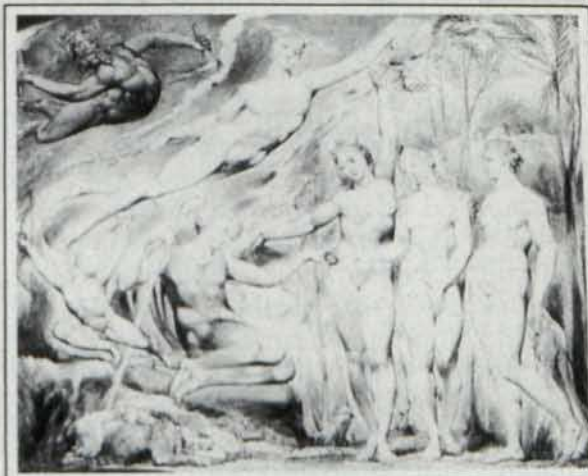
62. Essick, Robert N. "The Resurrection of *America* Copy R." *Blake/An Illustrated Quarterly* 21 (1988): 138-42.

63. Essick, Robert N. "William Blake: Essick on the Exhibition." *Huntington Calendar* Nov.-Dec. 1987: 2. [The collector on the "principles and procedures" which led to the formation of the collection which was shown in an exhibition at the Huntington Art Gallery (Nov. 1987-Feb. 1988); for the catalogue accompanying this exhibition see #18, above.]

64. Everest, K. D. "Thel's Dilemma." *Essays in Criticism* 37 (1987): 193-208.

65. Fuller, David. *Blake's Heroic Argument*. London: Croom Helm, 1988. £35.00. [On a relatively small number of pages (xv + 297 in all) this study manages to address a surprising range of subjects; all of Blake's works in illuminated printing as well as *Tiriel*, *The Four Zoas*, and Blake's critical writings are discussed at least briefly. Special reference is made to the historical contexts of Blake's work, and to the writings of Swedenborg, Mary Wollstonecraft, Burke, and Paine, whose influence on Blake's thought is critically reassessed. The final chapter (224-80) is concerned with methodological problems, "the issue of the proper exercise of subjectivity in criticism and (it) attempts to explain . . . the individual subjectivity as well as the historical viewpoint that operates in my own reading" (xii).]

## Blake's heroic argument



David Fuller

66. George, Diana Hume. "Reading Isaiah and Ezekiel through Blake." *New Orleans Review* 13.3 (1986): 12-21. [A contribution to a NOR spec. issue on "Reading Blake, Blake Reading" (ed. Mark Lussier); see also #76, 94, 97, and 110, below.]

67. Gleckner, Robert F. "Blake's 'The Tyger' and Edward Young's Book of Job." *Blake/An Illustrated Quarterly* 21 (1987-1988): 99-101.

68. \*Gori, Michela. "Dalla visione al mito: *The Four Zoas* di William Blake." Diss. U of Florence, It., 1985.

69. Greco, Norma A. "Blake's 'The Little Black Boy.'" *Explicator* 46.1 (1987): 13-15. [Concerning the dubious authorship of this article see the note to #47, above.]

70. Hagstrum, Jean H. "More on *The Romantic Body*." *Blake/An Illustrated Quarterly* 21 (1987): 16-17. [Enlarges on the argument of his book—for which see *Blake/An Illustrated Quarterly* 21 (1987): 57, #55—and replies to Anne Mellor's review which is listed as #311(5), below.]



71. Haigney, Catherine. "Reply to Andrew Lincoln." *Blake/An Illustrated Quarterly* 21 (1987): 77. [See #72 and 90, below.]

72. Haigney, Catherine. "Vala's Garden in Night the Ninth: Paradise Regained or Woman Bound?" *Blake/An Illustrated Quarterly* 20 (1987): 116-24. [For the debate provoked by the publication of this article see the preceding entry and #90, below.]

73. \*Hampsey, John C. "Blake's Bound Children." *Forum* 27.3 (1986): 20-37. [Probably a condensed version of the argument in the author's dissertation, for which see *Blake/An Illustrated Quarterly* 17 (1983): 66, #78.]

74. Herrstrom, David Sten. "Blake's Redemption of God in the Laocoön: Literal Incarnation and the Marriage of Picture and Text." *Perspective: Art, Literature, Participation*. Ed. Mark Neuman and Michael Payne. Spec. issue of *Bucknell Review* 30.1 (1986): 37-71.

75. Hilton, Nelson. "Blake Rouzes the Faculties." *Teaching the Eighteenth Century: Three Courses*. n.p. [Northfield, MN]: American Society for Eighteenth-Century Studies, 1987. 24-37. [The objectives of Hilton's proposed undergraduate course are to present "Blake's work as crystallization" of the eighteenth-century concerns with Christianity, with "a developing consciousness of education as a practice, . . . the diffusion of print culture . . . changes in language consciousness . . . the rise of natural philosophy . . . the rise of mass culture and decay of civic humanism . . . the development of graphic, visual literacy . . . deepening contradictions in patriarchy (and) some political, social, cultural chronology" (35). Perhaps not a course for students of only average talents and capacities, but — as the cunningly coined title will make known to them — "Blake Rouzes the Faculties!"]

76. Hilton, Nelson. "The Heavy Metal of Blake's Language." *New Orleans Review* 13.3 (1986): 34-39. [Part of a spec. section on "Reading Blake, Blake Reading;" see also #66, 94, 97, and 110 in the present list.]

77. Ide, Nancy M. "Image Patterns and the Structure of William Blake's *The Four Zoas*." *Blake/An Illustrated Quarterly* 20 (1987): 125-33. [To establish these "patterns" and the "structure" they create, "a multi-purpose computer program for text analysis" (125) has been employed; their interpretation, however, is left to the reader and critic. See also the subsequent entry.]

78. Ide, Nancy M. "Patterns of Imagery in William Blake's *The Four Zoas*." *Méthodes quantitatives et informatiques dans l'étude des textes/Computers in Literary and Linguistic Research: En hommage à Charles Muller*. Ed. Étienne Brunet. Travaux de linguistique quantita-

tive 35. Geneva, Switz.: Slatkine, 1986. 495-505. ["This paper describes a computer-assisted analysis of semantic patterning in . . . *The Four Zoas* and considers the way in which such patterns contribute to the structure and meaning of the work." (496) See also the preceding entry.]

79. Jackson, Mary V. "Reply to Charu Sheel Singh." *Blake/An Illustrated Quarterly* 21 (1987): 16. [A brief reply to Singh's rejoinder to the author's review of *The Chariot of Fire*; see #116, below, and *Blake/An Illustrated Quarterly* 20 (1986-1987): 85, #172, and 99, #466(2).]

80. \*Kang, Sun-Koo. "William Blake eui Archetypal Symbolism Yeongu." Diss. Joong-Ang U, Korea, 1982. [A study of Blake's symbolism, seen from the perspective supplied by Jung's theory of archetypes.]

81. \*Kang, Tong-Won. "[Poetry of Mammalian to Reptilian: On William Blake's Poetry.]" *Jeju University Journal: Humanities* 16 (1983): 113-29. [In Korean.]

82. \*Kang, Yop. "[The Tyger of William Blake.]" *University Journal: Humanities* [Busan, Korea] 22 (1982): 161-78. [In Korean.]

83. \*Kang, Yop. "William Blake's Conception of God and Man." *University Journal: Humanities* [Busan, Korea] 24 (1983): 297-320. [Just in case some readers may feel puzzled about this and the three preceding entries for Korean contributions to the study of Blake — or, in fact, about the identity of Sun-Koo, Tong-Won, and Yop Kang — let me point out at once that these citations seem rather mysterious to the compiler, too. I have seen none of these articles and can do no more than to identify my source: the Kang entries are listed as #5519-22 in *ABELL* 59, for which see #24, above.]

84. Kaufman, Andrew Frederick. "Authority and Vision: A Study of William Blake's *Songs of Innocence and of Experience*." *Dissertation Abstracts International* 48 (1987): 399A. U of Toronto, ON. ["An overview of Blake's understanding of authority is presented and shows how it derives from his radical but coherent reading of the Gospels. For Blake the point is that all forms of temporal authority, regardless of intentions, are pernicious. It stands in opposition to the redemptive understanding Blake identifies with Jesus, which involves the imagination's capacity to perceive metaphorically, in terms that transfigure the visible world into a visionary one. . . . Rather than the relatively simple opposition between two states of mind that critics most often have seen the collection as, *Songs of Innocence and of Experience* may . . . be seen as an essentially dramatic structure in which Blake presents four distinct modes of understanding and treatments of authority, each illuminating the limitations or possibilities of the other."]



85. Konopacki, Adam. *William Blake*. Trans. Renate Böning. Welt der Kunst. Berlin, E. Ger.: Henschelverlag, 1986 [i.e., 1987]. DM 20.90/c. \$14.00. [Published simultaneously at Warsaw, Pol.: Arkady; Budapest, Hung.: Corvina; and Bratislava, Czech.: Tatran. This is a book for the chicory coffee-table with sixteen plates in mostly faded and unreliable colors and forty murky black-and-white reproductions. It is sad to imagine that anybody's understanding of Blake's art may be dependent on reproductions of such a poor quality.]

86. Latané, David E., Jr. "A Blakean Reference in Joyce Cary's *Except the Lord*." *English Language Notes* 24.3 (1987): 57-61.

87. Lemaitre, Henri. *William Blake: vision et poésie*. Paris, Fr.: Corti, 1985. Fr 115.00 paper. [There is a "Spiritual Biography of a Visionary" (7-30), a chapter on the poet's "Search and Obsession" (31-76), another on "Obsession and Contemplation" (77-101), and the author summarizes his findings as "Une Poétique sur-naturaliste de la forme-figure" (103-19). He also supplies a "Petit Lexique Blakien" (115-19), a bibliography, and thirty-four monochrome illustrations, including all the *Job* engravings; while the latter reproduce well enough, facsimiles have been used for the reproductions from pages of the illuminated books, with the result that the plates on pages 130-35 and 137 are considerably blurred.]

88. Lewis, Kevin. "The Impasse of Coleridge and the Way of Blake." *The Interpretation of Belief: Coleridge, Schleiermacher and Romanticism*. Ed. David Jasper. London: Macmillan; New York, NY: St. Martin's P, 1986. 225-34.

89. Lewis, Kevin. "The Use of Blake and the Recovery of Fideism." *Journal of the American Academy of Religion* 54 (1986): 741-57.

90. Lincoln, Andrew. "Vala's Garden." *Blake/An Illustrated Quarterly* 21 (1987): 77. [See also #71 and 72, above.]

91. Linkin, Harriet Kramer. "The Function of Dialogue in *The Book of Thel*." *Colby Library Quarterly* 23 (1987): 66-76.

92. Lipking, Lawrence. "The Marriage of Heaven and Hell." *The Life of the Poet: Beginning and Ending Poetic Careers*. Chicago, IL: U of Chicago P, 1981. 34-47. [This is a revised version of an essay which first appeared in 1976 as "Blake's Initiation: *The Marriage of Heaven and Hell*;" see Bentley, *Blake/An Illustrated Quarterly* 11 (1977-1978): 164, #B2133. There are numerous other references to Blake's poetic career throughout the present volume.]

93. Lundeen, Kathleen Farmer. "Ambiguous Blasphemy: Blake and the Ontology of Language." *Dissertation Abstracts International* 47 (1987): 4089-90A. U of California, Santa Barbara. ["One of the more curious features of Blake's prophetic canon is that each poem or cluster of poems describes the same event. . . . Just as each poem describes the recovery of the divine Word, the canon as a whole dramatizes the rise from Ulroan (utilitarian) to Edenic (poetic) perception of language. . . . The metaphors describe a gradual rise from the material elements to spirit . . . a close examination of Blake's apocalyptic visions of language shows the eventual falling away of metaphor. . . . I shall begin my analysis by showing how 'The Tyger' wrestles with the inherent ambiguity of the fallen tongue, and I shall conclude with Heidegger's solution to the problem of metaphor."]

94. Lussier, Mark. "'Vortext' as Philosopher's Stone: Blake's Textual Mirrors and the Transmutation of Audience." *New Orleans Review* 13.3 (1986): 40-50. [The guest editor's contribution to this issue's spec. section on "Reading Blake, Blake Reading;" Lussier has also written the "Introduction" (5) to the essays listed as #66, 76, 94, 97, and 110.]

95. Martin, Richard G. "Material Differences: The Immaterialisms of Berkeley and Blake." *English Studies in Canada* 13 (1987): 391-405.

96. McCord, James. "All Human Forms Identified: William Blake's Illustrations to *The Pilgrim's Progress*." *CEA Critic* 48.4/49.1 (1986): 87-100. [The essay is accompanied by twelve reproductions of Blake's watercolor designs to Bunyan.]

97. Miller, Dan. "Blake's Allusions: *Jerusalem* 86." *New Orleans Review* 13.3 (1986): 22-33. [One of the five essays which constitute this issue's spec. section on "Reading Blake, Blake Reading;" see also #66, 76, 94, and 110.]

98. Miller, Dan, Mark Bracher, and Donald Ault, eds. *Critical Paths: Blake and the Argument of Method*. Durham, NC: Duke UP, 1987. \$45.00 cloth/\$17.95 paper. [A collection of essays; besides the three editors, the contributors are Hazard Adams, David Aers, Stephen D. Cox, Nelson Hilton, William Dennis Horn, Elizabeth Langland, Thomas A. Vogler, David Wagenknecht, and Brenda S. Webster. Their subjects range from general considerations of "Methods and Limitations," "Revisionism," "De-Formation," and "Feminist Revision" in Blake studies to new interpretations of *Tiriel*, *The French Revolution*, *Visions of the Daughters of Albion*, and *The Four Zoas*.]



CRITICAL  
PATHS



BLAKE  
AND THE  
ARGUMENT  
OF METHOD

Dan Miller, Mark Bracher,  
and Donald Ault, editors

99. \*Nanavutty, Piloo. "Blake and Medieval Christian Iconography." *Aligarh Journal of English Studies* 10 (1985): 59-65.

100. Nesfield-Cookson, Bernard. *William Blake: Prophet of Universal Brotherhood*. n.p. [Wellingborough]: Crucible-Aquarian P, 1987. £9.95 paper. [It was Rudolf Steiner who cut the author's key to a "new" understanding of Blake. The foreword was written by Sir George Trevelyan.]

101. \*Otto, Peter. "Constructive Vision and Visionary Deconstruction: Los, Eternity and the Productions of Time in the Later Poetry of William Blake." Diss. U of Adelaide, S. Austral., 1985. [No abstract of this dissertation has, as yet, been published; however, a large portion of Otto's thesis will soon become available in a book forthcoming from Oxford UP.]

102. Otto, Peter. "Final States, Finished Forms, and *The Four Zoas*." *Blake/An Illustrated Quarterly* 20 (1987): 144-46. [Contributes to a discussion which was started by Mann and Essick in 1985; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 81, #72, and 83, #128.]

103. Otto, Peter. "The Spectrous Embrace, the Moment of Regeneration, and Those Two Seventh Nights." *Colby Library Quarterly* 23 (1987): 135-43. [In *Vala, or The Four Zoas* "Night the Seventh (a) and Night the Seventh (b) are . . . in a relationship which can only be called an embrace. At the same point in narrative place and time the reader has two Nights which persist in standing alongside one another. . . . if the Nights are read as parallel narratives of the flesh and the spirit then the apparent discontinuity between the accounts is no longer a problem which must be solved or explained" (142). What a snappy and ingenious explanation!]

104. Otto, Peter. "Visionary Deconstruction: The Bard's Song in Blake's *Milton*." *Philological Quarterly* 66 (1987): 207-30.

105. Owens, Norah. *William Blake and Felpham 1800-1803*. Bognor Regis, W. Sx.: Bognor Regis Local History Society, 1987. £1.60.

SELFHOOD  
AND  
REDEMPTION  
IN  
BLAKE'S SONGS





106. Pagliaro, Harold. *Selfhood and Redemption in Blake's Songs*. University Park, PA: Pennsylvania State UP, 1987. \$20.00. [The author, following up the argument of some of his earlier essays—see, e.g., *Blake/An Illustrated Quarterly* 16 (1982): 114, #99—"intends to offer a reading of *Songs of Innocence and of Experience* as a basis for a more immediate sense of Blake's psychology of redemption than is generally available in the scholarship" (ix). To do so, the evidence found in the later prophecies which "gives meaning to words like 'Selfhood,' 'Self-examination,' and 'Self-annihilation'" is brought to bear upon an interpretation of the *Songs* that considers these poems as "a consistent human psychology," good for "our psychological disorientation and renewal," rather than seeing them "in a perspective defined by social criticism, by irony, or by some derivative of Christian doctrine" (ix-x). The book's concluding chapter (111-30) argues that the *Songs* "may be regarded as the individuated prelude to the prophecies" (x); while stressing "some continuities," the author treats the conceptual "differences" between the shorter poems and the major prophecies as well.]

107. \*Patterson, Annabel. *Pastoral and Ideology: Virgil to Valéry*. Berkeley, CA: U of California P, 1988. £28.15. [Though I have not yet seen a copy of this book, I expect it to contain a chapter on Blake's Virgil wood engravings; see *Blake/An Illustrated Quarterly* 21 (1987): 59, #89.]

108. \*Raine, Kathleen. "The City in William Blake." *Aligarh Journal of English Studies* 11 (1986): 75-92. [Probably much the same text that was previously printed in a limited edition as an "Academic Inn Discussion Paper;" see *Blake/An Illustrated Quarterly* 20 (1986-1987): 84, #159.]

109. Ricards, Philip Clayton. "Visionary Mysticism: A Study of Visionary Mystical Experience as It Informs the Works of Jacob Boehme and William Blake and Its Importance for the Philosophy of Religion." *Dissertation Abstracts International* 48 (1987): 153-54A. Claremont Graduate School. [The "meaning of the presence in Blake's works of many of Boehme's themes, ideas, symbols, and concepts is best understood as an effect of their similar mystical experiences. Accordingly, this study investigates this type of mysticism as it is found in Blake and Boehme and in this way seeks to clarify the nature of Boehme's presence in Blake's thought and to access the nature of visionary mystical experience from the perspective of the philosophy of religion. The historical, cultural, literary, and religious connections and continuities between Boehme and Blake are discussed with

a view to establishing the nature of the indebtedness of Romantic thought in general and Blake's thought in particular to Boehme's heritage. The nature of the language of mystical vision will be shown to be similar to that of poetic discourse."]

110. Riehl, Joe [i.e., Joseph E.]. "Gnosticism in Blake's 'I saw a chapel all of gold.'" *New Orleans Review* 13.3 (1986): 6-11. [This essay, together with the articles listed as #66, 76, 94, and 97, above, makes up a spec. section on "Reading Blake, Blake Reading," edited by Mark Lussier.]

111. Rothenberg, Molly Anne. "Blake Reads 'The Bard': Contextual Displacement and Conditions of Readability in *Jerusalem*." *Studies in English Literature 1500-1900* 27 (1987): 489-502.

112. Rothenberg, Molly [Anne]. "The Provisional Vision of Blake's *Jerusalem*." *Word and Image* 3 (1987): 305-11.

113. Scrivener, Michael. "A Swedenborgian Visionary and *The Marriage of Heaven and Hell*." *Blake/An Illustrated Quarterly* 21 (1987-1988): 102-04.

114. Shabetai, Karen. "Blake's Antifoundationalist Poetics." *Studies in English Literature 1500-1900* 27 (1987): 555-70.

115. \*Singer, June. *The Unholy Bible: Blake, Jung and the Collective Unconscious*. Boston, MA: Sigo P, 1986. \$24.95 cloth/\$12.95 paper. [A new edition or a reprint of the 1970 and 1973 publications, then subtitled "A Psychological Interpretation of William Blake."]

116. Singh, Charu Sheel. "Reply to Mary V. Jackson." *Blake/An Illustrated Quarterly* 21 (1987): 14-15. [In defence of the argument in his *Study of William Blake in the Light of Hindu Thought*; Jackson's review was listed in *Blake/An Illustrated Quarterly* 20 (1986-1987): 99, #466(2); for her rejoinder to Singh see #79, above.]

117. Spector, Sheila A. "The Reasons for 'Urizen.'" *Blake/An Illustrated Quarterly* 21 (1988): 147-49.

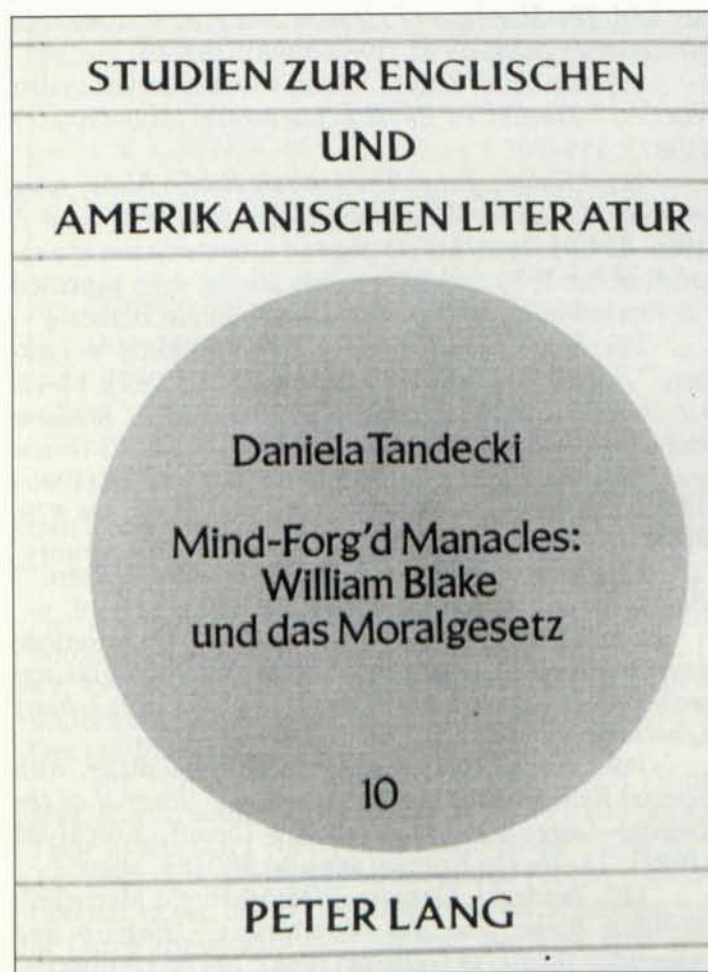
118. Summerfield, Henry. "Beards, Disputations and Revelry: Observations on Blake's *Job* Engravings with Special Reference to Plates 2 and 3." *Colby Library Quarterly* 23 (1987): 89-98.

119. \*Sung, Chan-Kyung. "[William Blake, with Special Reference to His Imagination.]" *Journal of the English Language and Literature* [Seoul, Korea] 28 (1982): 23-46. [In Korean; see also #80-83, above.]

120. Tandecki, Daniela. "'Mind-Forg'd Manacles': William Blake und das Moralgesetz." *English and American Studies in German* (1986): 78-79. [A dissertation abstract; for the published version of this thesis see the subsequent entry.]



121. Tandecki, Daniela. *Mind-Forg'd Manacles: William Blake und das Moralgesetz*. Diss. U of Bonn, W. Ger., 1986. Studien zur englischen und amerikanischen Literatur 10. Frankfurt on the Main, W. Ger.: Lang, 1987. SFr 65.00 paper. [This is the first full-length study of what Denis Saurat described as the "rebellion of Blake against dogma and morality," his "reversal of all values" (*Blake and Modern Thought*, London: Constable, 1929, 9). The author traces the history of the concept of a moral law from Wycliff to the eighteenth-century Deists (17-57), studies Blake's critique of these concepts in the entire corpus of his writings (59-252), and draws attention to similar ideas in the productions of a large array of nineteenth- and early twentieth-century writers (253-77). For an abstract of the useful summary and explication of one of the central tenets in Blake's thinking which is presented in this thesis, see the preceding entry.]



122. Thinès, Georges. "William Blake et Arthur Rimbaud: Deux visions de l'inférieur." *Bulletin de l'Académie Royale de Langue et de Littérature Françaises* 44.1 (1986): 12-27.

# MACMILLAN MASTER GUIDES

## SONGS OF INNOCENCE

## AND OF EXPERIENCE

by **WILLIAM BLAKE**



Alan Tomlinson

122A. Tomlinson, Alan. *Songs of Innocence and of Experience by William Blake*. Macmillan Master Guides. Basingstoke, Hants.: Macmillan Education, 1987. £1.95 paper. [This booklet is meant to help its readers with understanding as well as enjoying Blake's poems when used as a study guide for "passing an examination in literature" (vi). In a series of brief chapters it offers information on the poet's "Life and Background" (1-8), on his "Printing Methods" (9-13), the "Themes and Issues" of the *Songs* (14-24), a "Commentary" on the poems (25-66), an introduction to "Blake's Style" (67-75), a "Critical Analysis of a Specimen Poem" (i.e., of "London," 76-79), a note on the "Critical Reception" of the *Songs* (80-82), some "Revision Questions," and a few suggestions for "Further Reading" (83-86). In its general organization then, Tomlinson's "Master Guide" may be compared with Handley's and Hyland's earlier publications in the "Brodie's Notes" (1979) and "York Notes" (1982) series.]



123. Turman, Kathryn Lee Green. "The Illumination of the Paradise Within: An Iconological Analysis of *Milton, a Poem in 2 Books*." *Dissertation Abstracts International* 48 (1987): 1213A. U of Texas. ["This iconological analysis . . . tests the utility of a critical method based on C. G. Jung's theory of archetypal analysis and Owen Barfield's theory of idolatry as a hermeneutic program for reading the verbal and visual text of this apocalyptic prophecy. . . . *Milton* (unlike *Paradise Lost*) is a wholly theocentric iconological system. Not only topographic and structural but also vital and pictorial configuration(s) make multiply manifest Christocentric circled-cross patterns. . . . Exploring the evolution of the significance of iconological configuration in *Milton* reveals both the conceptual coherence and the representational simplicity of the poem. *Milton* is radically Christological in that it is conceptually as well as spiritually anchored in Jesus. The test is representationally simple in that both verbally and visually posited configurations are ultimately defined by the central point identified with Jesus. Because this point is also defined as the emanative divine center of every being, *Milton* may be said to be mystic." May I add that to the compiler who, after all, is not a native speaker of the English language, this abstract sounds like a mere bubble of words. It is only fair to say, however, that for the reader of dissertation abstracts Turman's is no isolated case.]

124. Watkinson, Ray. "A Meeting with Mr. Rossetti." *Journal of Pre-Raphaelite Studies* 4.1 (1983): 136-39. [Publishes material from an anonymous nineteenth-century notebook. Its unidentified owner was a collector of Blake drawings who had attended the 1852 Butts sale of "works of that able but eccentric artist, William Blake, with many of his best drawings" (Bentley, *Blake Books*, 1977, 659, #559), and had planned to write a monograph on the artist until he learned of Gilchrist's then projected *Life*. According to this manuscript, its owner was among the informants consulted by Gilchrist. The present article, however, is mostly concerned with a report in this notebook about a visit to Dante Gabriel Rossetti; the conversation of the two men centered on Blake, and the Pre-Raphaelite painter is said to have kindly lent Blake's *Notebook* to the anonymous collector, allowing him to copy or trace from its pages whatever he may like. Since Watkinson claims that the author of his notebook was in possession of a large and important collection of Blake's (watercolor?) drawings, superior to

that of Monckton Milnes, it is tempting to identify him with some such figure as "Mr. Strange" from the catalogue of works compiled by William Michael Rossetti for the second volume of the 1863 *Life of Blake*. J. C. Strange, however, mostly bought at the 1853 Foster's rather than the 1852 Sotheby's sale, and without a hint at the subject of any of the works then owned by Rossetti's visitor, all this speculation lacks a sound factual basis. In any case, this manuscript source—of which I had never heard before reading Watkinson's short article—seems to supply a fascinating account of the feelings and motives of an early Blake collector, and it is to be hoped that either the present owner of this nineteenth-century notebook or some Blake scholar will comment in more detail about its contents in the future.]

125. "William Blake: Exhibit Opens, Enriches Huntington as the Center of Blake Studies," and "William Blake: Exhibition Catalogue, Other Huntington Blake Publications . . . Events Related to the Exhibition." *Huntington Calendar* Nov.-Dec. 1987: 1 and 3. [An unsigned announcement of the exhibition from the Essick collection; see also #18 and 63, above.]

## Part II Blake's Circle

### General Studies

126. \*Pointon, Marcia. "Romanticism in English Art." *Romantics*. Ed. Stephen Prickett. Context of English Literature. London: Methuen; New York, NY: Holmes, 1981. 76-114. [Discusses, *inter alia*, the work of Barry, Fuseli, Flaxman, and Blake.]

127. Spencer, Keith. *At the Sign of the Dial: Charles Haslewood Shannon and His Circle*. Exh. cat. Lincoln, Lincs.: Usher Gallery-Lincolnshire County Council, 1987. [Shown in the exhibition and catalogued as #71-75 were Blake's Virgil wood engravings and three prints by Palmer and Calvert. These works are described as "an important influence on the book design and illustration of The Vale Press" (40). The exhibition was presented at the Usher Gallery from 9 Aug.-13 Sept. 1987 and then traveled to the University of Hull Art Collection, the Nottingham University Art Gallery, and the Carlisle Museum and Art Gallery until 23 Apr. 1988. The catalogue was designed to resemble the books produced by Shannon and Ricketts in the late nineteenth century, and was printed in an edition of only 750 copies.]

See also #18, 26, and 58, above, and 165, below.



## James Barry

128. Allan, D. G. C. "James Barry as a Member of the Society." *Journal of the Royal Society of Arts* 135 (1987): 330-33. [The revised version of a paper read at the 1983 James Barry Symposium, which was organized by the Royal Society on the occasion of the Barry exhibition at the Tate Gallery.]

See also #160, 164, and 173, below.

## William Cowper

129. Marshall, W. Gerald. "The Presence of 'the Word' in Cowper's *The Task*." *Studies in English Literature 1500-1600* 27 (1987): 475-87.

130. \*Pache, Walter, ed. 18. *Jahrhundert II. Die englische Literatur in Text und Darstellung* 6. Stuttgart, W. Ger.: Reclam, 1983. [German translations of some of Cowper's poems and prose writings, printed to face their English originals on opposite pages as part of an anthology.]

131. \*Redford, Bruce. *The Converse of the Pen: Acts of Intimacy in the Eighteenth-Century Familiar Letter*. Chicago, IL: U of Chicago P, 1987. [Cowper's letters are studied at some length.]

132. \*Rhodes, Nick, ed. *William Cowper: Selected Poems*. The Fyfield Series. Manchester, Lancs.: Carcanet P, 1984. £3.95/\$7.50 paper.

133. Sherbo, Arthur. "More from the *Gentleman's Magazine*: Graves, Mainwaring, Wren, Sterne, Pope, Bubb Dodington, Goldsmith, Hill, Herrick, Cowper, Chatterton." *Studies in Bibliography* 40 (1987): 164-74.

## Robert Hartley Cromek

134. Read, Dennis M. "Cromek, Cunningham, and *Remains of Nithsdale and Galloway Song*: A Case of Literary Duplicity." *Studies in Bibliography* 40 (1987): 175-87.

## Erasmus Darwin

135. Busch, Werner. "Wright, die Lunar Society und die Ästhetik des Erasmus Darwin." *Joseph Wright of Derby: Das Experiment mit der Luftpumpe: Eine Heilige Allianz zwischen Wissenschaft und Religion*. Kunststück: Fischer Taschenbuch 3941. Frankfurt on the Main, W. Ger.: Fischer, 1986. 57-74.

136. \*McNeil, Maureen. "The Scientific Muse: The Poetry of Erasmus Darwin." *Languages of Nature: Critical Essays on Science and Literature*. Ed. L. J. Jordanova. New Brunswick, NJ: Rutgers UP, 1986. 159-203. [Compares Darwin's imagery with Blake's.]



137. McNeil, Maureen. *Under the Banner of Science: Erasmus Darwin and His Age*. Manchester, Lancs.: Manchester UP, 1987. £27.95, \$49.95. [This study, which incorporates the material of the essay listed in the preceding entry, is a fully revised version of the author's dissertation of 1980, for which see *Blake/An Illustrated Quarterly* 21 (1987): 61, #122. Aiming at "an exploration of one component of the cultural legacy of the Industrial Revolution" and "a reconsideration of the bonds between science and technology on the one hand, and culture on the other" (7), and unlike previous biographical studies of Erasmus Darwin, this book attempts to view Darwin in the context of the history of eighteenth-century science and its interrelations with the history of economic and political revolutions. "In short, this book is concerned to situate Darwin in his full historical context and to begin to clear the way to see the interrelations among his various interests and involvements. . . . the analysis is structured into four units, (which focus) on . . . the Industrial Revolution, the British reaction to the French Revolution, the medical world of late-eigh-



teenth-century Britain, and the Agricultural Revolution. The first chapter of each of the units explores Darwin's situation in these social settings. The second chapters consider the specific ways in which his writings relate to these features of his setting" (6).]

### John Flaxman

138. \*Chan, Victor. "A Note on Géricault, Flaxman, and Michelangelo." *Arts Magazine* 57.6 (1983): 88-90. [The French artist is said to have looked at Michelangelo through Flaxman's classicist eyes.]

139. Morris, Barbara. "Flaxman's Illustrations to Homer as a Design Source for Glass Decoration in the 1870s." *Burlington Magazine* 129 (1987): 318-21.

140. Yarrington, Alison. "Nelson the Citizen Hero: State and Public Patronage of Monumental Sculpture 1805-18." *Art History* 6 (1983): 315-27. [Includes a brief discussion of Flaxman's Nelson monument in St. Paul's Cathedral (318-19); also should make useful background reading for anyone attempting a new interpretation of Blake's "The Spiritual Form of Nelson Guiding Leviathan."]

See also #18, 58, 152, 154, 165, and 182 in the present list.

### Henry Fuseli

141. \*Bechtold, Carmen. "'Die Nachtmahr': Johann Heinrich Füssli's Alptraumdarstellung." M. A. thesis. U of Karlsruhe, W. Ger., 1986-1987.

142. "A Drawing by Fuseli." *National Galleries of Scotland* Apr.-May 1988: n. pag. [A brief and unsigned note, commenting on the acquisition of a pen and wash drawing by Fuseli, presumably a portrait of the artist's wife Sophia, for the Department of Prints and Drawings at the National Gallery in Edinburgh. The female head is reproduced in poster size on the verso of this issue of the Scottish National Galleries' newsletter.]

143. Gantner, Joseph. "Formen der Angst im Bild." *Sandoz Bulletin* 21.73 (1985): 20-30. [Discusses the "objective representation of fear" in two of Fuseli's drawings and the "Nightmare" (21-23).]

144. Klein, Jürgen. "11. Vorlesung." *Anfänge der englischen Romantik 1740-1780: Heidelberger Vorlesungen*. Anglistische Forschungen 191. Heidelberg, W. Ger.: Winter, 1986. 245-71. [The entire lecture was devoted to Fuseli's early literary career as a translator and critic in London during the 1760s.]

145. Weinglass, D. H. "Henry Fuseli's Letter of Enquiry to Paris on Behalf of Mary Wollstonecraft's Sister, Everina." *Blake/An Illustrated Quarterly* 21 (1988): 144-46.

See also #18, 58, 159, 160, 164, 165, 173, 180, and 182 in the present list.

### William Hayley

146. LeFaye, Deirdre. "Jane Austen and William Hayley." *Notes and Queries* ns 34 (1987): 25-26.

See also #60, above, and #152, below.

### John Linnell

147. Crouan, Katharine. *John Linnell: Truth to Nature (A Centennial Exhibition)*. Martyn Gregory Catalogue 31. Exh. cat. London: Martyn Gregory Gallery, 1982. [This catalogue accompanied an exhibition which was shown from 8-20 Nov. 1982 at the London gallery and, later on, at Davis and Langdale's of New York. The majority of the 112 drawings, watercolors, and oils on exhibition came from the collections of the artist's descendants and are still little known. The fifty pages of the catalogue are profusely illustrated, including eight color plates, and effectively supplement the same author's better known catalogue for the centennial exhibitions held at the Fitzwilliam Museum and the Yale Center for British Art; see *Blake/An Illustrated Quarterly* 16 (1982): 117, #152.]

See also #26, above.

### John Hamilton Mortimer

148. Wynne, Michael. "Drawings by John Hamilton Mortimer in the Staatliche Graphische Sammlung, Munich, and a Stained Glass Window at Brasenose College, Oxford." *Pantheon* 47 (1987): 107-11. [Treats Mortimer's drawings of "Christ and the Four Evangelists," Blackbird's engravings after these designs, and their adoption in a stained glass window executed by James Pearson in 1776.]

See also #181, below.

### Samuel Palmer

149. Brown, David Blayney. *Samuel Palmer 1805-1881: Catalogue Raisonné of the Paintings and Drawings, and a Selection of the Prints in the Ashmolean Museum*. Oxford, Oxon.: Ashmolean Museum, 1983. [This is a retitled reprint of the 1982 Palmer exhibition catalogue; see *Blake/An Illustrated Quarterly* 17 (1983): 69, #159. According to the "Compiler's acknowledgements," the "text is presented as in the original" edition which was published on the occasion of the exhibitions held at London and Edinburgh and sold in aid of The Friends of the Ashmolean Museum.]



150. Lister, Raymond. *Samuel Palmer: His Life and Art*. Cambridge, Cambs.: Cambridge UP, 1987. £25.00. [Not an entirely new book, but rather a revised and expanded version of the author's Palmer biography of 1974. The present edition is published to team up with Lister's forthcoming catalogue raisonné of Palmer's works. Blake's influence on Palmer is discussed on many pages scattered throughout the book. There are 102 half-tone reproductions.]

151. Thurin, Susan Schoenbauer. "Pictures from Italy: Pickwick and Podsnap Abroad." *Dickensian* 83 (1987): 67-78. [Reproduces and briefly mentions Palmer's vignette illustrations to Dickens' book.]

See also #18 and 26, above, and 165, below.

### George Romney

152. Tscherny, Nadia. *George Romney: "Flaxman Modelling the Bust of Hayley."* n.p. [New Haven, CT]: Yale Center for British Art, n.d. [1987]. [A single folding sheet which served as the catalogue for a "Yale Center for British Art Painting in Focus" exhibition; it contains a brief essay on the painter, the two Hayleys and the sculptor depicted, and on the history of the portrait painting which commemorates their friendship. There also is a checklist of the thirty-five items which made up this small studio exhibition, including two drawings and an engraving by Blake as well as some Flaxman materials.]

153. Watson, Jennifer C. *George Romney in Canada*. Exh. cat. Waterloo, ON: Wilfrid Laurier UP, for the Kitchener-Waterloo Art Gallery, 1985. [Catalogue of an exhibition which was to be seen in Ontario and Alberta, at the Art Gallery of Windsor, 22 Dec. 1985-16 Feb. 1986, and at the Edmonton Art Gallery, 8 Mar.-20 Apr. 1986.]

See also #159 and 164, below.

### Thomas Stothard

154. Bennett, Shelley M. *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800*. Columbia, MO: U of Missouri P, 1988. \$29.00. [Published 82 years after Coxhead's *Stothard*, this is only the third and certainly much needed monograph on the most industrious book illustrator of Blake's times. Bennett's book is a fully revised version of her 1977 U of California, Los Angeles, dissertation in which she takes a fresh look at Stothard's oeuvre by placing it in the context of an increasingly industrialized society, which thoroughly affected both the production and the marketing of art. This context enables the author to explain

Stothard's success with his contemporaries as well as his later relegation to a minor place in the history of English art. Thus, the book examines the reverse of the medal coined in Blake's "Laocoön" plate. Bennett also supplies a reassessment of Stothard's close association with both Flaxman and Blake.]

### John Varley

155. Wark, Robert [R.] *British Landscape Watercolors from Southern California Private Collections: An Exhibition at the Henry E. Huntington Library and Art Gallery*. Exh. cat. San Marino, CA: Huntington Library, 1986. 12-15. [The author refers to the special attraction of the works of Blake and Rowlandson for American collectors in his introduction (4); Varley was represented in this exhibition with six of his landscape designs which are described in #6-11.]

See also #26, above.

## Part III

### Works of Related Interest

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

156. Adams, Hazard. "Titles, Titling, and Entitlement To." *Journal of Aesthetics and Art Criticism* 46 (1987): 7-21. [Briefly discusses "Blake's title *Jerusalem the Emanation of the Giant Albion*" on page 17.]

157. \*Anderson, Ross, ed. *A Brush with Shakespeare: The Bard in Painting, 1780-1910*. Exh. cat. Montgomery, AL: Montgomery Museum of Fine Arts, 1985. \$12.00. [Contributions by Lucy Oakley, et al.; includes discussion of Boydell's Shakespeare Gallery.]

158. Bonnell, Thomas F. "John Bell's *Poets of Great Britain*: The 'Little Trifling Edition' Revisited." *Modern Philology* 85 (1987): 128-52. [Blake engraved one of the Chaucer frontispieces after a design by Stothard for Bell's collection.]

159. Brosch, Renate, Joachim Möller, and Gretel Wagner. *Shakespeare: Buch und Bühne*. Exh. cat. Berlin, W. Ger.: Kunstbibliothek Berlin-Staatliche Museen Preussischer Kulturbesitz, 1986. [Published on the occasion of the Third World Shakespeare Congress on "Images of Shakespeare" to accompany an exhibition at the Kunstbibliothek in Apr. 1986. Romney, Fuseli, and Boydell's Shakespeare Gallery are discussed by the authors in the context of 400 years of Shakespeare illustrations.]



160. Dingley, R. J. "A Note on the Historical Sublime." *Durham University Journal* ns 48 (1987): 249-56. [The subject of this article are the writings and/or paintings of Baillie, Burke, Priestley, Winckelmann, Reynolds, Fuseli, Barry, Turner, and John Martin.]

161. \*Erdman, David V. *Commerce des Lumières: John Oswald and the British in Paris, 1790-1793*. Columbia, MO: U of Missouri P, 1986. \$39.00. [Studies the cooperation of French and British intellectuals during the years following the Great Revolution.]

162. \*Gordon, Catherine M. *British Paintings of Subjects from the English Novel, 1740-1870*. Diss. Courtauld Institute of Art (U of London), 1981. Outstanding Theses in the Fine Arts from English Universities. New York, NY: Garland, 1987. \$150.00. [Should have something to say about Stothard and some other members of Blake's circle.]

163. \*Gross, Kenneth. *Spenserian Poetics: Idolatry, Iconoclasm, and Magic*. Ithaca, NY: Cornell UP, 1985 [i.e., 1986]. \$24.95.

164. Gully, Anthony Lacy. "John Milton's 'Unholy Trinity' (Satan, Sin, and Death)." *Phoebus* 3 (1981): 19-36. [This article on illustrating *Paradise Lost*, bk. 2, ll. 711-26, effectively supplements the respective references in Marcia R. Pointon's *Milton and English Art* (Manchester, Lancs.: Manchester UP, 1970), by studying Romney's, Barry's, Fuseli's, Gillray's, and Blake's versions of the subject in the context of the "interest in utilizing Milton's text as a vehicle for exploring political allegory or the sublime" (33).]

165. Hodnett, Edward. *Five Centuries of English Bookillustration*. Aldershot, Hants.: Scolar P, 1988. £65.00. [The chapter on "The Eighteenth Century (II): 1776-1800" of this posthumous publication contains brief sections on Blake (94-97), Burney (97-98), Flaxman (99), Fuseli (101-03), Loutherboung (103), and Stothard (106) as bookillustrators. Just as the texts on Palmer (135) and Shields (175) in subsequent chapters, these notes add little that is new in fact or in approach to the existing literature on the subject, and some of them appear to be strongly condensed versions of chapters in the author's previous "studies in the illustration of English literature;" see *Blake/An Illustrated Quarterly* 17 (1983): 66, #83. However, the book seems to have been designed primarily for use as a reference work and a general instruction; as such and on account of its illustrations it may indeed serve its purpose.]

166. \*Hope, Ann M. *The Theory and Practice of Neoclassicism in English Painting: The Origins, Development and Decline of an Ideal*. Diss. U of Nottingham, Notts., 1968. Outstanding Theses in the Fine Arts from English Universities. New York, NY: Garland, 1987. \$125.00.

166. \*Hope, Ann M. *The Theory and Practice of Neoclassicism in English Painting: The Origins, Development and Decline of an Ideal*. Diss. U of Nottingham, Notts., 1968. Outstanding Theses in the Fine Arts from English Universities. New York, NY: Garland, 1987. \$125.00.

167. *The Huntington Art Collections: A Handbook*. [Ed. Robert R. Wark]. San Marino, CA: Huntington Library, 1986. \$12.95. [This is a revised and enlarged edition of *The Huntington Art Collection*, a summary catalogue compiled by the curatorial staff, edited by Robert Wark, and published in 1970. While the extensive Blake collection at the Huntington is covered separately and in full detail in Robert Essick's *Complete Catalogue*, the present handbook describes in brief the important collection of works by Blake's contemporaries that is housed at San Marino.]

168. Isphording, Eduard, with the assistance of Manfred von Arnim. *Fünf Jahrhunderte Buchillustration: Meisterwerke der Buchgraphik aus der Bibliothek Otto Schäfer*. Ausstellungskataloge des Germanischen Nationalmuseums ser. A/Bayerische Staatsbibliothek: Ausstellungskataloge 42. Exh. cat. Nuremberg, W. Ger.: Germanisches Nationalmuseum, 1987. DM 42.50. [The finely printed and lavishly illustrated catalogue of an exhibition which was first shown at the GNM in Nuremberg (11 Sept.-15 Nov. 1987) and then at the BSB in Munich (4 Feb.-16 Apr. 1988). The exhibition handbook supplies a general introduction to the history of book illustration from the fifteenth to the early twentieth century, catalogues an impressive selection of mostly French illustrated eighteenth-century books, and includes a copy of Blake's Blair designs as #162 (with some misunderstandings of both technique and publication history in the text), probably a copy of the 1813 large paper folio "proof" edition rather than of the 1808 folio as stated by the authors.]

169. Keener, Frederick M. "Parallelism and the Poets' Secret: Eighteenth-Century Commentary on *Paradise Lost*." *Essays in Criticism* 37 (1987): 281-302.

170. \*Kernan, Alvin. *Printing Technology, Letters and Samuel Johnson*. Princeton, NJ: Princeton UP, 1987. \$29.50.

171. \*Klancher, Jon P. *The Making of English Reading Audiences, 1790-1832*. Madison, WI: U of Wisconsin P, 1987. \$25.00. [For an exposition of the book's central thesis, see the author's earlier article "From 'crowd' to 'audience': The Making of an English Mass Readership in the Nineteenth Century." *ELH* 50 (1983): 155-73.]



172. Macmillan, Duncan. *Painting in Scotland: The Golden Age*. Exh. cat. Oxford, Oxon.: Phaidon P, in association with the Talbot Rice Art Centre, the University of Edinburgh, and the Tate Gallery, London, 1986. £19.95 cloth/£12.95 paper. [Macmillan's book was published in conjunction with an exhibition held at the Talbot Rice Art Centre in Edinburgh (8–31 Aug. 1986) and the Tate (15 Oct. 1986–4 Jan. 1987). It contains extensive sections on Gavin Hamilton's proto-classicism of the 1760s and 1770s (31–42) and the works of the two Runciman brothers (43–62), which are illustrated in eight color plates and numerous half-tone reproductions.]

173. Mai, Ekkehard, and Anke Repp-Eckert, eds. *Triumph und Tod des Helden: Europäische Historienmalerei von Rubens bis Manet*. Exh. cat. Milan, It.: Electa, for the Museen der Stadt Köln, 1987. [The exhibition was to be seen at the Wallraf-Richartz-Museum in Cologne, W. Ger. (30 Oct. 1987–10 Jan. 1988), at the Kunsthaus in Zurich, Switz. (3 Mar.–24 Apr. 1988), and at the Musée des Beaux-Arts in Lyon, Fr. (18 May–17 July 1988). On show in the British section were paintings, drawings, and engravings by and after such artists as Barry (#96), Copley (#97, 110), Fuseli (#98–99, 122–24), Gillray (#131–33), Gavin Hamilton (#100, 141–43), Kauffmann (#83), Trumbull (#101, 157–58), and West (#102–03, 159). The massive catalogue contains essays on English history painting from 1750 to 1830 by David Irwin (81–90), and on West's "The Death of Nelson" by Robert Rosenblum (91–94).]

174. \*Metzger, Lore. *One Foot in Eden: Modes of Pastoral in Romantic Poetry*. Chapel Hill, NC: U of North Carolina P, 1986. \$25.00. [Said to include a discussion of the pastoral mode in Blake's *Songs*.]

175. Ostriker, Alicia. "Dancing at the Devil's Party: Some Notes on Politics and Poetry." *Critical Inquiry* 13 (1987): 579–96. ["My education in political poetry begins with William Blake's remark about John Milton in *The Marriage . . .*" (579).]

176. Rajan, Tilottama. "The Supplement of Reading." *New Literary History* 17 (1986): 573–94. [Treats Blake's *The Marriage of Heaven and Hell* and his *Songs of Innocence and of Experience* in a theoretical context (580–82), the phenomenon described by the author as "the disappearance of narrative, dramatic, or conceptual actualization" (573) in romantic texts.]

177. \*Reiman, Donald H. *Romantic Texts and Contexts*. Columbia, MO: U of Missouri P, 1987. \$32.00. [A selection of the author's essays and reviews concerned with romantic literature.]

178. Rousseau, G. S. "'Till we have built Jerusalem': The Berkeley Symposium and the Future of Literature and Science." *Annals of Scholarship* 4 (1986): 1–21. [The introductory essay to a spec. issue on "Science and the Imagination;" places the Blakean contributions by Nelson Hilton and Mark L. Greenberg into a bigger context; for the latter, see *Blake/An Illustrated Quarterly* 21 (1987): 57, #53 and 59.]

179. \*Summerfield, Geoffrey. *Fantasy and Reason: Children's Literature in the Eighteenth Century*. London: Methuen, 1984. £20.00. [Mrs. Barbauld, Godwin, Wollstonecraft, and Blake are amongst the authors who are the subject of Summerfield's study.]

180. Tscherny, Nadia. "Likeness in Early Romantic Portraiture." *Art Journal* 46 (1987): 193–99. [Besides Reynolds, Northcote, Opie, and Gainsborough, Fuseli's early self-portrait at the Victoria and Albert Museum is briefly analyzed.]

181. Westfelling, Uwe. *Englische Druckgraphik des späten 18. und frühen 19. Jahrhunderts*. Exh. cat. Cologne, W. Ger.: Wallraf-Richartz-Museum der Stadt Köln, 1984. [The exhibition was to be seen at the WRM from 30 Nov. 1984–3 Feb. 1985; the catalogue includes entries for prints by Bartolozzi, Blake (#142–43), Boydell, Gillray, Heath, Mortimer, Woollett, et al.]

182. Yates, Frances A. "Transformations of Dante's Ugolino." *Renaissance and Reform: The Italian Contribution*. Collected Essays 2. London: Routledge, 1983. 30–58. [A reprint of the late Dame Frances Yates's classic study in Dantesque iconography of 1951. Fuseli's, Blake's, and Flaxman's pictorial translations of the Ugolino story are discussed on pages 53–55.]

See also #26, above.

#### *Some Contemporary Artists and Authors*

183. \*Ayer, A. J. *Thomas Paine*. London: Secker, 1988. £12.95.

184. "Benjamin West, 1738–1820." *National Galleries of Scotland News Summer* [1987]: n. pag. [An unsigned note recording the acquisition of West's "Alexander III of Scotland Rescued from the Fury of a Stag by the Intrepidity of Colin Fitzgerald," commissioned in 1784, for the National Gallery at Edinburgh; the painting is reproduced in color.]

185. \*Bernstein, Samuel. *Joel Barlow: A Connecticut Yankee in an Age of Revolution*. Cliff Island, ME: Ultima Thule P, 1985. \$5.95.



186. Brantley, Richard E. "Charles Wesley's Experiential Art." *Eighteenth-Century Life* ns 11.2 (1987): 1-12. [The younger Wesley's poems and hymns seen as "a record of common feeling" (1), and his view of "experience and subjectivity" interpreted as an anticipation of "the Romantic apotheosis of self" (2); also compares Wesley with Blake.]
187. Claeys, Gregory. "William Godwin's Critique of Democracy and Republicanism and Its Sources." *History of European Ideas* 7 (1986): 253-69.
188. Conger, Syndy McMillen. "The Sentimental Logic of Wollstonecraft's Prose." *Prose Studies* 10 (1987): 143-58.
189. Cozzens, Christine Suzanne. "The Magic Circle: Elizabeth Inchbald, Mary Hays, and Mary Wollstonecraft and the Politics of Domestic Fiction." *Dissertation Abstracts International* 48 (1987): 1209A. U of California, Berkeley, 1986.
190. Cronin, Richard. "Carps and Caleb Williams." *Keats-Shelley Review* 1 (1986): 35-48.
191. \*Denizot, Paul. "Quelques réflexions sur A Vindication of the Rights of Woman." *Bulletin de la Société d'Études Anglo-Américaines des XVIIe et XVIIIe Siècles* 23 (1986): 79-89.
192. \*Dole, George, ed. and trans. *Emanuel Swedenborg: Divine Love and Wisdom*. New York, NY: Swedenborg Foundation, 1986. \$6.95. [A new translation, not part of the well-known "Student Edition" of Swedenborg's theological writings.]
193. \*Douglas, Aileen. "Anna Seward's Annotated Copy of Caleb Williams." *Princeton University Library Chronicle* 49 (1987): 74-78.
194. \*Duhet, Paule-Marie. "Bonheur et douleur dans Elements of Morality for the Use of Children (1790-1791) de Mary Wollstonecraft." *Le Corps et l'âme en Grande-Bretagne au XVIIIe siècle*. Ed. Paul-Gabriel Boucé and Suzy Halimi. Langues et Langages 14. Paris, Fr.: Publications de la Sorbonne, 1986. 167-77. [On Wollstonecraft's translation of Salzmann's *Elementarbuch*, which was illustrated with engravings by Blake.]
195. \*Duhet, Paule-Marie. "Mary Wollstonecraft, A Vindication of the Rights of Woman (1792): Bibliographie sélective et critique." *Bulletin de la Société d'Études Anglo-Américaines des XVIIe et XVIIIe Siècles* 23 (1986): 25-36.
196. Durey, Michael. "Thomas Paine's Apostles: Radical Emigrés and the Triumph of Jeffersonian Republicanism." *William and Mary Quarterly* 3rd ser. 44 (1987): 661-88.
197. Durey, Michael. "William Cobbett, Military Corruption and London Radicalism in the Early 1790s." *Proceedings of the American Philosophical Society* 131 (1987): 348-66. [Should be of interest to those readers who would like to learn more about Cobbett, Priestley, and "the hapless Soldiers sigh" in Blake's London.]
198. \*Dyck, Ian, ed. *Citizen of the World: Essays on Thomas Paine*. Bromley, Greater London: Christopher Helm, 1988. £14.95.
199. Farr, Richard. "New Thoughts on Godwin's Mother." *Durham University Journal* ns 48 (1987): 269-78.
200. \*Feldman, Burton, and Robert R. Richardson, eds. *William Godwin: The Pantheon: or, Ancient History of the Gods of Greece and Rome*. Myth and Romanticism [series]. New York, NY: Garland, 1984. \$80.00.
201. \*Foot, Michael, and Isaac Kramnick, eds. *The Thomas Paine Reader*. Harmondsworth, Mddx.: Penguin, 1987. £5.95.
202. \*Hammer, Sabine. *Angelika Kauffmann*. Vaduz, Liechtenstein: Staedlezo, 1987.
203. \*Herrick, Jim. "Thomas Paine's 250th Anniversary." *New Humanist* 102.1 (1987): 12-13.
204. Jolles, Evelyn B. G. *A. Bürger's Ballade Lenore in England*. Sprache und Literatur: Regensburger Arbeiten zur Anglistik und Amerikanistik 7. [2nd ed.] Frankfurt on the Main, W. Ger.: Lang, 1987. SFr 44.80. [The third part of this study, which was first published in Nuremberg and Regensburg in 1974, traces the history of the British reception of Bürger's ballad by analyzing the translations that were published in England between 1790 and 1798. Stanley's version of 1796, which was illustrated with engravings after designs by Blake in the second and considerably revised edition, is discussed at length on pages 93-116, and the illustrations are at least mentioned in passing on pages 107-08.]
205. Jones, Chris. "Godwin to Mary: The First Letter." *Keats-Shelley Review* 1 (1986): 61-74.
206. Kramnick, Isaac. "Eighteenth-Century Science and Radical Social Theory: The Case of Joseph Priestley's Scientific Liberalism." *Journal of British Studies* 25.1 (1986): 1-30.
207. Kuzniar, Alice A. "Signs of the Future: Reading (in) Lavater's *Aussichten*." *Seminar: A Journal of Germanic Studies* 22 (1986): 1-19.
208. Lavater, Johann Caspar. *Sämtliche kleinere prosaische Schriften vom Jahr 1763-1783*. Winterthur, Switz. 1784-1785. Hildesheim, W. Ger.: Olms, 1987.



209. Maison, Margaret. Mary Wollstonecraft and Mr. Cresswick." *Notes and Queries* ns 34 (1987): 467-68.

210. \*Morvan, Alain. "Passion et idéologie dans les romans de Mary Wollstonecraft." *Bulletin de la Société d'Études Anglo-Américaines des XVIIe et XVIIIe Siècles* 23 (1986): 65-78.

211. Mulford, Carla Jean. "Joel Barlow's Letters, 1775-1788." *Dissertation Abstracts International* 45 (1984): 1753A. U of Delaware.

212. \*Myers, Mitzi. "Impeccable Governesses, Rational Dames, and Moral Mothers: Mary Wollstonecraft and the Female Tradition in Georgian Children's Books." *Children's Literature* 14 (1986): 31-59.

213. Obermeier, Siegfried. *Die Muse von Rom: Angelika Kauffmann und ihre Zeit*. Frankfurt on the Main, W. Ger.: Oberon, 1987. DM 25.00.

214. Peters, Anne. *Francesco Bartolozzi: Studien zur Druckgraphik nach Handzeichnungen*. Diss. U of Cologne, W. Ger., 1985. Duisburg, W. Ger.: privately printed, 1987. [Studies Bartolozzi's engravings after drawings by Guercino, Castiglione, Holbein, Leonardo, Carracci, etc. (109-38) in the context of the history of collecting (15-54) and engraving (54-108) in eighteenth-century Britain. Besides a brief chapter on William Young Ottley (138-40), and another on the techniques employed for printed "facsimile" reproductions after old master drawings (151-53), the author also supplies a catalogue of Bartolozzi's works in this genre (189-224). The 286 illustrations which were part of the original dissertation had to be reduced to 32 plates in the published version.]

215. Roth, Martin. "Tom Paine and American Loneliness." *Early American Literature* 22 (1987): 175-82.

216. Schotte, Edith. "Eine frühe politische Kampfschrift für die Rechte der Frau: Christian Gotthilf Salzmanns Standpunkt zu den Auffassungen von Mary Wollstonecraft." *Zeitschrift für Geschichtswissenschaft* 36 (1988): 226-31. [Wollstonecraft translated Salzmann's *Elementarbuch* into English; Salzmann translated Wollstonecraft's *Vindication* into German. It is this German version of the *Rights of Woman* of 1793 which is studied in the present article.]

217. \*Sheriton, Janet. "Reason and Romance: Mary Wollstonecraft." *New Humanist* 102.9 (1987): 8-13.

218. Simms, Karl N. "'Caleb Williams' Godwin: Things as They Are Written." *Studies in Romanticism* 26 (1987): 343-63.

219. Stafford, Barbara Maria. "'Peculiar Marks': Lavater and the Countenance of Blemished Thought." *Art Journal* 46 (1987): 185-92. [Includes a brief discussion of Blake's aesthetic theory in the context supplied by Lavater's *Essays on Physiognomy*.]

220. Tomory, Peter. "Angelika Kauffmann's 'Costanza.'" *Burlington Magazine* 129 (1987): 668-69.

221. \*Tysdahl, B. J. "A Defence of Mary Wollstonecraft's Last Novel." *Proceedings from the Second Nordic Conference for English Studies*. Ed. Håkan Ringbom and Matti Rissanen. Publications of the Research Institute of the Åbo Akademi Foundation 92. Åbo, Finland: Åbo Akademi, 1984. 463-75.

222. \*Vincent, Bernard. *Thomas Paine ou la religion de la liberté*. Paris, Fr.: Aubier, 1987. [A translation.]

223. Warren, Leland E. "Caleb Williams and the 'Fall' into Writing." *Mosaic* 20.1 (1987): 57-69.

### *Some Blake Scholars and Collectors*

224. Ash, Beth Sharon. "Jewish Hermeneutics and Contemporary Theories of Textuality: Hartman, Bloom, and Derrida." *Modern Philology* 85 (1987): 65-80.

225. \*Beckson, Karl. *Arthur Symons: A Life*. Oxford, Oxon.: Clarendon P, 1987. £35.00.

226. \*Bradley, John Lewis, and Ian Ousby, eds. *The Correspondence of John Ruskin and Charles Eliot Norton*. Cambridge, Cambs.: Cambridge UP, 1987. \$59.50. [Both correspondents are to be considered as—at least—minor figures in the history of nineteenth-century Blake collections and Blake publications.]

227. \*Bronowski, Rita, et al. *Jacob Bronowski: A Retrospective*. Spec. issue of *Leonardo* 18.4 (1987). [Other contributors include Gerald Holton, Jonas Salk, Bruce Mazlish, Clifford Grobstein, and Paul Saltman.]

228. Cumming, Mark. "Wagner, Verlaine, and Arthur Symons' 'Parsifal.'" *English Language Notes* 25.1 (1987): 66-73.

229. Eaves, Morris. "Blake as Conceived: The Endurance of S. Foster Damon." *Blake/An Illustrated Quarterly* 21 (1988): 132-37. [A "reprint" (i.e., an advance printing) of the preface to the new edition of Damon's *Blake Dictionary* (see #53, above); supplies a critical assessment of Damon's role in the academic institutionalization of Blake studies and an outline of those critical paradigms which essentially shaped the history of Blake scholarship from c. 1875 to c. 1975.]



230. Gonzalez, Alexander. "The Achievement of Darrell Figgis's *Children of Earth*: Realism and Folk Custom." *Éire-Ireland* 22.3 (1987): 129-43. [An appraisal of a novel, published in 1918, by the author of *The Paintings of William Blake*.]

231. Goyder, George. "The Origins of the William Blake Trust." *Blake / An Illustrated Quarterly* 21 (1988): 150-51. [The author, himself a trustee of the first hour, adds to and corrects the late Sir Geoffrey Keynes's account of the Trust's early history.]

232. Gutiérrez, Félix Martín. "Hacia una historia literaria crítica sobre el romanticismo inglés y americano 1920-1960." *Filología Moderna* 73 (1981): 77-117. [Discusses Blake scholarship in general, and Frye's *Fearful Symmetry* in particular on pages 107-17.]

233. Harmer, Michael, et al. *Sir Geoffrey Keynes 1887-1982, Surgeon and Scholar: A Tribute*. Suppl. to *Annals of the Royal College of Surgeons of England* (1983). London: Royal College of Surgeons of England, n.d. [1983]. [Five commemorative essays, including one on Keynes's achievements as a bibliographer by Nicolas Barker, and "A List of the Writings of Sir Geoffrey Keynes," compiled by William R. LeFanu (16-20).]

234. \*Healey, R. M., ed. *Grigson at Eighty: Tributes from Friends and Admirers*. Cambridge, Cambs.: Rampant Lions P, 1985. [A *festschrift* for the poet-scholar who died in the year of the publication of this limited edition of 375 copies.]

235. Jeffrey, Ian. "Neo-Romanticism Against Itself: The Case of Geoffrey Grigson." *A Paradise Lost: The Neo-Romantic Imagination in Britain 1935-55*. Ed. David Mellor. Exh. cat. London: Lund Humphries, in association with the Barbican Art Gallery, 1987. 129-35. [See also #246, below.]

236. \*Lea, F. A. *Lawrence and Murry: A Twofold Vision*. London: Brentham P, 1985. £2.95.

237. McKitterick, David. "The Young Geoffrey Keynes." *Book Collector* 36 (1987): 491-517. [Contains a lot of background information on the compilation and the reception of the 1921 *Bibliography of William Blake* that is not to be found in its author's own account of the history of that milestone in Blake scholarship, i.e., in his "Religio Bibliographici," or elsewhere.]

238. \*Moynihan, Robert. *A Recent Imagining: Interviews with Harold Bloom, Geoffrey Hartman, J. Hillis Miller, Paul de Man*. Hamden, CT: Archon Books-Shoe String P, 1986. \$17.50.

239. Müller, Marianne. "Humanistisches Literaturerbe im Dienste des Überlebens der Menschheit: Zu Northrop Fryes Funktionsverständnis und Traditionsauffassung." *Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin: Gesellschaftswissenschaftliche Reihe* 36 (1987): 313-18. [In the 1960s Frye provoked some of the best contributions to Marxist literary theory that are known to me (see, e.g., Robert Weimann's *Literaturgeschichte und Mythologie: Methodologische und historische Studien*, 3rd ed., Berlin, E. Ger.: Aufbau, 1974); it comes as some surprise then, that in the late 1980s one finds East German critics attempting to pocket Frye's myth criticism by reading him in a "revisionist" way and stressing the "humanitarian" basis of his theory of literature.]

240. \*Raine, Kathleen, and K. D. Sethna. *The English Language and the Indian Spirit: Correspondence*. Pondicherry, India: [n.p. known], 1986. [Both correspondents have contributed to the study of Blake whose works are likely to be one of the subjects discussed in their letters.]

241. Salusinsky, Imre, et al. "Special Section: Northrop Frye." *AUMLA* 66 (1986): 154-259. [Articles by Salusinsky, K. K. Ruthven, David Lawton, Mary Dove, Catherine Runcie, and Eric J. Sharpe, plus an interview with Frye.]

242. \*Sharma, L. R. *In Defence of J. Middleton Murry*. Allahabad, India: Dikshit, 1986. Rs 150.00.

243. Stokes, John. "Arthur Symonds's 'Romantic Movement': Transitional Attitudes and the Victorian Precedent." *English Literature in Transition 1880-1920* 31 (1988): 133-50.

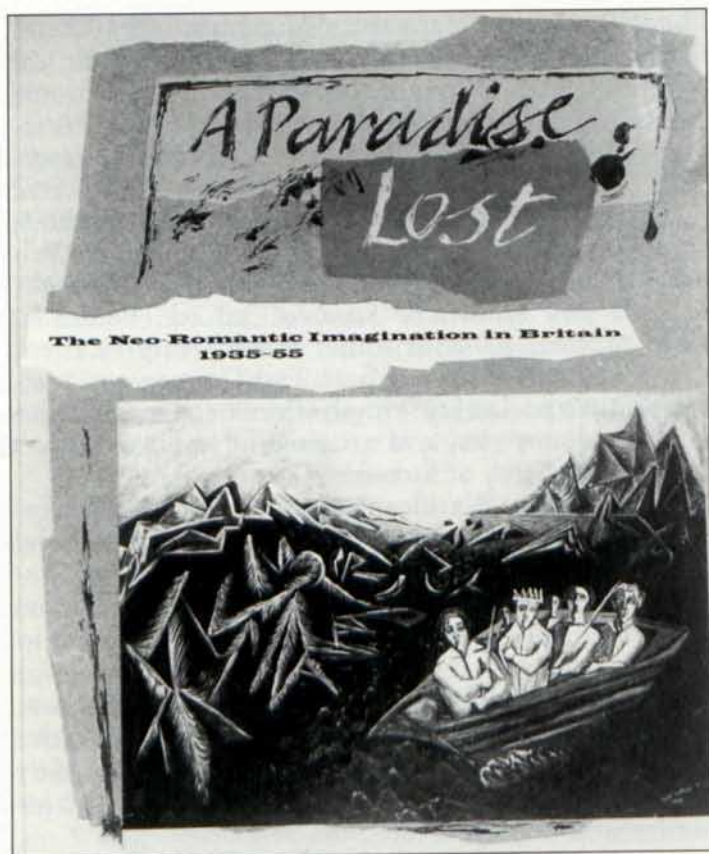
244. Watkinson, Ray. "Shields in Manchester: The Making of an Artist." *Journal of Pre-Raphaelite and Aesthetic Studies* 1.1 (1987): 15-27. [The Manchester City Art Gallery's version of Shields's "William Blake's Room (3 Fountain Court), Strand" appears as fig. 12 and is twice mentioned as an example for the artist's "significant works" (26). There are ten pages (28-37) of reproductions.]

See also #124, above.

### *Some Blakean Echoes in the Twentieth Century*

245. \*Lima, Marcelo. *Hommage à William Blake: Poème-objet bilingue brésilien-français en quatre lithographies en couleur*. Grospierres, Fr.: Aux Enfants de la Balle, 1984. Fr 400.00. [Hitherto, I have not been able to get hold of a copy of this limited edition through my French bookdealer. It may well be that this suite of color lithographs is out of print by the time it gets listed in "Blake and His Circle."]





246. Mellor, David, ed. *A Paradise Lost: The Neo-Romantic Imagination in Britain 1935-55*. Exh. cat. London: Lund Humphries, in association with the Barbican Art Gallery, 1987. £14.95. [Published on the occasion of an exhibition of works by such artists as Cecil Collins, Henry Moore, Ceri Richards, John Piper, David Jones, Robert Colquhoun, John Minton, Michael Ayrton, and Graham Sutherland that was presented at the Barbican from 21 May-19 July 1987. The catalogue is profusely illustrated with an anthology of drawings, paintings, prints, and photographs, many of which refer back to the example of Blake's Virgil wood engravings and/or the prints and drawings of the "Ancients." One of the catalogue essays is listed separately as #235, above.]

247. \*Robinson, Abby. *The Dick and Jane*. New York, NY: Dell, 1985. \$14.95 cloth/\$3.50 paper. [Refer to #370, below, to learn about the Blakean plot of this novel.]

## Part IV

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

248. Abrams, Ann Uhry. *The Valiant Hero: Benjamin West and Grand-Style History Painting* [20#283]. Reviewed by James T. Callow, *American Historical Review* 91 (1986): 727-28.

249. Adams, Hazard. *Philosophy of the Literary Symbolic* [18#23]. Reviewed by (1) Martin Bickman, *Philosophy and Literature* 8 (1984): 143-44; by (2) Wallace Martin, *Criticism* 29 (1987): 242-45.

250. Albright, Daniel. *Lyricality in English Literature* [20#254]. Reviewed by (1) Christopher Clausen, *Sewanee Review* 95 (1987): 633-39; by (2) David E. Latané, Jr., *South Atlantic Review* 52 (1987): 107-09; by (3) Nicholas Roe, *Notes and Queries* ns 34 (1987): 114-15.

251. Aldridge, A. Owen. *Thomas Paine's American Ideology* [21#174]. Reviewed by Ralph Ketcham, *American Historical Review* 91 (1986): 174.

252. Alford, Steven E. *Irony and the Logic of the Romantic Imagination* [20#255]. Reviewed by M. T. S. [Mark T. Smith], *RMB for 1984* (1985): 96-98.

253. Altick, Richard D. *Paintings from Books: Art and Literature in Britain, 1760-1900* [21#143]. Reviewed by (1) Kenneth Garlick, *Notes and Queries* ns 35 (1988): 134-35; by (2) Michael Hancher, *Victorian Studies* 30 (1987): 421-22; by (3) Dianne Sachko Macleod, *Victorian Poetry* 25 (1987): 251-57; by (4) Martin Meisel, *Nineteenth-Century Literature* 42 (1987): 97-101; by (5) Leonée Ormond, *Word and Image* 3 (1987): 321-22; by (6) Clive Wainwright, *Apollo* 126 (1987): 301-02.

254. Altizer, Thomas J. J. *History as Apocalypse* [21#144]. Reviewed by (1) Richard Kenneth Emmerson, *Modern Language Quarterly* 46 (1985): 429-39; by (2) Steven Goldsmith, *Blake/An Illustrated Quarterly* 20 (1987): 154-57; by (3) Paul Merkley, *American Historical Review* 92 (1987): 97-98; by (4) Eugene Webb, *Religion and Literature* 19.2 (1987): 87-90.

255. Anderson, Ross, ed. *A Brush with Shakespeare: The Bard in Painting, 1780-1910* [22#157]. Reviewed by Peter Cummings, *Shakespeare on Film Newsletter* 11.1 (1986): 2.

256. Aubrey, Bryan. *Watchmen of Eternity: Blake's Debt to Jacob Boehme* [21#22]. Reviewed by George Mills Harper, *Blake/An Illustrated Quarterly* 21 (1987): 25-27.

257. Ayer, A. J. *Thomas Paine* [22#183]. Reviewed by Maurice Cranston, *Times Higher Education Supplement* 6 May 1988: 24.



258. Baine, Rodney M., with the assistance of Mary R. Baine. *The Scattered Portions: William Blake's Biological Symbolism* [21#23]. Reviewed by (1) Andrew Lincoln, *Review of English Studies* ns 39 (1988): 117-18; by (2) Molly Anne Rothenberg, *Eighteenth-Century Studies* 21 (1987): 127-33.

259. Baker, Carlos. *The Echoing Green: Romanticism, Modernism, and the Phenomena of Transference in Poetry* [20#257]. Reviewed by (1) Philip Hobsbaum, *Times Higher Education Supplement* 27 July 1984: 16; by (2) Edward Larrissy, *Yearbook of English Studies* 18 (1988): 335-36.

260. Barrell, John. *The Political Theory of Painting from Reynolds to Hazlitt: "The Body of the Public"* [21#25]. Reviewed by (1) David Carrier, *Journal of Aesthetics and Art Criticism* 45 (1987): 420-21; by (2) Andrew Hemingway, *Art History* 10 (1987): 381-95; by (3) L. R. Matteson, *Choice* 24 (1987): 1205; by (4) W. J. T. Mitchell, *Eighteenth-Century Studies* 21 (1987): 91-95; by (5) C. L. R. [Carlo L. Ragghianti], *Critica d'Arte* 4th ser. 52.13 (1987): 6-7; by (6) David H. Solkin, *Burlington Magazine* 129 (1987): 460-61; (7) see also #20, above.

261. Bate, Jonathan. *Shakespeare and the English Romantic Imagination* [21#145]. Reviewed by (1) Larry S. Champion, *English Studies* 68 (1987): 285-88; by (2) Harriett Hawkins, *Essays in Criticism* 37 (1987): 170-78; by (3) Angela Leighton, *Times Literary Supplement* 31 July 1987: 814; by (4) Nicholas Roe, *Notes and Queries* ns 35 (1988): 128-29; by (5) \*Donald Sultana, *British Book News* Aug. 1986: 483-84.

262. Beckson, Karl. *Arthur Symonds: A Life* [22#225]. Reviewed by (1) Isobel Murray, *Durham University Journal* ns 49 (1987): 152; by (2) Edmund White, *Times Literary Supplement* 13-19 Nov. 1987: 1239-40.

263. 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* [21#27]. Reviewed by Inge Jonsen, *Blake / An Illustrated Quarterly* 21 (1988): 158-60.

264. Bernstein, Samuel. *Joel Barlow: A Connecticut Yankee in an Age of Revolution* [22#185]. Reviewed by James Kirby Martin, *Historian* 50 (1987): 99-100.

265. Bindman, David, ed. *Colour Versions of William Blake's Job Designs from the Circle of John Linnell: Facsimiles of the New Zealand and Collins Sets and the Fitzwilliam Museum Plates* [21#1]; and *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* [21#2]. Reviewed together by (1) David McKittrick, *Book Collector* 36 (1987): 305-20; by (2) Morton D. Paley, *Burlington Magazine* 129 (1987): 747-48; by (3) Andrew Wilton, *Times Literary Supplement* 14 Aug. 1987: 879.

266. Bloom, Harold. *Agon: Towards a Theory of Revisionism* [21#34]. Reviewed by (1) Steven Gould Axelrod, *Modern Philology* 81 (1984): 290-97; by (2) Thomas R. Frosch, *Wordsworth Circle* 15 (1984): 87-91; by (3) Charles Molesworth, *Partisan Review* 51 (1984): 155-58.

267. Bloom, Harold. *William Blake* [20#50]. Reviewed by Peter Otto, *Blake / An Illustrated Quarterly* 21 (1987): 29-31.

268. Bogel, Fredric V. *Literature and Insubstantiality in Later Eighteenth-Century England* [21#148]. Reviewed by (1) \*Stephen D. Cox, *Eighteenth Century: Theory and Interpretation* 27 (1986): 299-304; by (2) Robert Markley, *Criticism* 27 (1985): 211-14; by (3) Serge Soupel, *Études Anglaises* 38 (1985): 465 [this last entry is a correction of #251(3) in last year's checklist].

269. Boime, Albert. *A Social History of Modern Art*. Vol. 1 [21#149] briefly reviewed in *Gazette des Beaux-Arts* 6th ser. 110 (1987): "La Chronique des Arts" Dec. 1987: 24.

270. Bolcom, William. *Songs of Innocence and of Experience: A Musical Illumination of the Poems of William Blake* [see 21#228, 234-35]. Reviewed by Jackie DiSalvo, *Blake / An Illustrated Quarterly* 21 (1988): 152-57.

271. Borck, Jim Springer, ed. *The Eighteenth Century: A Current Bibliography*. Vol. 7 for 1981 [20#9] reviewed by (1) Thomas Lockwood, *Yearbook of English Studies* 18 (1988): 277-78. Vol. 8 for 1982 [21#8] reviewed by (2) Peter Sabor, *Yearbook of English Studies* 18 (1988): 278-80.

272. Bracher, Mark. "Being Form'd": *Thinking Through Blake's Milton* [20#51]. Reviewed by (1) D. V. E. [David V. Erdman], *RMB for 1985* (1986): 83; by (2) Brian Wilkie, *Blake / An Illustrated Quarterly* 21 (1987): 43-44.

273. Bradley, John Lewis, and Ian Ousby, eds. *The Correspondence of John Ruskin and Charles Eliot Norton* [22#226]. Reviewed by (1) A. R. Vogeler, *Choice* 25 (1988): 754; by (2) Raymond Williams, *London Review of Books* 25 June 1987: 13-14.

274. Brantley, Richard E. *Locke, Wesley, and the Method of English Romanticism* [18#163]. Reviewed by (1) Richard Fadem, *Philosophy and Literature* 10 (1986): 120-21; by (2) A. J. Sambrook, *Modern Language Review* 82 (1987): 922-23; by (3) Ronald A. Sharp, *Journal of English and Germanic Philology* 86 (1987): 563-65; by (4) Roger Sharrock, *Notes and Queries* ns 34 (1987): 405-06; by (5) Ernest Tuveson, *Studies in Romanticism* 26 (1987): 468-71.



275. Bridson, Gavin, and Geoffrey Wakeman. *Printmaking and Picture Printing: A Bibliographical Guide to Artistic and Industrial Techniques in Britain 1750-1900* [20#261]. Reviewed in *Papers of the Bibliographical Society of America* 81 (1987): 381.

276. Brosch, Renate, Joachim Möller, and Gretel Wagner. *Shakespeare: Buch und Bühne* [22#159]. Reviewed by (1) Manfred Pfister, *Word and Image* 3 (1987): 319-20; by (2) Gretel Wagner, *Deutsche Shakespeare-Gesellschaft West: Jahrbuch* (1987): 239-44.

277. Bruntjen, Sven H. A. *John Boydell (1719-1804): A Study of Art Patronage and Publishing in Georgian London* [20#262]. Reviewed by Louise Lippincott, *Blake/An Illustrated Quarterly* 21 (1987): 44-46.

278. Busch, Werner. *Joseph Wright of Derby: Das Experiment mit der Luftpumpe: Eine Heilige Allianz zwischen Wissenschaft und Religion* [22#135]. Reviewed in *Burlington Magazine* 129 (1987): 752.

279. Butler, Marilyn, ed. *Burke, Paine, Godwin, and the Revolutionary Controversy* [20#299]. Reviewed by Peter [H.] Marshall, *Modern Language Review* 83 (1988): 160-61.

280. Butler, Marilyn. *Romantics, Rebels and Reactionaries: English Literature and Its Background 1760-1830* [17#174]. Reviewed by (1) Richard Lehan, *Nineteenth-Century Fiction* 37 (1982): 248-49; by (2) \*Raymond N. MacKenzie, *Victorian Periodicals Review* 15 (1982): 149-51; by (3) \*Susanna Roxman, *Edda* 83 (1983): 126-27.

281. Cantor, Paul A. *Creature and Creator: Myth-Making and English Romanticism* [20#263]. Reviewed by (1) \*John Coulson, *Journal of Theological Studies* ns 37 (1986): 652-54; by (2) Edward T. Duffy, *Keats-Shelley Journal* 36 (1987): 206-07; by (3) Derek Roper, *Times Higher Education Supplement* 28 Sept. 1984: 18.

282. Cook, David. *Northrop Frye: A Vision of the New World* [21#205]. Reviewed by (1) Michael Hurley, *Queen's Quarterly* 94 (1987): 219-22; by (2) Lauriat Lane, Jr., *English Studies in Canada* 13 (1987): 349-52.

283. Cook, Eleanor, et al., eds. *Centre and Labyrinth: Essays in Honour of Northrop Frye* [18#167]. Reviewed by Gabriel Josipovici, *Modern Language Review* 82 (1987): 687-89.

284. Crehan, Stewart. *Blake in Context* [18#39]. Reviewed by (1) D. V. E. [David V. Erdman], *RMB for 1984* (1985): 101; by (2) Ken Edward Smith, *British Journal for Eighteenth-Century Studies* 10 (1987): 110; by (3) Frank Stack, *Times Higher Education Supplement* 4 May 1984: 24.

285. Crouan, Katharine. *John Linnell: A Centennial Exhibition* [16#152]; and *John Linnell: Truth to Nature (A Centennial Exhibition)* [22#147]. Reviewed together by A.-M. L. [Anne-Marie S. Logan], *Master Drawings* 23-24 (1985-1986): 420-21.

286. Di Salvo, Jackie. *War of Titans: Blake's Critique of Milton and the Politics of Religion* [18#44]. Reviewed by (1) George Anthony Rosso, Jr., *Studies in Romanticism* 26 (1987): 317-21; by (2) Joseph Wittreich, *Milton Quarterly* 18 (1984): 92-94 [this review has previously been recorded only s.v. Behrendt's *Moment of Explosion*.]

287. Dormont, Richard. *British Painting in the Philadelphia Museum of Art: From the Seventeenth through the Nineteenth Century* [21#9]. Reviewed by J. Barter, *Choice* 24 (1987): 1043.

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