

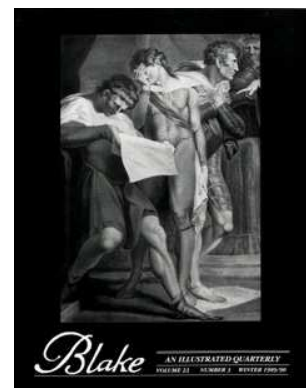
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A R T I C L E

Blake and His Circle: An Annotated Checklist of Recent Publications

Detlef W. Dörrbecker

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By D. W. Dörrbecker

In a letter to Clare Sydney Smith, dated 6 March 1932, T. E. Shaw reported on the progress he was then making with the compilation of his *Notes of the 200 Class*, a handbook for the use of the Royal Air Force's power boats. Along with the author of *Seven Pillars of Wisdom*, I too may say: "Ever so dull, these bibliographical notes, and entirely impersonal. Nobody could guess that anybody had written them. They seem just to have collected themselves." However, the sheer number of entries which, year after year, "collect themselves" in these annual reports on the current state of Blake scholarship is quite amazing. Thirteen years after the publication of *Blake Books*, G. E. Bentley's dictum that "Blake has become a growth-industry" still holds true. However, while we have been witnessing a change from a cottage industry to what threatens to be a factory one, there certainly seems to be no shortage of new approaches for analyzing and understanding (or, at least, for describing in revolutionary new terminologies) Blake's works as an engraver, painter, and poet.

I worked on the present edition of this continuing report on "Blake and His Circle" both at the University of Rochester Library and the Huntington Library in March 1989, and at Trier University Library from May to August 1989. Chronologically, coverage in this year's checklist runs roughly parallel with the publication of *Blake's* volume 22. As before, I have not interpreted the term "recent publications" in its narrowest sense, and I list articles and reviews published as long ago as

1980. Many 1988 issues of scholarly journals were inaccessible to me while being bound; these will be examined and the results included in next year's checklist.

Readers will note a few changes in the organization and selection of material. While in character and coverage part I remains essentially the same, I have now decided to merge former parts II (Blake's Circle) and III (Related Interest). Their respective contents have been reorganized into three main sections that make up what is now part II: *general studies* of the history, art, and literature of Blake's times, arranged alphabetically by author; this is followed by a list of books and articles on some of Blake's contemporaries (the "inner" and "outer" circles in which he moved), which is keyed to the names of the *authors and artists* who are the subject of the respective studies. The third and shortest section of part II is a *miscellany* (again alphabetized by author rather than subject); it mostly records contributions that have some bearing on our knowledge of the history of Blake studies. While for this section I ignored, for example, Kathleen Raine's "Recent Poems" (as I have skipped her latest book, *The Presence*, and associated reviews), I have included a dissertation concerned with the literary traditions at work in the same author's creative writing since I assume that such a study will contain some discussion of Raine's indebtedness to Blake or Thomas Taylor.

While I shall continue to attempt "absolute inclusiveness" in part I, the

other sections of this current checklist will now be treated more selectively than in previous years. In the future, I will not include *every* essay on Cowper that I happen to track down, nor will I try to list every review of a study of, say, West. For this year's checklist, I have disregarded various articles and dissertations concerned with Cowper, Godwin, West, and Wollstonecraft. Since no other bibliographical aid to research that is known to me gives easy access to the few books, catalogues, and articles published annually on Barry, Calvert, Cromek, George Cumberland, Erasmus Darwin (the study of whose scientific works mostly goes unnoticed in, say, the *MLA International Bibliography*), Flaxman, Fuseli, Hayley, Linnell, Mortimer, Palmer, Richmond, Romney, Stothard, Swedenborg, Thomas Taylor, and Varley, these will still be featured with as few omissions as possible. However, publications concerned with Cowper's poetry and his letters in general, with Godwin's novels (as opposed to his political and philosophical writings), with the non-British periods in Paine's or Priestley's political careers, with some highly specialized questions concerning the writings of Mary Wollstonecraft or the art of Angelica Kauffmann, or Benjamin West, etc., will not be represented in these reports in the future. Such partial selectiveness will allow me to supply more extensive annotations to the entries in part I, similar to those in the present issue.

Most of these notes are—or at least are meant to be—descriptive; with only a few sentences, often employing

quotations from the authors themselves, I have tried to give some idea of what to expect from a closer reading. Readers will be aware that with the limited space available for such annotation I may have occasionally misrepresented an author's intentions. And yet, I hope that my brief summaries will function as a temptation to study more of a book or an essay, rather than as an attempt to smother the expectations raised by any given title. However, a few notes have grown into miniature reviews where I thought it permissible to include some critical remarks of my own, and not all of them are entirely appreciative. While I certainly mean what I say, these, too, should not be taken as authoritative; they simply record one reader's more or less spontaneous (and possibly biased) reaction to the arguments presented.

Beginning with the 1989-1990 checklist, the same general principles for selecting the entries in parts I and II will be applied to the reviews section. Especially since they often make some independent contribution to our knowledge of the subject and will be important for any attempt to describe and understand the history and progress of Blake studies, I shall continue to list all the reviews of books that are directly concerned with the poet-painter's works. Reviews for books in part II will be treated more selectively, excluding, for example, reviews that in no way touch on the Blakean interest that was initially responsible for my decision to list the

title. Occasionally, however, it may seem appropriate to include one of the short book notes from a monthly publication such as *Choice* even for these studies if no other and more comprehensive review of a recently published monograph is known to me.

It is for the benefit of those readers of the annual checklists who use them as a reference tool that I have included a list of corrigenda to previous editions of "Blake and His Circle" following the index to this year's report. The reason for most of the corrections is that a considerable number of publications were examined only *after* their checklist entries had appeared in print. I hope that readers will not only appreciate these corrections but, at the same time, pardon any errors in the present list.

While I remain responsible for whatever mistakes that remain, it is, as always, a pleasure to record the help I have received from various publishing houses as well as from many of my colleagues who have supplied me with inspection copies or offprints. Special mention is due to David Alexander, Kiyoshi Ando, G. E. Bentley, Jr., Peter Brier, Howard Brogan, Martin Butlin, Andrew Cooper, Pierre Danchin, Morris Eaves, Robert Essick (who, in addition to other favors, has kindly granted permission to reproduce an engraving from his collection), David Fuller, Frederick Garber, Alexander Gourlay, Christopher Heppner, John J. Joyce, Georg Kamp, Desmond King-Hele, Vibeke Knudsen, Jenijoy La Belle, Paul

Mann, James McCord, Anne Mellor, Jeanne Moskal, Morton Paley, François Piquet, Kathleen Raine, Dennis Read, Sheila Spector, Michael Tolley, Pam van Schaik, Joseph Viscomi, Dennis Welch, and David Worrall, all of whom have made important contributions to the present issue of this continuing guide to current Blake scholarship.

Moreover, Patricia Neill has tactfully copyedited my typescript and checked it for continuity. (As before, our house style is based—with only a few exceptions that have been explained in previous issues of the checklist—on *The MLA Style Manual* of 1985.) She has thus given me every kind of assistance with seeing the present issue of "Blake and His Circle" through the press, and her efforts are greatly appreciated by the compiler. Special thanks are also due to Josefina Simon who has efficiently translated my ideas for the illustrations which accompany this year's list into reproducible photographs.

Finally, let me say that I am sadly convinced that probably all too many publications in the field have been overlooked; I will be most grateful, then, if readers point out any such omissions that may remain for inclusion in a future edition of *Blake/An Illustrated Quarterly's* annual bibliographical reports.

Note: An asterisk preceding an author's, editor's, or reviewer's name marks those entries which I have, as yet, not been able to examine, and for which therefore I depend on the authority of secondary sources.

Part I William Blake

Editions, Translations, and Facsimiles

1. Blake, William. *Jerusalem*. Toronto, ON: Aliquando P, 1982. ["And did those feet in ancient time ..." printed by William Reuter in a limited edition of 100 copies to "celebrate the 225th anniversary of William Blake's birth" (quoted from the colophon).]

2. *Blake, William. *Songs of Innocence and of Experience*. Franklin Library. Franklin Center, PA: Franklin Library-Franklin Mint, 1980. [Not seen; a facsimile of Princeton's copy U in a limited edition which was brought to my notice by the combined efforts of Mary Lynn Johnson, John E. Grant, and Robert N. Essick. The facsimile, which seems to have been issued to subscribers only, was accompanied by a pamphlet of 22 pages, *Notes from the Editors: Songs of Innocence and of Experience by William Blake*.]

3. Cotter, James Finn, ed. and trans. *Dante Alighieri: The Divine Comedy, with the Complete Illustrations of William Blake*. Warwick Amity, NY: Amity House, n.d. [c. 1987-1988]. \$24.95 paper. [An octavo volume with small and unexceptional black-and-white reproductions of Blake's water color designs and his engravings.]

4. *Isaksson, Folke, ed. and trans. *William Blake: Äktenskapet mellan Himmel och Helvete*. With an Afterword by Göran Malmqvist. Tystberga, Swed.: Bokförlaget Epokhe, n.d. [A facsimile of one of the Fitzwilliam copies of *The Marriage of Heaven and Hell* in four-color offset of a "mediocre quality" (Paley), and probably based on either the Dent or the Oxford University Press facsimile. Malmqvist's afterword makes extensive use of quotations from Grønbech's 1933 monograph on Blake.]

5. Lonsdale, Roger, ed. "William Blake (1757-1827)." *The New Oxford*



Book of Eighteenth Century Verse. Oxford, Oxon.: Oxford UP, 1984. 686-97. [Twenty of Blake's shorter poems of the 1780s and early 1790s make their appearance in this interesting anthology which also offers selections from the verse writings of Blair (368-69), Cowper (589-616), Anna Seward (752-56), Erasmus Darwin (761-63), Hannah More (808-10), and Anna Laetitia Barbauld (817-18). Among the many poems that are almost unknown today

but reprinted here is William Taylor's "The Vision" (811-12) of 1795.]

6. Meller, Horst, and Helmut Slognsat, eds. "William Blake: London" and "William Blake: From Jerusalem." *London: The Urban Experience in Poetry and Prose*. Texts for English and American Studies 19. Paderborn, W. Ger.: Schöningh, 1987. 48-52. [Two short poems and a biographical abstract, all extensively annotated for classroom use at German high schools.]

7. Stevenson, W. H., ed. *William Blake: Selected Poetry*. Penguin Poetry Library. London: Penguin, 1988. £3.99/\$4.95 paper. [This new Penguin selection from Blake's writings is certainly much bigger than Bronowski's which it is designed to replace; it is not necessarily the better for that. "The aim of this selection is to present the best, and the most characteristic, of Blake's poetry" (20). To this end, the *Songs*, *Thel*, the *Marriage*, *Visions*, *America*, *Urizen*, poems from the *Notebook* and the Pickering Manuscript, "The Everlasting Gospel" and *For the Sexes*, some of the letters to Butts, and excerpts from *Vala* and *Jerusalem*, plus "a shortened version of *Milton* which will give a sense of the work as a whole" (20) are included. The editor has "changed or added punctuation, ... only to what seemed a necessary minimum ... the original spellings are retained *as far as possible* ... his [i.e., Blake's] many capitals are left *largely* untouched. In this way," the editor hopes "to have *clarified* the poetry, while retaining the *original flavour* of Blake's works" (20; my emphases). A nice example of twentieth-century editorial hodgepodge, decidedly reminiscent of the claims which might have been made by the Rossettis for their selections from Blake's poetry in volume 2 of Gilchrist's *Life* (1863). I certainly hope that Stevenson's editorial "criteria" will not become standard.]

Bibliographies, Bibliographical Essays, and Catalogues

8. Bone, J. Drummond, Bryan Burns, and Owen Knowles. "The Nineteenth Century: Romantic Period." *The Year's Work in English Studies* 66 (1985). Ed. Laurel Brake, with the assistance of Susan Brock, et al. London: Murray; Atlantic Highlands, NJ: Humanities P; for the English Association, 1988. 343-65. [Bone supplies brief glosses on the publication of the MLA's research report on *The English Romantic Poets* (21#13)—curiously failing to mention

the admission of Blake to the MLA's canon in the form of Mary Lynn Johnson's stunningly successful account of Blake scholarship—Watson's *English Poetry of the Romantic Period* (21#108), Bracher's study of *Milton* (20#51), Goslee's *Uriel's Eye* (21#50), Howard's *Infernal Poetics* (20#111), Paul Mann's article on "Apocalypse and Recuperation" (20#127), and a few other essays published in the same season on 344-46. For short reviews of *Lyric Poetry: Beyond New Criticism*, ed. Chaviva Hošek and Patricia Parker (21#37/162) and of O'Hara's *Romance of Interpretation* (21#219) by Nick Royle see also 24-25.]

9. Borck, Jim Springer, ed. *The Eighteenth Century: A Current Bibliography* 9 for 1983. New York, NY: AMS P, 1988. 520-37. [Appropriate reviews of Blake-related literature in this annotated bibliography are indexed separately in part III of the present checklist, where I refer to this volume in abbreviated form as "ECCB for 1983 9 (1988)."]

10. Christie's, London. *The Larger Blake-Varley Sketchbook*. Sale cat. London: Christie, Manson, and Woods, 1989. [A sale catalogue documenting the recently rediscovered second Blake-Varley sketchbook which contains some 50 previously unrecorded Blake drawings. The sketchbook was last heard of in 1864 and was bought in at £450,000 on 21 Mar. 1989 when offered for sale at Christie's Great Rooms as lot 184. The introduction to the present publication (9-12) was written by L. M. C. K. (i.e., Laura M. C. Keen), and besides seven reproductions of Varley's architectural and landscape studies, 56 pages with Blake's drawings and the original binding of the sketchbook are reproduced. The seriousness and professionalism of Blake's draftsmanship in this second series of "visionary heads" will certainly come as a challenge to those who still want to see no more than "a private joke" (Bentley, *Blake Books*, 1977, 21) in the existence of the Blake-

Varley sketches. See also #28, 34, and 47, below.]

11. Dean, Sonia. "William Blake." *Master Drawings from the Collection of the National Gallery of Victoria*. Robert Raynor Publications in Prints and Drawings 1. Melbourne, Vic.: National Gallery of Victoria, 1986. 76-79. [Two of Blake's Melbourne Dante water colors are reproduced in color and accompanied by brief descriptions and abstracts of Roe's interpretations of 1953.]

12. Dörrbecker, D. W. "Blake and His Circle: An Annotated Checklist of Recent Publications." *Blake/An Illustrated Quarterly* 22 (1988-1989): 36-70. [Entries for some 250 books and articles, plus listings of more than 300 reviews.]

13. Erdman, David V., with the assistance of Brian J. Dendle, et al., eds. *The Romantic Movement: A Selective and Critical Bibliography for 1986*. Garland Reference Library of the Humanities 778. New York, NY: Garland, 1987. 111-34. [As in previous years, the more extensive of the brief reviews of Blake-related books which can be found in this annotated report on current scholarship have been listed separately in part III. There, this volume is referred to in abbreviated form as "RMB for 1986 (1987)." Erdman's annual bibliography is also the source of citations for two articles and one exhibition review which have not been listed in previous issues of "Blake and His Circle," but are now included below.]

14. Erdman, David V., with the assistance of Brian J. Dendle, et al., eds. *The Romantic Movement: A Selective and Critical Bibliography for 1987*. West Cornwall, CT: Locust Hill P, 1988. 113-27. [See annotation to previous entry; referred to in part III, below, in abbreviated form as "RMB for 1987 (1988)."]

15. Erskine, Elizabeth, with the assistance of Mary Jean DeMarr and D. Gene England, eds. *Annual Bibliography of English Language and Litera-*



ture 60 for 1985. London: Modern Humanities Research Association, 1988. 337-41. [Blake entries are listed as #5304-67; while the vast majority of these titles has been covered in previous issues of the checklist, *ABELL* has been the source for some Korean citations included in the "Critical Studies" section, below.]

16. Freitag, Wolfgang M. "Blake, William, 1757-1827." *Art Books: A Basic Bibliography of Monographs on Artists*. Garland Reference Library of the Humanities 574. New York, NY: Garland, 1985. 24-25. [Indeed, not more than a "basic" handlist of art books on Blake (and most of them a bit dated, too) is cited under #745-80. There are similar checklists for Barry (14, #423-25), Flaxman (91, #2948-58), Fuseli (98-99, #3197-213), Kauffmann (142-43, #4744-53), Palmer (217, #7272-81), Romney (248, #8343-52), Wedgwood (303-04, #10184-96), and West (305, #10220-25), which may be useful for quick and easy reference for the uninitiated.]

17. Goldner, George R., with the assistance of Lee Hendrix and Gloria Williams. *European Drawings 1: Catalogue of the Collections*. Malibu, CA: J. Paul Getty Museum, 1988. [Item 146 in this inventory of drawings at

Malibu is Blake's large color print with "Satan Exulting over Eve" (324-25), which is reproduced both in black-and-white and in color (pl. 16). A drawing by Benjamin West in illustration of "The Fright of Astyanax (Hector Bidding Farewell to Andromache)" figures as item 149 (330-31).]

18. Johnson, Robert Flynn, and Joseph R. Goldyne. *Master Drawings from the Achenbach Foundation for Graphic Arts: The Fine Arts Museum of San Francisco*. Exh. cat. San Francisco, CA: Fine Arts Museums of San Francisco; Geneva, Switz.: Burton, n.d. [c. 1985-1986]. [The handbook for an exhibition shown in the mid 1980s at the California Palace of the Legion of Honor. Blake's 1786 "Complaint of Job" (see Butlin 1981, #164) is reproduced as item 73 (162-63). There also is a deluxe edition of the catalogue with 100 color plates.]

19. Lee, Elizabeth. *A Catalogue of Blake Material in the Special Collections of the Barr Smith Library*. With an introduction by Michael J. Tolley. Adelaide, S. Aus.: Barr Smith Library, U of Adelaide, 1988. A\$2.50 paper. [Documents the Blake-related holdings in the University Library's rare books collection, most of which have been acquired since 1965 to support the teaching and research of Michael J. Tolley. Some 150 items are listed and briefly described. Tolley's introduction is on vii-viii.]

20. Modern Language Association of America. *1987 MLA International Bibliography of Books and Articles on the Modern Languages and Literatures: Classified Listings*. Vol. 1. New York, NY: Modern Language Association of America, 1988. 48-49. [Only some 75 Blake entries are listed for 1987 as #2030-2106.]

21. Rorschach, Kimerly. *Blake to Beardsley: The Artist as Illustrator*. Exh. cat. Philadelphia, PA: Rosenbach Museum and Library, 1988. [Catalogue of an exhibition at the Rosenbach Museum (28 Oct. 1988-8 Jan. 1989) which was then shown at the Sterling and Francine Clark Art Institute in Wil-

liamstown, MA (4 Mar.-30 Apr. 1989). Among the important Blake exhibits were the "Joseph of Arimathea" drawings (see Butlin 1981, #76 and 780), here discussed as items 1 and 2 (13-14), plus four other pencil drawings by Blake, items 3-6 (see 14-18), and Richmond's study for "The Creation of Light," item 7 (18-19).]

22. Wolf, Edwin, 2nd, ed. *Legacies of Genius: A Celebration of Philadelphia Libraries: A Selection of Books, Manuscripts, and Works of Art*. Exh. cat. Philadelphia, PA: Philadelphia Area Consortium of Special Collections Libraries, 1988. 216-17. [Only one, yet an important Blake water color was on show in this exhibition and is here reproduced (both in color and in black-and-white) and described as item 178: "The Number of the Beast is 666" (see Butlin 1981, #522), lent by the Rosenbach Foundation.]

Critical Studies

23. Ando, Kiyoshi. "The Textual Problems of *The Four Zoas* (1)." *Jinmon-Kagaku Ronsbu* 43 (1989): 21-47. ["The ... textual confusion of Night the First is to be the major theme of this serial study" (23). Therefore, in the present article, the author begins by examining and comparing the various page orders established by editors between 1926 (Sloss and Wallis) and 1982 (Erdman) for Night the First of *The Four Zoas* (23-29); he then treats the "Additional/Deleted Passages of Night the First" (29-31), and follows this with a page-by-page commentary on pages 3 through 20 of the manuscript (31-45).]

24. Andreae, Christopher. "Art Untamed by Reason." *Christian Science Monitor* 6 July 1989: 16. [Comments on "Newton," the frontispiece to *Europe*, and the "ambiguity" of some of Blake's imagery which is said to be—mark this—"not without biblical precedent."]

25. Ansari, A. A. "Sex Symbolism in Blake's Later Poetry." *Indian Journal of English Studies* ns 23 (1983): 53-63.

26. Armstrong, Isobel. "Blake's Simplicity: Jerusalem, Chapter I." *Language as Living Form in Nineteenth-Century Poetry*. Brighton, Sx.: Harvester P; Totowa, NJ: Barnes, 1982. 90-112.

27. Ault, Donald. "Blake and Newton." *Epochen der Naturmystik: Hermetische Tradition im wissenschaftlichen Fortschritt/Grands Moments de la Mystique de la Nature/Mystical Approaches to Nature*. Ed. Antoine Faivre and Rolf Christian Zimmermann. Berlin, W. Ger.: Schmidt, 1979. 364-80. [An article which, I am afraid, has been overlooked in Blake's checklists for no less than a decade. The author is here concerned with "1) the oppositions between Blake and Newton's philosophical presuppositions about the world they experience, ... ; and 2) the opposition between their treatments of the reader of their works" (367). In a sense then, the essay supplies both a revised summary and continuation of some of the chapters in Ault's 1974 monograph on the same subject (see 368) and a first draft of some of the themes he is concerned with in his recent book on *The Four Zoas*. Both problems are seen as closely interrelated since "Blake counters the thrust of Newtonian thinking not only ideologically but by constructing [in *The Four Zoas*] a radical form of narration which opposes the characteristics of what can be called, for our purposes, 'Newtonian' narrative" (373).]

28. Barker, Godfrey. "Unknown Blake Drawings Found." *Daily Telegraph* 20 Feb. 1989. ["Varley lay on a couch in a trance and mouthed names, while Blake called up the spirits." This note on the rediscovery of the larger Blake-Varley sketchbook (for which see #10, above, and #34 and 47, below) is known to me only through a newspaper clipping, and I am unable to supply a page reference. The author too, however, would probably find some difficulty in identifying the source for his intriguing account of the Blake-Varley séances.]

29. Bataille, Georges. "William Blake." *Die Literatur und das Böse: Emily Brontë—Baudelaire—Michelet—Blake—Sade—Proust—Kafka—Genet*. Georges Bataille: Das theoretische Werk in Einzelbänden [2]. Batterien 28. Ed. Gerd Bergfleth. Trans. Cornelia Langendorf. Munich, W. Ger.: Matthes, 1987. 69-90. DM 46.00 cloth. [A German translation of Bataille's collection of essays of 1957; see Bentley, *Blake Books*, 1977, #1132, and the English translation by Alastair Hamilton which was published as *Literature and Evil* in the Signature Series (London: Calder, 1973).]

30. Bentley, G. E., Jr. "The Spirits of Romanticism: The Supernatural in Coleridge's 'Ancient Mariner,' Wordsworth's 'Intimations Ode' and Blake's *Book of Urizen*." *Dibrugarh University Journal of English Studies* 6 (1987): 19-37. [Concerned with the romantics' creation of "a mythology widely accepted, or at least readily understood, which could be used as a vehicle for the most profound perceptions of the poets without appealing to gods or mythologies in which neither the poet nor his readers any longer believed" (20). Finds that "Blake, unlike Urizen, does not require that we should believe in his system; he wishes rather for us to see how it can be liberating, by reconceiving the limits of possibility in the universe" (35).]

31. Bentley, G. E., Jr. "Trade Cards and the Blake Connection." *Book Collector* 37 (1988): 127-33.

32. Bidney, Martin. *Blake and Goethe: Psychology, Ontology, Imagination*. Columbia, MO: U of Missouri P, 1988. \$24.00 cloth. ["This book is the first extensive comparative study of Blake and Goethe. Until now critics have been reluctant to consider them on equal terms" (x). And yet, according to Bidney, there is "the unrealized possibility of a Blake-Goethe comparison that, if carried out, might show a deep communion of imaginative thought between kindred Romantic pioneers... In both *Faust Part II* and

The Four Zoas, emphasis on the universality of the poet's message contrasts with the resistant texture of a compressed style and the striking complexity of the mythological machinery... If ... the two men are found to have been journeying down parallel paths, happening upon similar insights and expressing them in similar myths—sometimes even in similar diction and rhythms—a comparison of Blake and Goethe may provide material for an eventual reformulation of our thinking about the Romantic era as a whole" (xi). This study then is not concerned with "provable 'influence' as a basis for literary comparison," with "cause-and-effect relationships," but with "deep-rooted affinities between contemporary introspective explorers," with "spiritual kinships—expressed in similar ideas, myths, and metaphors—[which offer] a stimulus to both the analytic understanding and the synthesizing imagination" (xii). To do so, Bidney surveys "a varied range of each man's most representative work" (xvi), concentrating on *Faust* and *The Four Zoas*. See also #39, below.]

33. Billigheimer, Rachel V. "The Female in Blake and Yeats." *CEA Critic* 48.4/49.1 (1986): 137-44. ["Both Blake and Yeats criticize the unliberated woman." It must be because of this parallel that in the present essay "the archetypal Female in Yeats is viewed as illuminating Blake's eternal Female" (137). "Both poets, through the archetypal vision of the Female, aim to communicate a world view beyond rational boundaries. While in Blake woman's subjugation of man ... is a preparatory stage to his spiritual freedom, in Yeats woman frenetically carries out her prophetic role of inaugurating the apocalyptic birth of a new civilization" (143-44). This comparative study is part of a special Milton and Blake issue of the *CEA Critic*; see also #41, 81, and 171, below, as well as *Blake/An Illustrated Quarterly* 22 (1988-1989): 47, #96.]

34. Bindman, David. "A Second Blake-Varley Sketchbook Discovered." *Christie's International Magazine* 6.3 (1989): 2-4. [Occasioned by the sketchbook's rediscovery and its being offered for sale at Christie's on 21 Mar., this article briefly describes the volume with its "49 heads by Blake and 16 landscape drawings by Varley" (3); the author also sums up its contents and what is known of its provenance, and states that this second set of Blake-Varley drawings "eclipses the Clayton-Stamm sketchbook in almost every way" (3). Four of Blake's drawings are reproduced. See also #10 and 28, above, as well as #47, below.]

35. "Blake by Blake." *New York Times* Nov. 1988. [A short note on Christie's sale of *Songs*, copy BB, known to me only from a newspaper clipping. The anonymous author mostly quotes from a telephone interview with Robert Essick. See also #65 and 145, below.]

36. Bloom, Harold. "Enlightenment and Romanticism." *Ruin the Sacred Truths: Poetry and Belief from the Bible to the Present*. Cambridge, MA: Harvard UP, 1989. 115-41. [In this expanded version of the Charles Eliot Norton Lectures of 1987-1988 Harold Bloom discusses *Milton* on 123-30; there, he informs his readers that "Blake has not written *Alexander Pope: A Poem in Two Books*." Bloom revises his earlier judgment of Blake and now "begin[s] to fear that in Blake, the Father is Milton, the Son is Blake, who is a profound reduction of Milton and the Bible, and the Holy Ghost of inspiration is a not wholly persuasive special pleading. Blake... could not ruin the sacred truths, either to fable and old song, or to a story that might emerge clearly from the abyss of his own strong ego, as it emerged from Wordsworth... Blake is one of the last of an old race of poets; Wordsworth was the very first of the race of poets that we have with us still" (129). New—or at least revisionist—as this may sound, I feel the book's claims for important critical in-

sights must be based on other, non-Blakean chapters.]

37. Bloom, Harold, ed. *English Romantic Poets*. Critical Cosmos Series. New York, NY: Chelsea House, 1986. [Besides his own article on "Blake's *Jerusalem*: The Bard of Sensibility and the Form of Prophecy" of 1970 (41-53), the editor reprints Northrop Frye's "Keys to the Gates" of 1966 (21-39) and Thomas Weiskel's study "Darkening Man: Blake's Critique of Transcendence" (55-70) as part of the present collection of criticism concerned with the six major authors of English romantic poetry.]



38. Bohnsack, Frances Marilyn. "William Blake and the Social Construct of Female Metaphors." *Dissertation Abstracts International* 49 (1988-1989): 2225A. U of Miami. ["Blake used male and female metaphors to project the problems of society and culture as well as to project his personal conflicts, attitudes, and observations of human dynamics; the resulting interaction depicted in his myth demonstrates an uncommon sensitivity to gender issues far in advance of Blake's own time... Blake's difficulty in transcending his own

gender identity to a consciousness free of sexism is evident throughout his myth... Nevertheless, Blake's seeming ambivalence serves his work well. The dialectic of genders in opposition inherent in Blake's myth pulls and pushes at reader consciousness and the strongest bonds of self-identity emanating from gender... Reader response criticism and feminist constructs of criticism ensure that Blake's focus on gender will be integral to meaningful deliberation about fused art and life for reader and artist... Blake's exploration of gender issues, founded on his desire for corrective action, transcends his ambivalence by pointing to it."]

39. Bradshaw, Martin John. "The Principle of Polarity: A Philosophical Study of Blake and Goethe." *Dissertation Abstracts International* 49 (1988-1989): 1165A. U of Guelph. ["This thesis is a comparison of William Blake's 'Doctrine of Contraries' and Johann Wolfgang von Goethe's 'Principle of Polarity'." Although "isolated from one another... Blake and Goethe almost simultaneously rose up against the mechanistic treatment of existence undertaken by the thinkers of the Enlightenment... Yet the two theories of opposites [that constitute the fundamental unity of the spiritual being] which emerged from the spiritual interest of these two poets were very different in kind. Whereas Blake moved from the world *within* to the world *without*,... Goethe found in the outer world of Nature divine principles which he then applied to the inner spiritual life of man, thus moving from the [world] *without* to the world *within*, as it were... These two conceptions I subsequently contrasted, finding Blake's metaphysical scheme a closed, inflexible system of thought relative to Goethe's open approach to man and Nature." See also #32, above.]

40. Briganti, Giuliano. "La 'strada della fantasia' di Overbeck e l'indignazione di Blake"; and "Füssli e Blake: analogie e differenze nel

delinearsidi una struttura del visionario." *Ipittori dell'immaginario: Arte e rivoluzione psicologica*. Biblioteca Electa 6. Milan, It.: Electa, 1989. 114-18 and 188-232. [This book, a new and revised edition of a 1977 publication, also contains additional sections on Fuseli as well as on other "pittori dell'abisso" (118) such as Romney, Mortimer, Barry, the Master of the Giants, Alexander Runciman, John Brown, and Sergel as a draftsman.]

41. Brogan, Howard O. "Blake on Woman: Oothoon to Jerusalem." *CEA Critic* 48.4/49.1 (1986): 125-36. [Summarizes previous feminist criticism of the poet's works, then examines "Blake's attitude toward women as a consistent development by looking at it in a much broader mythological context, in relationship to the poet's personal experience in the tumultuous Revolutionary and Counterrevolutionary times in which he lived" (126), "by considering it in the light of Neoplatonic and Gnostic influence upon him" (125), to show that Blake "later developed Ololon, the good aspect of Woman as a counterbalance to Vala, and [that] he finally conceived this good aspect to be Jerusalem, Spiritual Liberty, an essential part of Divine Humanity, with even Vala redeemable" (134). The article is part of a special Milton and Blake issue of the *CEA Critic*; see also #33, above, and #81 and 171, below, as well as *Blake/An Illustrated Quarterly* 22 (1988-1989): 47, #96.]

42. Butlin, Martin. "Footnotes on the Huntington Blakes." *Blake/An Illustrated Quarterly* 22 (1988-1989): 17-18.

43. Butlin, Martin. "The Physicality of William Blake: The Large Color Prints of '1795.'" *Huntington Library Quarterly* 52 (1989): 1-17. [Asks for the implications of the discovery of Blake's "misdating" of the Tate Gallery's version of "Newton" as well as of other examples of the "1795 large color prints" and similar evidence; cf. the author's earlier article in *Blake/An Illustrated Quarterly* 15 (1981-1982):

101-02. The essay is accompanied by two reproductions in color and 14 illustrations in black-and-white. See also the following entry.]

44. Butlin, Martin, et al. *William Blake and His Circle: Papers Delivered at a Huntington Symposium*. San Marino, CA: Huntington Library and Art Gallery, 1989. \$12.95 paper. [This volume contains reprints of articles by Martin Butlin, David W. Lindsay, D. W. Dörrecker, Aileen Ward, Morton D. Paley, and Morris Eaves, and a review by Robert N. Essick, which were simultaneously published in the *Huntington Library Quarterly* 52 (1989): 1-142. These contributions are listed here separately as #43, 59, 63, 111, 168, 190, and 400(3). With the exception of Lindsay's essay and, of course, Essick's book review, the contributions to the present volume grew from a series of papers first presented at a symposium on "William Blake and His Circle," held at the Huntington on 29-30 Jan. 1988, for which see #124, below.]

45. Butter, P. H. "Blake's *The French Revolution*." *Yearbook of English Studies* 19 (1989): 18-27.

46. Chauvin, Daniel. "William Blake: le verbe et l'image. Une révélation continue." *Art et littérature*. Actes du Congrès de Société Française de Littérature Générale et Comparée (Aix-en-Provence 24-26 Sept. 1986). Aix-en-Provence, Fr.: U de Provence, Service des Publications, 1988. 129-40. [There are 11 reproductions of approximate photocopy quality which accompany this conference paper on Blake's position in the tradition of the sister arts.]

47. Checkland, Sarah Jane. "Scepticism over Blake Sketchbook." *Times* 22 Mar. 1989. [Known to me only through a newspaper clipping; reports on Christie's buying in the second Blake-Varley sketchbook at £450,000 and comments on the sale in "terms of miscalculation." See also #10, 28, and 34, above.]

48. Cheff, Jim. "With Illustrations by the Author: Some Author-Artists of the

Nineteenth Century." *American Book Collectors* 8.2 (1987): 13-19. [Blake is discussed (13-15) alongside Thackeray, Beerbohm, and Kipling.]

49. *Chesterton, G. K. *William Blake*. Paris, Fr.: Néo, 1982. Fr 60.00 paper. [A French translation of Chesterton's amusing monograph of 1910.]

50. Cirigliano, Marc Anthony. "Minute Particulars: The Theory and Practice of William Blake's Artistic Credo." *Dissertation Abstracts International* 49 (1988-1989): 159-60A. Syracuse U. ["The central idea of William Blake's artistic credo was his notion of minute particulars, which cannot be comprehended without a full understanding of Sir Joshua Reynolds's [sic] idea of general nature. The young Blake rejected as his intellectual sources the rules, rationalism, and general nature of Reynolds and other Enlightenment thinkers ... Given his [i.e., Blake's] emphasis on minute particulars, why does so much of his imagery seem stereotypical? For Blake, it is not stereotypical, but rather particular while embodying universal spiritual truths at the same time." From the abstract at least it appears as if the author might have learned more, both with respect to the chronology of the "young" Blake's reaction towards the academic theory of art and as regards critical logic, from a reading of related studies by Bindman, Joseph Burke, Eaves, and others.]

51. Clark, Jane. "With terrors round ...: The Dark Side of the 18th Century." *The Great Eighteenth Century Exhibition in the National Gallery of Victoria*. Melbourne, Vic.: National Gallery of Victoria, 1983. 165-79. [Despite the book's title, this "is not a catalogue" (10); rather, the publication "aims to dramatize the richness of the Gallery's 18th century collections" (5). To do so, Clark's concluding chapter discusses an etching by Barry, an engraving after Romney, then a recently acquired Fuseli painting, and (on 173-75) two color-printed plates with additional hand-tinting from *Urizen*

and *Europe*, both of which are reproduced in color.]

52. Clark, John M. "Writing *Jerusalem* Backwards: William Blake in *Exiles*." *James Joyce Quarterly* 26 (1988-1989): 183-97.

53. Cohen, Michael. "Engaging Metaphors: Comparative Figures in Hogarth and Blake." *Engaging English Art: Entering the Work in Two Centuries of English Painting and Poetry*. Tuscaloosa, AL: U of Alabama P, 1987. 49-76. \$28.95 cloth. [Part 2 of this chapter is subtitled "Visual Metaphor and Literal Misreading in Blake" (65-76) and is devoted to a scrutinizing examination of text and design in "The Fly." This is part of what I see as an important attempt to "describe strategies common to poetry and painting for engaging readers and observers" (1). On account of the vast diversity of the materials dealt with, the results do not always live up to the standards established by the Blake chapter. Analyzing works by Arnold, Blake (mostly from the *Songs*), Brown, Constable, Egg, Gainsborough, Gillray, Hogarth, Holman Hunt, Lawrence, Leighton, Marvell, Millais, Pope, Reynolds, Romney, Rossetti, Turner, and Wordsworth et al., Cohen wants to describe how the reader and/or viewer, suspending disbelief, is drawn into the fictional reality of time and space as represented in poetry and painting. "The experience [of engagement] begins with a sense of being in the work and includes a conviction that the subject of the work matters; the engaged observer also accedes to a demand for some response—intellectual, moral, or emotional" (1). The discussion of Blake's particular achievement in shaping his "engagement strategies" starts out from the observation that comparison "is the poet's most useful tool for engaging an audience," and asks whether there is "a direct visual equivalent to the battery of comparative techniques the poet has at his or her disposal" (49). Therefore, "The

Fly" is studied to "illustrate Blake's use of metaphor whose terms are spread across the verbal and visual parts of his plate and the ways in which he relies on the engaged observer to connect his words and design" (66). This leads to a critique of previous "Misreadings" which merely tried "to adjust the symbolic import in the actions of the three figures to fit the meaning of the text" (68) and which precluded the realization of the particular "synthesis of the two arts" (66) that, according to Cohen, is to take place in the viewer. "The reader/observer's engagement with the poem and design begins at the point where the speaker identifies himself with the fly in stanza 2. From there, a successive identification with each of the figures leads to assent to the speaker's conclusions in the last stanzas" (76). The concluding chapters of the book (177-87) attempt to show that engagement is a useful and important category for the definition of what Pevsner termed the "Englishness" of English art. Since authors and artists in Britain during the eighteenth and nineteenth centuries considered the engagement of their readers and viewers as essential for the social functioning of their works, and since they shared "the conviction that art must connect with the moral life" (186) of society at large, success or failure in engaging the audience (as opposed to the autonomy of aestheticism) became a measure and criterion of value in art and its theory. It is at this point that Cohen's study of models of reader/observer responses links up with both Erdman's "Historical Approach" and Barrell's or Eaves's analyses of artistic theory.]

54. Connolly, Thomas E. "'Little Girl Lost,' 'Little Girl Found': Blake's Reversal of the Innocence-Experience Pattern." *College Literature* 16 (1989): 148-66.

55. Cooper, Andrew M. "Blake's Escape from Mythology: Self-Mastery in *Milton*." *Doubt and Identity in Romantic Poetry*. New Haven, CT: Yale UP,

1988. 54-76. \$30.00/£20.00 cloth. [Whereas the title of this chapter in Cooper's book may sound familiar (an earlier version was listed in *Blake/An Illustrated Quarterly* 15 [1981-1982]: 85, #36), it ought to be pointed out that there also are numerous other references to Blake throughout this study of the "two quite different forms of doubt" which—according to the "premise of this book"—were produced by eighteenth-century "sensationalist psychology" (1), and these discussions of Blake are here presented in a new context. Besides *Milton*, Cooper examines Byron's *Don Juan*, Coleridge's *Christabel*, and Shelley's *Alastor*—for yoking together these texts which might "seem an exceedingly diverse group" (6), Cooper gives the following reasons. First, he finds these narrative poems united in the "common assumption ... not that physical experience is always exhilarating but that alienation from one's body ... and also from the realm of the bodily and from the processes of embodiment in general is always damaging" (2); second, the poems "actually dramatize the process of representation by which their epistemological crisis is brought before the reader" (3); third, the "technique of repeating subnarratives" in the four poems "elicits a mounting awareness of the poem's textuality which then works to counter the escapist tendencies of the Romantic imagination" (4), and, he says, his study was prompted by "the perception that *Milton*, *Christabel*, and *Alastor* do not make narrative sense if approached any other way" than that provided by "reader-response theory" (5). See also the subsequent entry.]

56. Cooper, Andrew M. "Irony as Self-Concealment in *The Marriage of Heaven and Hell*." *A/B: Auto/Biography Studies* 2.4 (1986-1987): 33-44. [Presents an outline of various concepts of romantic irony from Schlegel through Mellor, discusses the relation between Blake as author and the voice of the devil in the *Marriage*, and poses the following problem: "... if Prolific and Devouring are not only portions

of the universal mind but actual classes of people opposed as 'separate' and irreconcilable [sic] 'enemies' (E 40), then how is humanity to be redeemed? If the Devouring are to be considered weak innately and immutably, then isn't the author succumbing to the same predestinarianism he condemns in Swedenborg and Milton, and so accepting drastic constraints on his prophetic role?" (42-43). Maintains, in conclusion, that "the irony in *The Marriage* ... attests not only the author's confident apocalypticism but also his unresolved doubt that the all-consuming principle of Energy is liable to a solipsistic collapse no less imprisoning than the rationalism it would surmount" (43). Much of the material in this article has been incorporated in the author's recent book, for which see the preceding entry.]

57. Curran, Stuart. *Poetic Form and British Romanticism*. New York, NY: Oxford UP, 1986. \$29.95 cloth. [Many references to Blake's writings in the context of a discussion of "form and genre"; see, for example, 175-79 on *Milton*, *Jerusalem*, and the long Romantic epic.]

58. Davies, J. M. Q. "Attempting to be More than Man we Become Less': Blake's *Comus* Designs and the Two Faces of Milton's Puritanism." *Durham University Journal* ns 50 (1988-1989): 197-219. [The author compares the two sets of water color illustrations at Boston and San Marino which are—very helpfully—reproduced side by side; he comments on Blake's revisions in the later series and interprets these as an attempt to visually "cast out the errors of Milton and the Puritan tradition" (219). See also Davies's earlier study of the *Paradise Regained* water colors in *Blake/An Illustrated Quarterly* 17 (1983-1984): 65, #55, and #150, below.]

59. Dörrbecker, D. W. "The Song of Los: The Munich Copy and a New Attempt to Understand Blake's Images." *Huntington Library Quarterly* 52 (1989): 43-73. [Accompanied by color

reproductions of all the plates in the recently rediscovered copy F of *The Song of Los*. See also #44, above.]

60. Džeparoski, Ivan. "Pristasna 'beleška' za Blejkovata poezija." *Razgledi: Spisanie za Literatura Umetnost i Kultura* 8/9 (1987): 900-02.

61. *Eagle, Solomon. "Blake and His Myths." *Books in General*. 2nd ser. London: Secker, 1920. Darby, PA: Darby Books, 1983. 68-74. \$25.00 cloth. [According to information provided by Robert Essick, this seems to be a reissue of the original 1920 sheets in a new binding rather than a reprint of the original edition. Since I cannot find an entry for the 1920 edition in Bentley's *Blake Books*, and since the volume is listed with the 1983 date in *Books in Print*, the inclusion of this title in the present checklist may be justified.]



62. *Eakin, William R. "William Blake and the Fourfold Vision." *Publications of the Arkansas Philological Association* 13.2 (1987): 28-45.

63. Eaves, Morris. "Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England: The Comedy of the English School of Painting." *Huntington Library Quarterly* 52 (1989): 125-38. [Concerned with Blake and Barry, this article records what—to the present writer—was the most original and intellectually challenging

contribution to Blake studies made during the 1988 Huntington conference. See also #44, above.]

64. Essick, Robert N. "Blake in the Marketplace, 1987." *Blake/An Illustrated Quarterly* 22 (1988-1989): 4-15.

65. Essick, Robert N. "A Copy of William Blake's *Songs of Innocence and of Experience*." *Christie's International Magazine* 5.8 (1988): 22-23. [An account of copy BB, occasioned by its being offered for sale at New York in Christie's auction of "Modern and Contemporary Prints and Illustrated Books" on 1-2 Nov. 1988. The text has been severely, though not expertly, copyedited and now unfortunately does not quite stand as submitted by the author; two of the monochrome plates are reproduced in color.]

66. Essick, Robert N. "Dating Blake's 'Enoch' Lithograph Once Again." *Blake/An Illustrated Quarterly* 22 (1988-1989): 71-73. [Does the publication of the first complete English translation of the Ethiopic *Book of Enoch* in 1821 supply a date *post quem* for Blake's only known lithographic print as has been suggested by John Gage? The author does not think so and brings forward new arguments to back up his own earlier suggestion for a date of c. 1806-1807.]

67. Essick, Robert N. "Forum: William Blake's 'The Mourners.'" *Drawing* 10 (1988-1989): 81. [A brief discussion of the wash drawing of c. 1785 from the author's collection (see Butlin 1981, #153) and its stylistic and iconographical position "between the conventions of its era and Blake's later and most distinctive departures from them."]

68. Essick, Robert N. *William Blake and the Language of Adam*. Oxford, Oxon.: Clarendon P, 1989. \$55.00 cloth. [During the past two decades or so, the author has certainly revolutionized both our factual knowledge of Blake's printmaking processes and of their hermeneutical implications for the interpretation of his graphic works. With the present study, Essick (re)turns to the printer-poet's other medium, language;

there, he "situate[s] Blake within the history of language theory" and "generate[s] a hermeneutic on the basis of that history" (2). In this sense, then, his "book is an attempt to complete the circle of influence by returning to Blake's writings and bringing to the study of their language a perspective informed by what we have learned from the study of his graphics and the media-consciousness they have raised" (1). In the first chapter (6-27) four of Blake's tempera paintings are employed to reconstruct "several types of signs, both fallen and ideal" (3), which were used by Blake the artist to comment on the phenomena of language and its history. The second chapter (28-103) presents a detailed history of "the ideal of a motivated sign as the origin and telos of language" (3). A third chapter (104-59) is concerned with "Blake's use [and later rejection] of natural signs, primarily in his earlier poetry" (3). Blake's literary "production practices" and "the relationship of language ideal to language performance as symbiosis rather than disjunction" (3-4) are the subject of the book's fourth chapter (160-94). The final chapter (195-236) discusses "Blake's imagining of a post-apocalyptic language," replacing "transcendence with incarnation, sublimation with immanence, and questions about how far even an ideal language can become a transparent medium of something other than itself with questions about how far that other is a reified projection of the medium" (4-5). An afterword (237-39) is concerned with those "more general historical and methodological concerns" (237) which by necessity tend to be pushed to the background in any monograph on one single author such as this. After we have had such books as Ostriker's, Holloway's, and especially Hilton's, the present volume confronts us with yet another and entirely original approach to Blake's use of and thinking about language as the poet's medium.]



69. Essick, Robert N. "William Blake's 'The Death of Hector.'" *Studies in Romanticism* 27 (1988): 97-107. [Comments upon the provenance, the style and dating, the "compositional heritage" (104), the iconographical identification, and the ideological background of Blake's treatment of Homer's subject in a drawing which hitherto had been known as "Jephthah Met by His Daughter" (see Butlin 1981, #451).]

70. Essick, Robert N. "William Blake's 'The Phoenix': A Problem in Attribution." *Philological Quarterly* 67 (1988): 365-81. [The essay offers a meticulously detailed investigation in the provenance and the physical properties of the manuscript, the visual and verbal parallels of its imagery in Blake's works (particularly of the late 1780s and 1790s), and a discussion of the technique of drawing and lettering used to create the manuscript as well as of its probable date of execution. This is followed by a critique of Keynes's "methodology of attribution/interpretation" (378), a statement on the manuscript poem's authenticity, and some more general considerations concerning the procedures of attribution. "The case for attributing 'The Phoenix' to Blake as its author,

calligrapher, and illustrator is very solid... The crucial pieces of evidence are those which it would be most difficult for a forger to manufacture: the techniques used to execute the manuscript and its history of ownership. The conclusion drawn from these primary arguments is buttressed by the manuscript's more easily imitable pictorial and verbal structures, ... 'The Phoenix' should be included in the canon of Blake's poetry. The illuminated manuscript, a unique companion to Blake's printed illuminated books, should be added to the catalogue of his watercolor drawings" (376). Reproduces the manuscript for the first time.]

71. Fletcher, John. "Poetry, Gender and Primal Fantasy." *Formations of Fantasy*. Ed. Victor Burgin, James Donald, and Cora Kaplan. London: Methuen, 1986. 109-41. ["This essay is an attempt at reading three poems, Blake's 'I saw a chapel all of gold,' Elizabeth Barrett Browning's 'A Musical Instrument,' and Emily Dickinson's 'I started early took my dog,' in order to disclose the way they work and rework fantasies that bear on sexual difference and desire" (109). The section on "Blake and the Oedipal im-

passe" appears on 120-26; it is placed in the context of gender on 138-40.]

72. Frieling, Barbara. "Blake at the Rim of the World: A Jungian Consideration of *Jerusalem*." *Journal of Evolutionary Psychology* 8 (1987): 211-18. [The poem "represented to Blake what a Jungian would describe as the emergence of the archetype of the Self. This Fourfold process Jung terms individuation—a collapse of energy, a confrontation with the Shadow, the discovery of the Anima, and the establishment of the Ego-Self axis—has been accomplished for Albion" (216).]

73. Fuller, David. "Blake and Dante." *Art History* 11 (1988): 349-73. [Convincingly demonstrates how Blake's water color series can be seen as a direct visual commentary on Dante's epic poem, the understanding of which is *not* dependent on the viewer's intimacy with Blake's, but with Dante's writings. Fuller thus criticizes and corrects many of Roe's idiosyncratic "symbolical" interpretations.]

74. Garber, Frederick. "Intertext and Metatext in Blake's Illustrations to Thornton's *Virgil*." *Centennial Review* 32 (1988): 163-94. [Since the author obviously is unaware of "the criticism of Blake" published after the year 1978, he maintains that the *Virgil* wood engravings have received no more than "tangential" treatment in previous Blake scholarship (see 163n1). While therefore reduplicating a lot of what has been said before by such authors as Wilton and Essick, Garber's essay still has a number of important points to raise. This is especially true as regards Philips' text and the peculiar problems encountered by Blake when commissioned to illustrate it, a subject which, indeed, has not previously been at the center of an interpretation of this series of designs. See also #160, below.]

75. Gardner, Stanley. *Some Notes on Blake's Songs of Innocence and of Experience*. n.p. [Colchester, Ess.]: U of Essex, 1988. [A short pamphlet "written to accompany an exhibition, held at the University of Essex in May 1987,

of colour photographs [enlarged to twice the size of the originals] reproducing all 54 plates of copy Z" (1). The text, a plate-by-plate commentary, is based on the same author's "retracing" of the historical contexts of the *Songs*. See *Blake/An Illustrated Quarterly* 21 (1987-1988): 56, #47. Readers who are interested in staging the exhibition at their own institution should write for further information to Dr. Peter Vergo, Dept. of Art History and Theory, U of Essex, Wivenhoe Park, Colchester, Ess. CO4 3SQ, England.]

76. Gaull, Marilyn. *English Romanticism: The Human Context*. New York, NY: Norton, 1988. \$16.95/£9.95 paper. [Designed to appeal to "several audiences: undergraduate and graduate students of English Romantic poetry" as well as "casual readers" (vii), this study contains chapters or sections of chapters on Godwin (64-65 and 131-35), Paine 126-29), Wollstonecraft (129-31), "The Uses of the Bible" (176-80), "The Druids" (180-82), "The Grotesque: Henry Fuseli's 'Nightmare'" (237-40), "Physiognomy and Phrenology" (297-99), and on William Blake (323-27 and passim). The range of subjects and aspects of romanticism discussed by Gaull is certainly impressive, and the book supplies an introduction to English romantic culture that will encourage its readers to dive into more specialized studies of the poets' and artists' works without losing sight of their "Human Context."]

77. Ginsberg, Allen. *Your Reason and Blake's System*. Hanuman Books 24. Madras, India: Hanuman Books, 1988. \$4.95 paper. [Not a poem by the poet, but his critical insights and some practical down-to-earth advice for readers, first offered as a "Discourse on *Urizen*, Naropa Institute, Boulder, Colorado" in Apr. 1978 and now "Transcribed and Edited" by Terry Pollock, and then revised by the author in Feb. 1988 (43). "Blake's books are useful now as explorations of the same problems we have, somewhat related

to the revolutionary fervor of the Sixties in America and a subsequent so-called 'disillusionment.' So actually Blake is up to date in the psychology of wrath vs. pity, compassion vs. anger, that runs through all of his work and is visible for our own decade as well as his" (9-10). "If you read Blake's prophetic books naturally check out his pictures. We get a lot of intelligence out of Blake's own illustrations of his ideas. We can decipher his mind, visually" (38-39). "*Urizen* is one of Blake's really hard, tough, mental, dry-seed works—the poetry is terrific. Thereafter Blake unfolds his primordial mind and becomes mighty, rhetorically beautiful, golden tongued and syllabically interesting. Vowels become roarers and exquisite philosophic rhapsodies are introduced, that later turn visionary in *Milton* and throughout *Jerusalem*. Blake was astonished by his own imagination" (40-41). Printed—in a miniature format and complete with out-of-register color reproductions from *Urizen*—in India, but also available from the publishers' New York office (P.O. Box 1070, Old Chelsea Station, New York, NY 10113).]

78. Gleckner, Robert F., and Mark L. Greenberg, eds. *Approaches to Teaching Blake's Songs of Innocence and of Experience*. *Approaches to Teaching World Literature* 21. New York, NY: Modern Language Association of America, 1989. \$32.00 cloth/\$17.50 paper. [Besides an introductory report on "Materials" for the teaching of Blake's *Songs* by the editors, Mary Lynn Johnson, John E. Grant, and Brian Wilkie (3-35), no less than 16 well-known Blake scholars have contributed brief sketches (ranging from three to at most 10 pages each) of their basic approach to teaching the *Songs* to a variety of student audiences. Donald Ault unread "London" (132-36), Stephen Cox takes "Risks in Teaching *Songs*" (88-92), Robert N. Essick teaches "Variations in *Songs*" (93-98), Thomas R. Frosch addresses "The Borderline of Innocence and Ex-

perience" in his classes (74-79), Philip J. Gallagher discusses the *Songs* in the context of biblical imagery (104-108), Wallace Jackson is concerned with "The Grounding of the *Songs*" (109-14) in earlier eighteenth-century poetry, Mary Lynn Johnson introduces "Feminist Approaches to Teaching *Songs*" (57-66), Jenijoy La Belle presents "the main features of [her] method of introducing the *Songs* to the young scientists at Caltech" (84-87), W. J. T. Mitchell approaches "Image and Text in *Songs*" (42-46), Harold Pagliaro supplies an outline for introducing students to "Blake's Psychology of Redemption" (120-26), David Simpson writes on "Teaching Ideology in *Songs*" (47-56), Leslie Tannenbaum demonstrates how to teach the "Biblical Contexts of *Songs*" (99-103), Irene Tayler informs her readers about how Blake is doing at MIT (80-83), Joseph Viscomi suggests a course of "Reading, Drawing, Seeing Illuminated Books" (67-73), Thomas A. Vogler offers a "Hearing [of] the *Songs*" in Blake's *Songs* (127-31), and Brian Wilkie discusses the "Classroom Implications" of the "Point-of-View Approach to *Songs*" (115-19). Amongst these riches then, there should be something for everyone who teaches Blake's lyric poetry, especially so if readers are willing to share the editors' "delight in imagining fruitful class discussions emanating from significant disagreements with approaches offered here" (x). For closely related articles see #118 and 171, below.]

79. Gourlay, Alexander S. "What Was Blake's Chaucer?" *Studies in Bibliography* 42 (1989): 272-83. [Identifies the edition used by Blake while composing the *Descriptive Catalogue* with the London 1687 impression of Thomas Speght's edition of *The Works of Our Ancient, Learned, and Excellent English Poet, Jeffrey Chaucer*. The author's argument is based on a close "analysis of [Blake's] word choice, word order, and spelling in the Chaucer quotations" (272). A "sys-

tematic comparison of Blake's modernized text and the source texts available to him suggests that he could not possibly have derived his quotations from either the Urry or Tyrwhitt texts, and that the 1687 Speght edition is much more likely than the 1602 or any other to have been the source behind the *Descriptive Catalogue*" (273).]

80. Greco, Norma A. "Blake's 'Laughing Song': A Reading." *Concerning Poetry* 19 (1986): 67-72. [Concentrating on the poem's third stanza and the mention of "painted birds" and "shade," the article proposes "that 'Laughing Song' is not only ... an intriguing display of the hermeneutics of Blake's visual-verbal discourse, but also a provocative and important comment on the limitations of innocence and artistic creation in a fallen world" (69). The essential message of all the "Ha, Ha, He" chanting is said to be "that there is no escaping the determinants of temporality and materiality, even through art" (72).]

81. Griffin, Paul F. "Misinterpreting the City in Blake's 'London.'" *CEA Critic* 48.4/49.1 (1986): 114-24. ["In 'London,' Blake implies very forcefully that the reaction to the city which the speaker [of the poem] has is an incorrect one and shows us that the persona

of 'London' in describing the plight of the harlot in the poem's last stanza is himself operating with a very limited and restrictive perspective. ... In examining this subtle critical message in the last two stanzas of the poem and in turning to other crucial passages in Blake's work these lines suggest, we can begin to understand the complex reaction to modern, urban existence underlying the more obvious social criticisms which Blake is making in the poem" (114). This interpretation forms part of a special Milton and Blake issue of the *CEA Critic*; see also #33, 41, above, and 171, below, as well as *Blake/An Illustrated Quarterly* 22 (1988-1989): 47, #96.]

82. Guest, Harriet, and John Barrell. "Who Ever Perished, Being Innocent?: Some Plates from the *Songs of Innocence*." *Style* 22 (1988): 238-62.

83. Guth, Deborah. "Innocence Recalled: The Implied Reader in Blake's *Songs of Innocence*." *Colby Library Quarterly* 25 (1989): 4-11. [Approaching *Innocence* from the perspective supplied by reader-response theory, this article seeks to answer the following two questions: "if the purpose of these poems is to portray the world of Innocence, why the insistent presence of elements from the world of Ex-



perience? What is their function in these poems? And secondly, in the light of this, who is actually the implied reader of the *Songs*?" (4-5). The author concludes that "Blake is implying that only the world of tears and knowledge, the 'fallen' inner world of adult awareness, can truly conceive of and eternalize Innocence, the child of its mind and its redeemer" (10).]

84. Hall, Mary. *Materialism and the Myths of Blake*. Garland Publications in American and English Literature. New York, NY: Garland, 1988. \$50.00 cloth. [As is stated in the 1988 postscript to the introduction, "this study was completed more than twenty years ago," and the author appears to be aware of the fact that since 1967 "much has happened in Blake scholarship that has augmented [her] perspective or offered new insights. But [?] given the context in which this is being published [probably the 'context' of the Garland series; DWD] it seems inappropriate to include new material or to change to more inclusive language." In consequence of such lucid reasoning, Mary Starritt Hall decided to simply leave "this study in the form in which it was submitted to the English faculty of Princeton in 1967" as her doctoral thesis (6; see Bentley, *Blake Books*, 1977, #1775). What readers ought to expect then is a brand new contribution to late 60s Blake scholarship. Chapter 1 studies Blake's sources and acquaintances in order to supply an outline of his critique of society and its current ideology in *An Island in the Moon* (7-43); form and content of *Tiriel*, "Blake's tragedy" (69), again with extensive references to the possible sources of the author's thinking (such as Bryant's *Analysis*), are the subject of the second chapter (44-75); next comes an investigation into "different aspects of The Human Illusion" (76) that Hall finds represented in *Urizen*, *Abania* and *The Book of Los*, where Blake is said to have drawn critically on such authors as Monboddo and (the constantly misspelled)

"Priestly" (76-120); "a night by night analysis" (121) of *The Four Zoas* follows in chapter 4 (121-92); with an exposition of the "direct and consistent attack on materialism" (235) in *Milton* in the concluding chapter (193-235) "this study has come full circle" (193). While there is reason to doubt that the author has actually seen and used *all* the titles listed in her impressive bibliography (236-60), she has certainly brought a wealth of reading in both primary and secondary literature to her task. It is as a compendium of Blake's possible sources in contemporary literature (mostly natural philosophy) that this otherwise unattractive reproduction of a dated thesis may still be useful.]

85. *Hamada, Kazuie. "William Blake: An Essay on 'The Pickering Manuscript.'" *Collected Essays by the Members of the Faculty* [Kyoritsu Women's Junior College] 30 (1987): 17-27.

86. Hampsey, John. "Tiriel Revisited: The Case of Problem Children." *Greyfriar: Siena Studies in Literature* 27 (1986): 31-48.

87. Hartman, Geoffrey H. "Blake's Designs; or, Conversing with the Man." *Easy Pieces*. New York, NY: Columbia UP, 1985. 57-75. [The printed version of a lecture delivered at the 1982 Yale Center for British Art Blake symposium.]

88. Heppner, Christopher. "Blake as Humpty Dumpty: The Verbal Specification of Visual Meaning." *Word and Visual Imagination*. Erlanger Forschungen, ser. A: Geisteswissenschaften 43. Erlangen, W. Ger.: Universitätsbibliothek Erlangen-Nürnberg, 1988. 223-40. [Studies the visual meaning of the prints "Our End Is Come" (224-28), "Joseph of Arimathea among the Rocks of Albion" (228-30), and two of the plates from *The Gates of Paradise* (230-34) in the light of the verbal specification that Blake supplied by the various titles and inscriptions which he assigned to these designs in different states. Hepp-

ner argues that "with the years Blake felt a stronger urge to specify meanings verbally, rather than allow visual images simply to mean in their own way and within their own limits of explicitness. ... Blake felt free to redefine the sense of his images, to activate relational structures potential or implicit in them, but undeveloped by the titles or texts first associated with them" (229-30). The article presents the challenging conclusion that "Blake did not understand his designs to be univocal containers of explicit meaning, but rather generators of a semantic energy which could be further defined and directed by titles and texts. ... There are two possible explanations of what happened, both probably true. One is that Blake in practice lost a degree of faith in the communicative power of his designs, perhaps as a result of experiencing the incomprehension of viewers. ... The other explanation is that the texts which Blake in his later career associates with his designs should be treated as a kind of interpretive game, which he plays in conjunction with the viewer" (234-35). In addition, however, it might be argued that over the years and in the medium of language Blake similarly felt free to define and redefine the meaning of specific elements and characters of his myth, just as he changed or specified the meaning of some of his visual motifs.]

89. Hilton, Nelson. "Under the Hill." *Blake/An Illustrated Quarterly* 22 (1988-1989): 16-17.

90. Himy, Armand. "Blake et l'apocalyptique dans *Jérusalem*." *Age d'or et apocalypse*. Ed. Robert Ellrodt and Bernard Brugière. Langue et Langages 13. Paris, Fr.: Publications de la Sorbonne, 1986. 131-47.

91. Hirst, Desiree [Désirée]. "The Theosophical Preoccupations of Blake and Yeats." *Aligarh Journal of English Studies* 11 (1986): 209-31.

92. Hood, Margaret Anne. "The Pleasant Charge: William Blake's Multiple Roles for Women." Diss. U of Adelaide, S. Austral., 1988. [According

to a summary supplied by the author, this Ph.D. thesis examines "text in which females carry out the roles of daughter, sister, wife, mother, whore, servant, and contrasts Blake's narrative action with expectations of his day for similar roles."]

93. *Iliopoulos, Spyros. *William Blake*. Athens, Gr.: Plethron, 1985. [A monograph of 160 pages which, to the best of my knowledge, must be the first modern introduction to Blake that has been presented to the heirs of that state "in which all Visionary Men are accounted Mad Men" (Erdman, *Complete Poetry and Prose* 274).]

94. Imaizumi, Yoko. "[Psychic Operations Symbolized by the Female in Blake's *Jerusalem*]." *Studies in English Literature* [Tokyo, Jap.] 63 (1986): 241-56. [In Japanese; see *Blake/An Illustrated Quarterly* 21 (1987-1988): 58, #64, for the author's dissertation, which closes with a chapter on "the labor of brotherhood on the female side in *Jerusalem*" and thus probably supplied the basis for the present study or is summarized therein.]

95. Jakobson, Roman. "On the Verbal Art of William Blake and Other Poet-Painters." *Language in Literature*. Ed. Krystyna Pomorska and Stephen Rudy. Cambridge, MA: Belknap-Harvard UP, 1987. 479-503. \$30.00 cloth. [A reprint of Jakobson's article of 1970 in an edition of his collected essays; see Bentley, *Blake Books*, 1977, #1943, and *Blake/An Illustrated Quarterly* 18 (1984-1985): 103, #51.]

96. Johnson, Mary Lynn. "Human Consciousness and the Divine Image in Blake's Watercolor Designs for the Bible: Genesis Through Psalms." *The Cast of Consciousness: Concepts of the Mind in British and American Romanticism*. Ed. Beverly Taylor and Robert Bain. Contributions to the Study of World Literature 24. New York, NY: Greenwood P, 1987. 20-43. [Argues that for Butts "as collector" form and content were not of equal

importance when acquiring Blake's water color paintings; for him, "the main consideration would probably have been the unfolding meaning of the series as a biblical sequence" (21). While I am not entirely convinced that this is what can safely be assumed with respect to an eighteenth- or nineteenth-century collector, in consequence the author approaches the designs iconographically as "a biblical commentary in pictorial form," and demonstrates how they "bring out a pattern of loss and recovery familiar to readers of Blake's poetry: Humankind loses the divine vision; man and woman fall into estrangement; in the fullness of time, they awaken to a sense of shared identity with the 'Divine Humanity,' whom they come to recognize as an inward presence. Repeated motifs, especially the recurring depictions of human encounters with the divine, help to unify the series and order the illustrations as a visionary sequence" (20). Therefore, the article concentrates on Blake's typological interpretation of Old Testament passages. There is to be a sequel to the present study which presumably will treat the New Testament subjects in the series commissioned by Butts.]

97. *Kang, Sun-Koo. "William Blake eui Humanism." *Pegasus* [Seoul, Korea] 7 (1984): 189-205.

98. *Kang, Sun-Koo. "William Blake eui *Jerusalem*." *Journal of English Language and Literature* [Seoul, Korea] 30 (1984): 701-21. [For the author's dissertation that probably furnished the starting point for these two articles see *Blake/An Illustrated Quarterly* 22 (1988-1989): 46, #80.]

99. *Kang, Yop. "William Blake eui Symbolism." *University Journal: Humanities* [Busan, Korea] 26 (1984): 157-73.

100. Kaufman, Andrew. "Authority and Vision: William Blake and the Gospels." *University of Toronto Quarterly* 57 (1987-1988): 389-403. [This article presents the argument of the author's dissertation in condensed

form. See *Blake/An Illustrated Quarterly* 22 (1988-1989): 46, #84.]

101. *Kilgore, John. "On Reading *The Four Zoas*: Some Basic Principles." *Journal of English Language and Literature* [Seoul, Korea] 30 (1984): 687-99.

102. Kroeber, Karl. "Blake's Antifantasy." *Romantic Fantasy and Science Fiction*. New Haven, CT: Yale UP, 1988. 56-61.

103. Lamb, Jonathan. "Research Reports, VII—Job, Epitaphs, and Blake's Illustrations." *Clark Newsletter: Bulletin of the UCLA Center for 17th- and 18th-Century Studies* 16 (1989): 4-7. [Begins by explaining that all "stages in the privatization of the language of public instruction are marked by interpretations and imitations of Job" (4), then shows how Blake in his illustrations to the Book of Job responds "to the work he did on two poems—*Night Thoughts* and *Elegy Written on a Country Churchyard*—which are eminently representative of the two sides of the debate" concerning the "critical response to Job" in eighteenth-century "literature of instruction" (5), and finally applies such contextualization to a reading of the seventh and the eleventh plates of Blake's series of engravings.]

104. Lamont, Claire. "The Romantic Period: 1780-1830." *The Oxford Illustrated History of English Literature*. Ed. Pat Rogers. Oxford, Oxon.: Oxford UP, 1987. 274-325. [Includes a brief and general account of Blake's poetry (see 279-85), and reproduces four pages from copies of the illuminated books.]

105. Lee, Elizabeth. "Thornton's *Virgil*." *University of Adelaide Library News* 10.2 (1988): 3. [Records the acquisition of a complete copy of the 1821 edition with Blake's copper and wood engravings. See also #160, below.]

106. Lee, Gordon K. "The Roles of Women in the Apocalyptic Myths of Coleridge and Keats." *Dissertation Abstracts International* 48 (1987-



1988): 1776A. U of Tennessee. ["This study investigates the roles which women play in Coleridge's and Keats's, and to a lesser extent Blake's and Shelley's, apocalyptic myths in relation to Spenser's and Revelation's women. ... [It] looks briefly at Blake's and Shelley's most important apocalyptic myths which illustrate the importance of the apocalyptic structure for the Romantic period and illustrate the changing role of women in society."]

107. *Lenne, Gérard. *Blake, Jacobs et Mortimer*. Paris, Fr.: Séguier-Archimbaud, 1988. Fr 98.00 paper.

108. Lewis, Linda Marlene. "Titanic Rebellion: The Promethean Iconography of Milton, Blake and Shelley." *Dissertation Abstracts International* 48 (1987-1988): 2067A. U of Nebraska, Lincoln. ["The mythical Prometheus is a figure for rebellion; his stolen fire, a symbol of illegitimate power. This dissertation asserts that in *Paradise Lost*, *The Four Zoas*, and *Prometheus Unbound*, the English poets Milton, Blake, and Shelley exploit the myth for their respective views on tyrant and rebel, power and impotence, revolu-

tion and the status quo. Evidence from political treatises the poets read (and those they wrote), along with examples from the visual arts, are used to focus on the Titan as heroic or demonic rebel. ... To the Romanticists Blake and Shelley, tyrant and rebel are psychic states. Both revise Milton's Titanism to reject illegitimate patriarchal power, human or divine. In *The Four Zoas*, Blake challenges first the rebel Orc, then the tyrant Urizen to overthrow the excesses within the human psyche and thereby to break the recurring cycle of tyranny and rebellion."]

109. Lieb, Michael. "The Chariot of Paternal Deitie': Some Visual Renderings." *Milton's Legacy in the Arts*. Ed. Albert C. Labriola and Edward Sichi, Jr. University Park, PA: Pennsylvania State UP, 1988. 21-58. [Includes a discussion of Blake's Milton water colors on 35-41.]

110. Lindsay, David W. *Blake: Songs of Innocence and Experience*. Critics Debate. Atlantic Highlands, NJ: Humanities P; London: Macmillan, 1989. \$29.95 (£25.00) cloth/\$8.50 (£4.95) paper. [Following an "Introduction" (11-15) which gives a brief general account of "how a Blakean engraved book was created" (10), the first part of the book surveys previous editorial and interpretative scholarship (17-56). The author then presents a series of his own close readings of eight of the poems in the second part of the book (57-84). These attempt to demonstrate that the particular meanings of the poems which have been perceived by Lindsay's predecessors and "which at first seem incompatible often prove on closer examination to be complementary" (57). Among the 57 critics engaged in the debate as it is here mapped by the author, Damon, Erdman, Frye, Gardner, Gillham, Glen, Hirsch, Keynes, Leader, Raine, and Wicksteed figure most prominently. Despite many omissions and the author's failure to give an adequate picture of the varying interests which shaped the historical process of inter-

preting and reinterpreting Blake's poetry, Lindsay's attempt to draw together some of the major or "representative" strands of criticism concerned with the *Songs* may nevertheless offer a welcome aid to future research. The sparse bibliographic "References" (85-88) list no more than seven articles on the *Songs* that have been published in scholarly journals, they quote some outdated editions, and while he is perfectly aware of the radical differences between early and late copies of the book (see 13-14), Lindsay makes mention of only one facsimile reproduction of the *Songs*. Taking up less than 75 pages, his encouragement to participate "as the critics debate" (9) certainly is anything but long-winded. The ardent fervor to condense the "Survey" of the critical debate and the "Appraisal" of Blake's poetry as much as possible may have to be attributed to the format of the series rather than to the author's own decision. In effect, however, it may have been responsible not just for the use of an incomplete title for the *Songs of Innocence and of Experience* throughout the few pages of this extravagantly priced pamphlet, but for more serious limitations in the argument and its documentation as well.]

111. Lindsay, David W. "The Order of Blake's Large Color Prints." *Huntington Library Quarterly* 52 (1989): 19-41. [See also #44, above.]

112. Lindsay, David W., and M. A. L. Locherbie-Cameron. "'Malden' in Blake's *Jerusalem*." *Blake/An Illustrated Quarterly* 22 (1988-1989): 136-39. ["In the writings of Philip Morant ... Blake could have found the name of Maldon associated with druidism, oak forests, stone circles, imperial tyranny, the Roman war-god, a busy harbour, the death of Byrthnoth, and a cross on a hill" (138). Demonstrates how "the little port on the Essex coast" might have assumed in the poet's mind "a range of associations which made it a symbol of manifold significance" (139).]

113. Lundeen, Kathleen. "Urizen's Quaking Word." *Colby Library Quarterly* 25 (1989): 12-27. [An analysis of the "contrapuntal discourse" between image and text in *The Book of Urizen* serves to buttress the author's argument that "this is a poem about the fall of language." Urizen may be seen to represent and figure the conflicts of language itself—if only "we take the figures on the plates as linguistic rather than human or mythological" (12). It may be interesting, then, to read this article side by side with the interpretation of *Urizen* on 140-59 of Essick's recent book, listed as #68, above.]

114. Lussier, Mark. "On the Margins of Tradition: Blake and the Royal Academy." *Arts Quarterly* 5.4 (1983): 14-24. [Treats Blake's critique of the academicism of his time; see also #168, below.]

115. Mann, Paul. "Editing *The Four Zoas*." *Pacific Coast Philology* 16 (1981): 49-56. [This essay—which should have been listed almost a decade ago—is concerned with some basic methodological problems involved with the editing of Blake's texts; the author has since enlarged upon his subject in the Santa Cruz Blake Study Group's 1984 review of Erdman's edition of *The Complete Poetry and Prose of William Blake*; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 95, #396(1).]

116. Mann, Paul. "Finishing Blake." *Blake/An Illustrated Quarterly* 22 (1988-1989): 139-42. [Continues and attempts—by answering Peter Otto—to "finish" a discussion begun by Essick and Mann himself; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 81 and 83, #72 and 128; 22 (1988-1989): 48, #102. However, see also #130, below.]

117. McArthur, Murray. *Stolen Writings: Blake's Milton, Joyce's Ulysses, and the Nature of Influence*. Studies in Modern Literature 87. Ann Arbor, MI: UMI Research P, 1988. \$44.95 cloth. [The book begins with "A Theory of

Influence" (1-11), which discusses "two seemingly problematic pairings: William Blake and James Joyce, *Milton* and *Ulysses*" (1), and in which a "self-consciousness about writing and the corrective stealing back of writing is the basis of [the author's] conception of influence" (9). McArthur then studies *Milton* (13-46) and investigates the Blake-Joyce "Case of Influence" (47-64). "The evidence demonstrates that on both a personal and an historical level Joyce felt a deep sense of kinship for the poet who seemed so different from him. This kinship reveals itself in a set of figures related to time, space, and the muse in both her domestic and social aspects that Joyce borrowed from *Milton* for [a] 1902 essay ... and that he reused later in crucial passages in both *A Portrait of the Artist as a Young Man* and *Ulysses*. ... Joyce was especially struck by Blake's analysis of the artistic dilemma of a writer situated within domestic cycles of estrangement and reconciliation and historical cycles of imperialism and revolution" (2). In studying the two texts that, on account of "massive differences" in stylistic structure and content, at first appear to be "polar opposites" (1), McArthur stresses "a series of remarkable parallels ... Each title indicates a relation to an epic poet and a specific epic, *Paradise Lost* and the *Odyssey*, that they will interrogate, take apart, and put back together again" (2). The author subsequently applies his findings of structural similarities in *Milton* and *Ulysses* to an interpretation of Joyce's writing procedures, concentrating on four chapters of Joyce's work (65-146). This book is the published version of McArthur's thesis, which has been listed previously in *Blake/An Illustrated Quarterly* 21 (1987-1988): 59, #84.]

118. McCord, James. "If Thought is Life and Strength & Breath: Learning Through Eye and Ear from William Blake's *Songs of Innocence and of Experience*." *Humanities Education* 6.3



(1989): 19-26. [Starts with a pleading for "learning" instead of "teaching" the *Songs* (19), and then argues that the *Songs* demonstrate "Blake's conviction that education involves the complete reexamination of our ideas about the value of learning and the methods we use to learn" (20). Discussing the opening pages of the book, McCord shows that "each time we turn a page of *Songs* we are forced to deepen our enquiry because new questions fed by fresh cross-references arise continually" (23), questions that force the reader-viewer "to test the limits of all comparison, whether the factors are innocence and experience, contrary pairs of poems, images, colors, characters, verse forms, or etched surfaces" (21-22). See also #78, above, and #171, below.]

119. McDannell, Colleen, and Bernhard Lang. "Love in the Heavenly Realm." *Heaven: A History*. New Haven, CT: Yale UP, 1988. 228-75. [Treats "Pre-Romantic Precursors: Milton and Swedenborg" on 229-33, and Blake's concept of "Heaven as Union of Lovers" on 234-45. Eight illustrations accompany this account of the artist-

poet's contribution to the history of ideas about heaven.]

120. McGann, Jerome J. "Blake and the Aesthetics of Deliberate Engagement"; and "The Idea of an Indeterminate Text: Blake's Bible of Hell and Dr. Alexander Geddes." *Social Values and Poetic Acts: The Historical Judgment of Literary Work*. Cambridge, MA: Harvard UP, 1988. 32-49 and 152-72. \$32.95 cloth. [The second of the two Blake chapters in McGann's most recent monograph is a reprint of an essay which has been listed previously in *Blake/An Illustrated Quarterly* 21 (1987-1988): 59, #87. Together with the Blake section in part 1 on "The Historical Work of Imagination" it is here incorporated in a sequel to McGann's earlier *Romantic Ideology*. Both publications are part of a project "to sketch a theory of historical method for Euro-American literary studies which would be grounded in the practice of a critical hermeneutics." In this context, the present publication "argues the critical relevance of the 'canonical' literary archive for a radical and non-canonical approach to literary studies" (vii). McGann discusses Blake's *Marriage of Heaven and Hell* and *The Book of Urizen* in such historical contexts as supplied by Kant's *Critique of Judgment*, Geddes's biblical scholarship, and Coleridge's *Biographia Literaria* in an attempt to show "that poetic discourse has other obligations than to speak for the orders of the state, however liberal and pluralistic those orders may be; indeed, to argue that poetic discourse, perhaps more than any other of the human sciences, has special resources for carrying out this critical and antithetical role, a role which is ... now sorely needed" (viii). McGann also draws the reader's attention to "Blake's centrality to this book. ... Blake's historical position, in particular the antithesis to the line of Kant which his theory and practice represented, is a constant focus of attention. Blake's work—its major themes, forms, and polemics—has thus had a significant directorial effect on the

way I managed my materials" (ix). Therefore, one will also find numerous references to Blake scattered throughout those pages of the present study which are not part of the two Blake chapters themselves.]

121. Meister, Barbara. "The Interaction of Music and Poetry: A Study of the Poems of Paul Verlaine as Set to Music by Claude Debussy and of the Song Cycle *Songs and Proverbs of William Blake* by Benjamin Britten." *Dissertation Abstracts International* 48 (1987-1988): 3105A. City U of New York. ["Through detailed descriptions and analyses of the music and texts of ... the song cycle constructed by Benjamin Britten of selections from *Songs of Experience*, *Proverbs of Hell* and *Auguries of Innocence* by Blake, I hope to have demonstrated the composer[s] use of gestural analogues to complement, define and enhance the poetry, thereby creating music which serves as surrounding matrix, extension and interpretation of the original literary material."]

122. *Mellard, James M. "Faulkner's Miss Emily and Blake's 'Sick Rose': 'In-

visible Worm,' *Nachträglichkeit*, and Retrospective Gothic." *Faulkner Journal* 2.1 (1986): 37-45.

123. Mellor, Anne K. "Blake's *Songs of Innocence and of Experience*: A Feminist Perspective." *Nineteenth Century Studies* 2 (1988): 1-17. [Starting off with a brief introduction to "two distinct modes of feminist literary criticism" (1), their theories (such as "gynocriticism"), their politics, and their results for the act of reading, Mellor advances six questions which are provoked by "raising the issue of gender in relation to Blake's *Songs*" (4). In answering these questions the author finds that although "some Blake scholars have recently hailed this poet and painter as an early advocate of women's rights, such advocacy seems in the light of recent feminist theory to be ungrounded" (14).]

124. Mellor, Anne K. "A Symposium on William Blake and His Circle." *Blake/An Illustrated Quarterly* 22 (1988-1989): 29-30. [Reports on the papers read at the conference which—in conjunction with the exhibition of works from the Essick collection—was organized by the U of California, the California Institute of Technology, and the Huntington Art Gallery in Jan. 1988; see also *Blake/An Illustrated Quarterly* 22 (1988-1989): 40, 45, 51 and 62, #18, 63, 125 and 295, as well as #43, 44, 59, 63, 111, 168, 190, and 400(3) in the present checklist.]

125. *Mohan, Devinder. "The Orphic Poet in Blake's *Milton* and Contemporary Critical Theory." *Panjab University Research Bulletin* 17.2 (1986): 17-47.

126. Moskal, Jeanne. "Forgiveness, Love, and Pride in Blake's *The Everlasting Gospel*." *Religion and Literature* 20.2 (1988): 19-39. [Sees "the thematic links among the sections" of *The Everlasting Gospel* as clustering "around forgiveness ... [as the poem's] central idea" (22) and supplies a contextualized map of the meaning of the three concepts named in the title.]





127. Moskal, Jeanne. "The Problem of Forgiveness in Blake's Annotations to Lavater." *Studies in Philology* 86 (1989): 69-86. [Together with the article recorded in the preceding entry (and with some overlap), the present study is part of the author's projected book on "Blake and the Problem of Forgiveness," on the "deep ambivalence towards forgiveness" which Blake demonstrates "throughout his oeuvre" (70). An analysis of "his disagreements with Lavater over forgiveness" (80) is the author's central concern. In addition, she presents a critical commentary on many other passages of these seldom studied marginalia that are not directly connected with that concept.]

128. Nanavutty, Piloo. "The River of Oblivion." *Aligarh Journal of English Studies* 11 (1986): 93-97. [A discussion of Blake's pencil sketches for Dante's *Purgatory*, Cantos 18 and 30-32, at the Pierpont Morgan Library.]

129. O'Brien, Tom. "A Song of Innocence: Blake and 'Chariots of Fire.'" *Commonweal* 23 Apr. 1982: 230-31. [Traces the possible links and the more certain incompatibilities between Blake's poetry and the award-winning film *Chariots of Fire*. "Blake's poem ['Jerusalem' from *Milton*] ... perfectly fits the movie, *Chariots of Fire*, for the

film is as much about private vision, about 'mental fight,' as about Olympic running" (230). The author disagrees "with those who have found *Chariots of Fire* bland, saccharine, or sentimental. But it is *innocent* of that corrosive liberal tendency to cede any idealism about athletics, religion, or national pride to conservative or reactionary forces" (231).]

130. Otto, Peter. "Is There A Poem in This Manuscript?" *Blake/An Illustrated Quarterly* 22 (1988-1989): 142-44. [Responds to Mann's attempt at "Finishing Blake," for which see #116, above.]

131. Owen, Alan N. "John Audubon's *Birds of America* and William Blake's *Book of Job*." *Connoisseur* Aug. 1985: 116-18.

132. Pedley, Colin. "Blake, France and the Tiger." *Notes and Queries* ns 35 (1988): 303-05.

133. Phillips, Michael. "An Island In the Moon." *Blake/An Illustrated Quarterly* 22 (1988-1989): 110-11. [Replies to Bentley's review of his facsimile edition and adds new material to the account of the binding history of the Fitzwilliam Museum manuscript as given in the "Description" chapter of the 1987 publication; see *Blake/An Illustrated Quarterly* 22 (1988-1989): 39, #8, and #400(2), below.]

134. Phipps, Frances. *Let Me Be Los: Codebook for Finnegans Wake*. Barre, VT: Station Hill P, 1987. \$16.95. [A reissue of the 1985 *Toth-Maatian Review* supplement; see *Blake/An Illustrated Quarterly* 20 (1986-1987): 84, #153.]

135. Pierce, John Benjamin. "Blake's Writing of *Vala or The Four Zoas*: A Study of Textual Development." *Dissertation Abstracts International* 48 (1987-1988): 2881A. U of Toronto. [Bentley and Erdman have supplied detailed bibliographical accounts of the manuscript, but no one has yet given a satisfactory theoretical account of the steps in Blake's composition and transcription of the manuscript. From the bibliographical facts, I attempt a

theoretical discussion of the development of narrative, theme and image in the manuscript." See also #23, above, and the subsequent entry as well as #146, below.]

136. Pierce, John Benjamin. "The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's *Vala or The Four Zoas*." *Blake/An Illustrated Quarterly* 22 (1988-1989): 93-102. [See also the preceding entry.]

137. Piquet, François. "Blake et ses monstres." *Visages de l'angoisse*. Ed. Christian La Cassagnère. Publications de la Faculté des Lettres et Sciences Humaines de l'Université Blaise-Pascal ns 29. Clermont-Ferrand, Fr.: U de Clermont-Ferrand II, 1989. 141-63. [The frightening visionary imagery in Blake's *Urizen* and other illuminated books and his apocalyptic beasts are studied by the author to show that "le monstre blakien se manifeste comme une négation des négations" (160). Blake's monsters "sont à eux-mêmes leur propre exorcisme." And yet, "en projetant l'hyperbole du monstre, l'imagination aiguise en secret les armes qui le terrasseront" (161).]

138. Piquet, François. "Retranscriptions romantiques d'un voyage au bout de la nuit: Fuseli et Blake illustreurs de *Macbeth*." *Polysèmes* 1 (1989): 13-37. [The author examines the differing approaches represented by Blake's reading of Shakespeare's play "qui le déchiffre au travers d'une grille procurée par une mythologie privée" and by Fuseli's "retranscription picturale qui explore le non-dit du texte." Moreover, and especially when working on his "Pity" and "Hecate" color prints, Blake is said to have read *Macbeth* "de manière analogique et homologique, et il en dégage des types et des situations éternels" (34). Since Barthes' distinction between two types of intertextuality supplies the author with his criteria for judging the quality of works of art, Blake's nonillustrative use of fragments from Shakespeare's text comes off as "infinement plus riche" (14) than Fuseli's artistic

strategy, which aims at an illustrative "retranscription" of the most fruitful moment of a particular scene in Shakespeare's play.]

139. Piquet, François. "Shadows of Prophecy: Blake and Millenarian Ideology." *Yearbook of English Studies* 19 (1989): 28-35. [Following an introductory exposition of "the Biblical background" (28) to the millenarian ideology, this article traces the eschatological elements in Blake's Lambeth prophecies and their revolutionary connotations.]

140. *Powys, John Cowper. "William Blake." *Suspended Judgments: Essays on Books and Sensations*. London: Greymitre Books-Village P, 1975. 255-75. [Apparently a reprint of Powys's essay of 1916; the same volume seems to have been reprinted again at Folcroft, PA: Folcroft Library Editions, 1976. See Bentley, *Blake Books*, 1977, #2448.]

141. Raine, Kathleen. "Blake's 'Eye of the Imagination.'" *Harvest: Journal for Jungian Studies* 30 (1984): 37-47. [Describes Blake's concept of the imagination as opposed to "sense-perception" (42), and discusses his position in the history and the future of "a mechanized science" (41) on one hand, and "the perennial philosophy" (38) on the other. Also contains a general account of the author's view that "essentially Blake and Jung were exploring the same tradition," and of her personal experience of having been brought "into conflict ... with the orthodoxy of the Universities both in this country [i.e., Great Britain] and in the United States, irremovably established on positivist premises" (38), on premises, that is, with which, she believes, not just Blake's thought itself, but also its interpretation is absolutely incompatible.]

142. Raine, Kathleen. "Suffering According to Blake's Illustrations of Job." *Aligarh Journal of English Studies* 12 (1987): 75-98. [A continuation of Raine's readings of the Job designs presented in her 1982 monograph; see

Blake/An Illustrated Quarterly 16 (1982-1983): 115, #105.]

143. Read, Dennis M. "The Rival *Canterbury Pilgrims* of Blake and Cromek: Herculean Figures in the Carpet." *Modern Philology* 86 (1988-1989): 171-90. [The author, having laid the foundation in a series of previous articles on Cromek, convincingly rehabilitates the publisher of Blake's Blair designs and establishes that because "there is no evidence that Blake was working on his own *Canterbury Pilgrims* before this time [i.e., May 1807], it seems very likely that Cromek's taunt to Blake to paint a better *Canterbury Pilgrims* than Stothard's is the genesis for Blake's rival project" (175). The article contains a detailed account of the documentary evidence concerning the quarrel between Blake and Cromek (some of it new and hitherto unpublished). It also describes Cromek's successful canvassing for subscriptions for the print after Stothard's painting, his advertisements and exhibitions of the painting, and his promotional tours of the provinces between 1807 and 1809. In addition, Read suggests that in *Milton* Blake's Satan ought to be identified with Cromek (see 183), and that the Miller and the Plowman in Blake's Chaucerian design contain cryptic portraits of Cromek and Blake himself (see 180-81) that serve as a visual analogue to "Blake's foremost purpose for painting and exhibiting his *Canterbury Pilgrims*," which according to Read was "to expose the ways he [i.e., Blake, had] been personally exploited and abused by Cromek" (182). Read's demonstration "that the idea to paint an illustration of the *Canterbury pilgrims* and make an engraving of the painting originated with Cromek, not Blake" thus arrives at much the same conclusions as those of Aileen Ward's study which was published almost simultaneously (see #167, below). The arguments countering Blake's own charges against Cromek which are supplied

in both of these essays mutually supplement and corroborate each other; taken together I feel they succeed in rewriting a particularly important chapter in Blake's biography.]

144. Regnoni-Macera Pinsky, Clara. "L'illustrazione della *Divina Commedia* di Gustave Doré e la sua relazione con quella di Sandro Botticelli e William Blake." *Letteratura italiana e arti figurative*. Atti del XII Convegno dell'Associazione Internazionale per gli Studi di Lingua e Letteratura Italiana. Toronto, Hamilton, Montreal, 6-10 May 1985. Ed. Antonio Franceschetti. Biblioteca dell' "Archivum Romanicum" 1st ser. 208. Vol. 1. Florence, It.: Olschki, 1988. 269-76. [For a discussion of Blake's Dante designs which, still following Roe, the author believes to be "tutto sui generis e allontanantesi dal testo" (271), see 271-74.]

145. Reif, Rita. "Blake by Blake." *New York Times* 28 Oct. 1988, natl. ed.: 18/C30L. [Under this well-coined title the column reports on *Songs*, copy BB, then (i.e., on 1 Nov.) to be auctioned at Christie's. See also #35 and 65, above.]

146. Rosso, George Anthony, Jr. "Blake's Prophetic Workshop: Narrative, History, Apocalypse in *The Four Zoas*." *Dissertation Abstracts International* 48 (1987-1988): 2069A. U of Maryland, College Park. [The dissertation examines the formal and social dimensions of ... *The Four Zoas*, an 'unfinished' poem that functions as the workshop where Blake forges his mature prophetic vision. The poem and its allusive narrative texture place special demands on the reader, which I attempt to meet by approaching it from a variety of critical positions. This pluralist approach, however, serves a fundamentally historical perspective that places *The Four Zoas* in the tradition of English poetic prophecy, with its vision of personal and societal transformation.]

147. *Roy, Ginette. "L'Enigme du tigre." *L'Interprétabilité*. Ed. Pierre

Arnaud. Paris, Fr.: Centre de Recherches Anglo-Américaine, U de Paris X, 1985. 81-94.

148. *Saurat, Denis. *William Blake*. Arles, Fr.: Marcel Petit, n.d. Fr 99.00 paper. [This is probably a new edition of Saurat's last Blake publication which was originally published in 1954; see Bentley, *Blake Books*, 1977, #2661.]

149. Sethna, K. D. *Blake's Tyger: A Christological Interpretation*. Pondicherry, India: Sri Aurobindo Ashram P, 1989. Re 60.00 paper.

150. Simons, Louise. "And Heaven Gates Ore My Head': Death as Threshold in Milton's Masque." *Milton Studies* 23 (1987): 53-96. [Comments on Blake's *Comus* designs (see 69-71, 76-78, and 83-86) as externalizing the "eschatological perception of evil" (88) that are to be found in the text of Milton's Ludlow Mask. Both sets of Blake's water colors are reproduced.]

151. Smirnow, Dmitri. *Tiriel: Oper nach William Blake: Uraufführung*. Ed. Paul Esterházy. Trans. Marie-Luise Bott, et al. Freiburg i. Br., W. Ger.: Freiburger Theater, 1989. [The Russian composer, whose readings in Blake have already inspired more than a dozen of his compositions, discovered that the *Tiriel* manuscript constitutes "an ideal, almost finished libretto for an opera" (6). Besides the editor's German translation of Smirnow's adaptation of Blake's text for his opera (21-36), this illustrated brochure (which was issued on the occasion of the world première of the work on 28 Jan. 1989) contains a summary of the plot of acts I-III, a chronology of Blake's life and works, Smirnow's essays on "*Tiriel* von William Blake und meine Oper" (6-20) and "Mein musikalischer Weg" (52-55), an unsigned "*Tiriel*-Lexikon" based on Damon's *Dictionary* (43-47), and a few "Anmerkungen zur Partitur" by Gerhard Markson (48-50). The score for Smirnow's opera is available from the Musikverlag Hans Sikorski, Hamburg, W. Ger.]

152. Southall, Raymond. "The Social Origins of English Romanticism." *Gulliver* 25 (1989): 125-36. [Part 1 of this short essay sums up the "Marxist" interpretation of the Industrial Revolution and its effects on eighteenth-century culture with little concern for all but the most fundamental dialectics (125-26); Marx, I feel, would not have been particularly happy with this simplified account. This is followed, in part 2, by an examination of Barry's "Progress of Human Culture" in the context of the American and French Revolutions, the machine breaking at Arkwright's Birkacre mill, and the Gordon Riots (126-28). Southall then interprets Wright of Derby's "series of eight paintings of a cottage on fire" as foreshadowing Turner's "Romantic pessimism" and as iconographically representing "a fearsome awareness of the threat posed by 'progress' to the very foundations of social order" (130). Part 3 examines Blake's revolutionary imagery, his "promethianism" of the 1790s, and his "flaming line" (131-35). The author's sole authority on Blake is Michael Davis, and he appears to be unaware of the existence of Bermingham's and Barrell's studies of the *Dark Side of the Landscape* in British eighteenth- and nineteenth-century art. Because of this lack of familiarity with some more recent factual and methodological approaches the article reads as if it had been written at least 15 years ago; even then, I am afraid, the author's endeavors would have had to be described as amateurish in the extreme.]

153. Spector, Sheila A. "Hebraic Etymologies of Proper Names in Blake's Myth." *Philological Quarterly* 67 (1988): 345-63. [The article suggests that "De Luca's first-rate structuralist analysis of the names in Blake's myth ... might not be the only perspective from which to view Blake's onomastics, for many of Blake's practices and pronouncements conform quite closely to kabbalistic literary theory as well" (345). In order to prove "Blake's use of

Hebraic roots in naming his characters" (347), the author has examined dictionaries and studies of the Hebrew language that were published in eighteenth-century England. More important, perhaps, than the etymological identification of the Hebrew roots for many of the names in Blake's myth which, according to Spector, result from such an investigation into Blake's possible sources, is her suggestion that not only "Blake may have deliberately created the name[s] out of Hebrew, but that as he learned more roots, he may have reinterpreted the already-formed name" (348). This discussion leads up (and back) to a discourse on the "similarities between Kabbalism and modern approaches to Blake" (360), exemplified in the work of De Luca, Fogle, Gleckner, and Hilton. See also #155, below.]

154. Spiel, Hilde. "William Blake." *In meinem Garten schlendernd: Essays*. Munich, W. Ger.: Nymphenburger, 1981. 180-93. [Probably the reprint of a newspaper article.]

155. Stempel, Daniel. "Identifying Ahania: Etymology and Iconology in Blake's Nomenclature." *Studies in Romanticism* 28 (1989): 95-119. [A far-ranging study of the "precise significance" (118) of names in Blake's myth; the author employs the rules and arguments of eighteenth-century etymologists, especially of Jacob Bryant (95-101), to show that Ahania's name refers to the allegorical virtue of Caritas/Charity and is related to Giotto's representation of Charity at Padua (101-12). Ahania's role in *The Four Zoas* is described as representing "divine love" (112), and Stempel then pursues this further by asking whether "the crucial distinction between Divine Reason and Divine Love can be traced in the names of the daughters of Ahania and Urizen" (116). Finally Stempel argues that Blake's etymology for Ahania reflects some of the central issues that were brought forward by the poet in his critical marginalia to Swedenborg's *Divine Love and Divine*

Wisdom (118-19). See also #153, above.]

156. Strachey, Lytton. "The Poetry of Blake." *Literary Essays*. Harvest/HBJ Book. San Diego, CA: Harcourt, n.d. [c. 1988]. 139-50. \$5.95 paper. [A reprint of the 1948 reprint of Strachey's 1906 review of Sampson's edition of 1905; see Bentley, *Blake Books*, 1977, #2776 A and D.]

157. Summers, Judith. "Artists and Artisans." *Soho: A History of London's Most Colourful Neighbourhood*. London: Bloomsbury, 1989. 81-101. £15.95 cloth. [Contains an account of Blake as a Soho resident on 85-93.]

158. Swingle, J. L. *The Obstinate Questionings of English Romanticism*. Baton Rouge, LA: Louisiana State UP, 1987. [Mentions Blake's writings throughout; see especially 5-6, 43-46, 48-49, 60-62, 71-72, 119-20, and 139-42.]

159. Thinès, Georges. "L'enfer de Blake et l'enfer de Faust: les voies poétiques de la métaphysique." *Courrier du Centre International d'Études Poétiques* 171 (1986): 3-37. [This study of the "certitude théologique" and the "aporie philosophique" (3) of the theme of hell in the myth of Faust and in Blake's *Marriage* takes up almost the entire issue of the *Courrier* for Sept.-Oct. 1986. On the cover, the title of Thinès's essay is abbreviated to "Blake et Faust"; this study has now been incorporated in slightly revised form into the author's book on *Le mythe de Faust et la dialectique du temps*, which was published by L'Age d'Homme and which also re-uses material from his study of the imagery of hell in Blake and Rimbaud, for which see *Blake/An Illustrated Quarterly* 22 (1988-1989): 50, #122. In examining the relationship between author and reader and "the constructive action of the creative processes of the imagination" as described in *The Marriage of Heaven and Hell*, Thinès is primarily concerned with "the question of duality [in Blake] because it is of direct bearing upon the elucidation of Faust's metaphysical project" (5).

He arrives at the conclusion that, unlike the author of the *Marriage*, Faust, because "he is a stranger to the Poetical Genius ... and [because he] still believes in Reason, ... does not succeed in transcending the miraculous on the infernal roads of creation, in substituting the fugitive act of magic by the durable work of [poetic] expression" (36-37).]

160. Tolley, Michael J. "Thornton's Blake Edition." *University of Adelaide Library News* 10.2 (1988): 4-25. [Upon studying Blake's woodcuts in their proper context, Tolley's "intuition" interestingly objects "against received opinion." This makes him argue "that Thornton expected his readers to notice the difference" between Blake's works and the prints which accompany his, and in fact, that Thornton "had pinned his enterprise on the success or failure of Blake's innovatory works of printing" (5). After studying the primary sources relating to the projected edition, the author's challenging "conclusion is that, far from being embarrassed by the presence in his book of an artless unskilled worker, Thornton had gone out of his way to promote Blake in his new edition of an already successful school text" (11). Includes a commentary on each of the wood engravings, subtitled "Notes to Blake's Woodcut Illustrations to Ambrose Philips for Thornton's *Virgil*"; see also #74 and 105, above.]

161. Tolochin, I. V. "Povtor kak negrammaticheskoe sredstvo organizatsii rechevoi struktury poeticheskogo stilja." *Vestnik Leningradskogo Universiteta: Seriya Istorii, Iazyka i Literatury* 2 (1987): 105-08. [Includes a discussion of Blake's "The Lamb."]

162. Tufte, Virginia. "Evil as Parody in the Paradise That Was Lost: Three Illustrators Interpret Milton's Book 4." *Mosaic* 21.2-3 (1988): 37-58. [Blake is one of the three illustrators mentioned in the title.]

163. Van Schaik, Pam[ela]. "The 'Divine Image' and 'Human Abstract' in a Selection of William Blake's Il-

lustrations to Edward Young's *Night Thoughts*." *De Arte* [Pretoria, U of South Africa] Sept. 1985: 4-22. [The author has "selected a dozen of Blake's designs to *Night Thoughts* to show how they not only amplify, and sometimes subvert, Young's ideas, but also reflect Blake's own vision of the fall and redemption of man. ... In exploring the similarities and differences between Young and Blake ... I shall draw on *Vala*, as well as other of Blake's poems, in order to convey the unity and coherence of his imaginative vision" (4). The designs discussed and reproduced for this purpose are (though not arranged in this order) NT 53, 69, 87, 142, 162, 200, 206, 209, 317, 409, 446, and 512. Van Schaik stresses "the similarities between Blake's and Young's visions, rather than their differences, as is usual in writing of the two poets, for, despite Young's orthodoxy, he offers much of what Blake would have termed pure 'Gold'" (20).]

164. Vidal, Derek J. "The 1795 Tate Gallery Prints and Blake's Poetic/Pictorial Aesthetics." *Rutgers Art Review* 4 (1983): 46-60. [Vidal is concerned with the "conflict that arises between ... Blake's [poetical] condemnation of closed forms and his rejection of the Fallen human body, ... and ... the [pictorial] glorification of the human body and his endorsement of bounding lines and forms." Finding that this "contradiction is best exemplified in Blake's Tate Gallery colorprint series of 1795" (47), Vidal returns to a "dilemma" (60) which has previously been at the center of Anne Mellor's 1974 monograph on *Blake's Human Form Divine* and, in fact, her contribution to the *Damon festschrift* of 1969.]

165. Villalobos, John C. "A Possible Source for William Blake's 'The Great Code of Art.'" *English Language Notes* 26.1 (1988): 36-40.

166. Villalobos, John C. "William Blake and Biblical Criticism." *Dissertation Abstracts International* 49 (1988-1989): 261A. U of Southern California. ["This tripartite study attempts to delineate how Blake drew from and

criticized [the exegetical] interpretive traditions [of the seventeenth and eighteenth century], focusing on the biblical patterns and scriptural allusions of *Jerusalem*. The first part of the study is an historical introduction to the theological orientation of the period. ... The second part ... is a review of Blake's comments on the deists and rationalists. ... The third part ... sets forth the larger biblical design of *Jerusalem*. It describes how the numerous biblical allusions are intentional and significant rather than incidental or random."]



167. Ward, Aileen. "Canterbury Revisited: The Blake-Cromek Controversy." *Blake/An Illustrated Quarterly* 22 (1988-1989): 80-92. [The present study is the expanded version of a paper which was first read at the Yale Center for British Art in Sept. 1982 as the author's contribution to the symposium on William Blake: His Art and Times, organized by the Center on the occasion of its important Blake exhibition. Concerned with Cromek's commission for Stothard to design a painting of the *Canterbury Pilgrims* and Blake's rival version of the same subject, Ward's revisiting of the Blake-Cromek controversy reestablishes Cromek's reputation: "no hero" (88), yet not the creepy figure known from Blake's writings and those of most of his biographers since Gilchrist. This willingness to accept a thoroughly

biased and "Blakified" version of what actually happened, based almost exclusively on the artist-poet's "own testimony" as it was "passed on to Gilchrist" (80), is here taken to pieces. Ward's careful examination of the evidence and her reconstruction of the chronology of events shows that "there seems no reason ... to doubt Cromek's word when he congratulated himself 'for thinking of such a glorious Subject'" (83). Here, as well as in others of her conclusions, Ward's seems very close to Read's demystification of the "Cromek affair" (see #143, above, for his article on the same subject as Ward's 1982 paper which, however, was published almost simultaneously). Both scholars, however, have evidently arrived at their results quite independently and set out from different starting points. This is endorsed, for example, by their mutually exclusive readings of the hidden iconography of Blake's print: while Read believes to have detected a crypto-portrait of Cromek in the figure of the Miller, Ward feels convinced that "Cromek must have appeared to Blake as 'the Age's Knave,' the reincarnation of Chaucer's Pardoner" (88). The arguments central to both essays therefore supplement rather than duplicate each other.]

168. Ward, Aileen. "'S' Joshua and His Gang': William Blake and the Royal Academy." *Huntington Library Quarterly* 52 (1989): 75-95. [Interesting for challenging "received opinion" about Blake's early years and his artistic training; offers a stimulating account of Blake's hypothetical reaction towards the RA's schooling while he himself was one of the students. This, according to Ward's convincing argument, had many more facets to it than previously assumed. However, and especially in the absence of any new documentary evidence, one will have to take some of Ward's more daring conclusions as, at best, new hypotheses. For example, she is certainly correct in pointing out that it is "uncer-

tain" how many weeks, months, or even years "Blake decided to remain in the [RA] Schools" (78). She then states that "the evidence suggests" that he spent, if not "the regular term [which] was for six years," at least a few years at the Schools. For her "evidence" she cites the relatively large number of seven designs exhibited by Blake "between 1780 and 1785, the span of his six-year term" (78) at the RA's summer exhibitions, and their qualification as "history paintings" (79). And yet, referring to the same source used by Ward for her account of the RA Schools, one will immediately be supplied with the following caveat: "The term of studentship was ... six years. ... These figures must be regarded, however, only as years of eligibility. Undoubtedly many of the students did not complete their full term but there are no details of attendances at this early date nor any record of the termination of studentships"; Sidney C. Hutchison, "The Royal Academy Schools, 1768-1830," *Walpole Society* 38 (1960-1962): 130. Aileen Ward may of course have strengthened her argument by reference to Raimbach's testimony; this engraver, from 1799 onwards, "sedulously pursued [his] studies at the Royal Academy for about nine years"; *Memoirs and Recollections of the late Abraham Raimbach, Esq., Engraver*, ed. M. T. S. Raimbach (London: Shoberl, 1843) 26. So much for the regularity of the six-year term. What was the rule and what the exception in the period of attendance at the academy schools during the 1780s has yet to be learned. Furthermore, I think it is necessary to ask for some hard evidence before accepting such a revision of the history of Blake's early artistic career, since this in turn would necessitate essential changes in the previous evaluation of his particular stylistic development and his achievements. No such evidence is known to me, and therefore to accept Ward's hypothesis would seem synonymous

with assuming Blake to have been an extraordinarily lazy student: it would have taken him years to produce so few academic studies that today no more than two of these (disputable) drawings can be associated with his attendance of the life class; see Butlin, *Paintings and Drawings of William Blake*, 1981, #71-72. Here as elsewhere one's willingness to accept Ward's contextual "evidence" will determine the need to rewrite earlier accounts of Blake's life during the 1780s. Such minor criticisms aside, the two articles recorded in this and in the preceding entry—both of which seem to contain material for the author's forthcoming biography of Blake—raise high expectations for that long-awaited publication. See also #44, above.]

169. *Ward, John. "The Little Black Boy." *Theology* 91 (1988): 400-05.

170. Waxler, Robert P. "The Virgin Mantle Displaced: Blake's Early Attempt." *Modern Language Studies* 12.1 (1982): 45-53. [Waxler studies *Thel* (45-48) and *Visions of the Daughters of Albion* (48-52), concentrating on "Blake's use of the Bible and Milton ... as underground structures" (45) in both works, and on Blake's concern with the feminine body. It was only through entries in *RMB for 1986* (1987): 129, and, again, in *RMB for 1987* (1988): 126, that I became aware of this publication.]

171. Welch, Dennis M. "Romanticism and Revolution: Teaching Blake's Songs." *CEA Critic* 48.4/49.1 (1986): 108-13. [In an introductory and interdisciplinary humanities course dealing with major themes of the eighteenth and early nineteenth centuries, Blake's songs provide ideal texts for examining the revolutionary spirit of Romanticism" (108). An illustrated addition (see figs. 13-18) to the collection of essays edited by Greenberg and Gleckner (see #78 and 118, above) and part of a special Milton and Blake issue of the *CEA Critic*; see also #33, 41, and 81, above, as well as *Blake/An Il-*

lustrated Quarterly 22 (1988-1989): 47, #96.]

172. Welch, Dennis M. "William Blake's 'Jesus': The Divine and the Human Reality, Incarnate in the Imaginative Acts of Self-annihilation, Forgiveness and Brotherhood." *Ultimate Reality and Meaning* 10 (1987): 101-20. [Presents an "Overview of Blake's Theology" (102-04), an introduction to his "Early Works" (105-07) and "Minor Prophecies" (107-09), then discusses Blake's idea of Jesus in *The Four Zoas* (109-12), *Milton* (112-14), and *Jerusalem* (114-17). In his conclusion Welch characterizes Blake's "belief in a personal as well as cosmic and metaphysical God, who reconciles identity and community, the particular and the universal, the many and the one" (118).]

173. Wells, David. *A Study of William Blake's Letters*. Tübingen, W. Ger.: Stauffenburg, 1987. DM 36.00 paper. [The published version of a 1986-1987 Ph.D. thesis accepted at the U of Zurich, Switz. The author offers the first critical and systematic account of Blake's letters, which are here studied in four chronologically arranged chapters (see 19). "The purpose of this study is to investigate Blake's own letters and to show their considerable importance in Blake scholarship. The letters contain a wealth of information that has been extensively relied upon by critics of every persuasion, and a survey of the themes expressed in them reveals that Blake's first critic was, in fact, Blake himself" (10).]

174. Whitlark, James. "Blake: Visionary against the Commonplace." *Illuminated Fantasy: From Blake's Vision to Recent Graphic Fiction*. Cranbury, NJ: Fairleigh Dickinson UP; London: Associated UP, 1988. 38-51. \$35.00 cloth. [On 74-75 the "illuminated fantasies" of "Blake [are] Revisited: [with] Sendak and Willard."]

175. *Yoshihara, Fumio. "America: A Prophecy." *Bulletin of Daito Bunka*

University: The Humanities 21 (1983): 19-22.

Part II Blake's Circle: Works of Related Interest for the Study of Blake's Times, His Contemporaries, Followers, and Students

General Studies

176. Alexander, David. *Affecting Moments: Prints of English Literature Made in the Age of Sensibility 1775-1800*. Exh. cat. York, Yorks.: U of York, 1986. £1.50 paper. [An astonishing wealth of information is packed into the 20 pages of text of this catalogue for an exhibition which was organized on the occasion of the thirteenth Triennial Conference of the International Association of Professors of English, held at the University of York in Aug.-Sept. 1986. The exhibition was subsequently shown at Wolfson College, Oxford (15 Sept.-3 Oct. 1986), and included prints after Flaxman, Fuseli, Kauffmann, Mortimer, Romney, Alexander Runciman, and Stothard. The introductory essay and the annotations to the separate catalogue entries supply concise commentaries on the "success of the 'furniture print,'" the "new elegance in book illustration," "Boydell's Shakespeare," and "Macklin's 'Poet's Gallery.'" Copies of this fine but elusive publication are "sold in aid of the Appeal for Laurence Sterne's last home, Shandy Hall"; checks "made payable to 'The Laurence Sterne Trust'" ought to be sent to David Alexander, Honorary Secretary of the Friends of Shandy Hall, at 14 South Parade, York, Yorks. YO2 2BA, England. "A stamped addressed envelope would be appreciated."]

177. Annigoni, Pietro. *La Luce e l'arte*. Libri di "Dimensione Energia." Rome, It.: ENEL, 1987. [There are various references to Blake and reproduc-

tions of his works in this book on the representation of light in the history of art. If the author still refers to "God Judging Adam" as "Elijah and the Fiery Chariot," this matters little; Annigoni is not concerned with Blake's iconography at all, but very much enraptured by "la luce trionfa" in his paintings, which are said to be characterized by "follia" and "parossismo" (37)!!

178. Bindman, David. "Sans-Culottes and Swinish Multitude: The British Image of the Revolutionary Crowd." *Kunst um 1800 und die Folgen: Werner Hofmann zu Ehren*. Ed. Christian Beutler, Peter-Klaus Schuster, and Martin Warnke. Munich, W. Ger.: Prestel, 1988. 87-94. [Includes discussions of Wheatley's "Riots in Broad Street, June 7, 1780," a depiction of an incident in the Gordon Riots of 1780-1781, and of Gillray's pictorial responses to the French Revolution. See also the subsequent entry.]

179. Bindman, David. *The Shadow of the Guillotine: Britain and the French Revolution*. Exh. cat. London: British Museum Publications, 1989. £14.95 paper. [This catalogue for an exhibition at the British Museum shown from June to Sept. 1989 considers "the British response to the French Revolution in the light of the visual culture of the period." All the objects in the exhibition, mostly dating from 1789-1799, were "in one way or another, public works, designed for general consumption." The introduction (see 26-78) and the catalogue entries (see 79-218) are concerned with "the question of the persuasive power of images, not only in their own time but also in ours." Bindman tries to explain why and how "a partial vision of events has triumphed despite all the attempts of historians to give a more balanced view" (9). Barry (#156), Romney (#158, 160), Fuseli (#157, 159), and Blake (#161-64) are treated and represented in the chapter on "British Artists and Writers and the Revolution" (166-78) and the respective section of the exhibition. There are

also numerous references to the effects of the Revolution on other members of Blake's cultural environment (such as Bartolozzi, Darwin, Farrington, Gillray, Godwin, Hayley, Heath, Joseph Johnson, Louthborough, Paine, Priestley, Schiavonetti, Sharp, Horne Tooke, the Wedgwoods, West, and Wollstonecraft) throughout the book. See also the preceding entry and #185, below.]

180. Chan, Victor. "Rebellion, Retribution, Resistance, and Redemption: Genesis and Metamorphosis of a Romantic Giant Enigma." *Arts Magazine* 58.10 (1984): 80-95. [This lavishly illustrated essay centers on a discussion of the image of the giant in Flaxman, Blake, and Goya as well as the context of this imagery in both contemporary literature and political caricature prints.]

181. Dickey, Stephanie. "The Passions and Raphael's Cartoons in Eighteenth-Century British Art." *Marsyas* 22 (1983-1985): 33-46. [From Blunt and Collins Baker to Lindberg, La Belle, Warner, and Chayes, "Blake's drafts on Michelangelo" (Baker) have attracted a considerable amount of scholarly attention. The practical outcome of Blake's admiration for the second of his high Renaissance heroes has not yet been studied with similar exactitude. The present article, while referring to Barry and Fuseli only in passing (41-42) and not mentioning Blake's case at all, nevertheless offers a wealth of pertinent information for those who might wish to inquire further into his use of pictorial traditions of expression in general, into his use of Raphaellesque prototypes for the grammar of the passions in particular, or into their relevance for the development of his own personal strategies of representation.]

182. Einberg, Elizabeth, and Judy Egerton. *The Age of Hogarth: British Painters Born 1675-1709*. Tate Gallery [Catalogues of the Permanent] Collections 2. London: Tate Gallery Publications, 1988. [Blake's engraving

after Hogarth's "Beggars' Opera, Act III" of 1788-1790 is described and reproduced as #117 on 145, and referred to on 75 and 81. Boydell's publication of prints after Hogarth is mentioned on 81, 110, 140, 145, and 147. A new catalogue of the Tate's Blake holdings by Butlin in the same series has been announced.]

183. Erdman, David V. "Milton! Thou Shouldst Be Living." *Wordsworth Circle* 19 (1988): 2-8. [Briefly compares Blake's *Milton* with Wordsworth's "Sonnets dedicated to Liberty" of 1802.]

184. Erdman, David V. "Treason Trials in the Early Romantic Period." *Wordsworth Circle* 19 (1988): 76-82. [Concentrates on Tom Paine, with a few asides on Blake and Horne Tooke, to describe "what constituted 'treason' and/or 'sedition' in the decades following the French Revolution" (76).]

185. Gaborit, Jean-René, ed. *La Révolution Française et l'Europe 1789-1799*. Exh. cat. 3 vols. Paris, Fr.: Réunion des musées nationaux, 1989. Fr 400.00. [The catalogue for the "XXe exposition du Conseil de l'Europe" at the Grand Palais, Paris (16 Mar.-26 June 1989). The overwhelmingly rich materials for the study of the historical and cultural effects of the Great Revolution that were presented a little confusingly in the exhibition are well documented in this impressive catalogue and here become somewhat more accessible by means of the extensive index in vol. 3. For David Bindman's "Liberté française, esclavage anglais" see 2: 568-70 and the subsequent catalogue entries.]

186. Gowing, Lawrence. "The Modern Vision." *Places of Delight: The Pastoral Landscape*. Exh. cat. Washington, DC: Phillips Collection, in association with the National Gallery of Art, 1988. 183-248. [Blake's *Virgil* wood engravings (#83-85), together with paintings and etchings by Linnell (#90), Calvert (#91-96), Palmer (#97-104), Richmond (#105), and Sherman (#106) are reproduced (figs.



168-79 and 189-96) and briefly discussed (209-17) in this concluding chapter of the handbook to an exhibition that was jointly presented by the National Gallery of Art and the Phillips Collection (6 Nov. 1988-22 Jan. 1989) in Washington under the title "The Pastoral Landscape: The Legacy of Venice and the Modern Vision." Gowing's co-authors were Robert C. Cafritz and David Rosand.]

187. Marchwinski, Alena. "The Romantic Suicide and the Artists." *Gazette des Beaux-Arts* 6th ser. 109 (1987): 62-74. [Contains a few passing comments on Kauffmann's "Ariadne" (67), Fuseli's "Ophelia" (69), and Flaxman's "Chatterton" wash drawing (71).]

188. May, James E. "Early Eighteenth-Century Paraphrases of the Book of Job." *Man, God, and Nature in the Enlightenment*. Ed. Donald C. Mell, Jr., Theodore E. D. Braun, and Lucia M. Palmer. Studies in Literature, 1500-1800 2. East Lansing, MI: Colleagues P; Woodbridge, Suff.: Boydell, 1988. 151-61.

189. Newlyn, Lucy. *Coleridge, Wordsworth, and the Language of Allusion*. Oxford English Monographs. Oxford, Oxon.: Clarendon P, 1986.

190. Paley, Morton D. "The Art of 'The Ancients.'" *Huntington Library Quarterly* 52 (1989): 97-124. [With an appendix on "The Aders Collection" (122-24); besides some 30 halftone illustrations, two paintings by Calvert and Richmond are reproduced in color. See also #44, above.]

191. Postle, Martin. "Patriarchs, Prophets and Paviours: Reynolds's Images of Old Age." *Burlington Magazine* 130 (1988): 735-44. [An article which originated in a paper read at the 1986 Reynolds symposium at the Royal Academy of Arts in London; not only does it trace a motif in Reynolds' oeuvre which would have been of interest to the creator of Tiriel and Urizen, but it also compares Reynolds' "Ugolino and His Children in Prison" and "Lear in the Storm" with Mortimer's and Barry's visualizations of King Lear. Postle draws a clear line between Reynolds' "dispassionate stance" and that inherent in "Barry's patriarchal type—the type favoured also by Fuseli, Mortimer and William Blake" (744).]

192. Reed, Arden, ed. *Romanticism and Language*. Ithaca, NY: Cornell UP; London: Methuen, 1984. \$38.50 cloth/\$12.95 paper.

193. Smith, Bernard. *European Vision and the South Pacific*. 2nd [rev.] ed. New Haven, CT: Yale UP, 1985. [In addition to the reproduction of two of Blake's signed and documented commercial engravings, the reader will here find an attempt to attribute to Blake at least part of the execution of Basire's 1776-1777 plates after the designs of William Hodges (see 173-75). This study—the importance of which has little to do with these passing references to Blake—is now also available in an affordable paperback printing.]

194. Stafford, Barbara Maria. "The Eighteenth-Century: Towards an Interdisciplinary Model." *Art Bulletin* 70 (1988): 6-24. [A report on "The State of Research," part of a series of articles recently featured in the *Art Bulletin*,

which includes a section on "Print Culture" (16-18). While the article certainly has no direct bearing on the more specialized field of Blake studies, this suggestive overview of current interdisciplinary approaches in art historical research on the eighteenth century may open up new vistas for contextualized studies of Blake's work as an engraver and a painter.]

195. Sullivan, Ernest W., II. "Illustration as Interpretation: *Paradise Lost* from 1688 to 1807." *Milton's Legacy in the Arts*. Ed. Albert C. Labriola and Edward Sichi, Jr. University Park, PA: Pennsylvania State UP, 1988. 59-92. [Fuseli's and Blake's images of Satan are discussed on 79-88.]

196. Thale, Mary. "London Debating Societies in the 1790s." *Historical Journal* 32 (1989): 57-86. [The materials here presented by Thale add to the accounts of the London Corresponding Society as given by E. P. Thompson et al., and they may be useful for renewed "historical approaches" to the context in which Blake's work of the years following the French Revolution was produced.]

197. Vogler, Thomas A. "Eighteenth-Century Logology and the Book of Job." *Religion and Literature* 20.3 (1988): 25-47. [There are a few passing references to Blake, Cowper, et al. on 40-41 and passim.]

Some Contemporary Authors and Artists

James Barry

198. Allan, D. G. C. "James Barry and British History." *Journal of the Royal Society of Arts* 136 (1988): 727-31.

See also #16, 40, 51, 63, 152, 179, 181, and 191, above, as well as #242, below.

Edward Calvert

See #186 and 190, above, as well as #286, below.

William Cowper

199. Carnochan, W. B. "The Continuity of Eighteenth-Century Poetry: Gray, Cowper, Crabbe, and the

Augustans." *Eighteenth-Century Life* 12.2 (1988): 119-27.

200. Hutchings, W. B. "William Cowper and 1789." *Yearbook of English Studies* 19 (1989): 71-93.

201. King, James, and Charles Ryskamp, eds. *William Cowper: Selected Letters*. Oxford, Oxon.: Clarendon P, 1989. £27.50 cloth. [The text of these selections follows that of the same editors' complete edition.]

See also #5 and 197, above, as well as #223, below.

George Cumberland

202. McClellan, David, and G. E. Bentley, Jr. "George Cumberland and the Tale of the Twice-killed Amorous Friar." *Modern Philology* 86 (1988-1989): 283-91. [Supplies an edited and annotated version of Cumberland's tale with notes on the manuscript (289-90) and a discussion of the "Source of the Tale" (290-91).]

Erasmus Darwin

203. Coddington, Anne Lillian. "Erasmus Darwin: The Whole Man and His Concept of Love." *Dissertation Abstracts International* 48 (1987-1988): 590B. Rutgers State U of New Jersey, Newark. [Examines Darwin's early poetry, *The Botanic Garden*, and *The Temple of Nature* in an attempt "to explore ... his concept of universal love as a living principle in which all life participates ... Darwin's major poems emphasize four kinds of love: sexual love, despotic love, sentimental love, and celestial or universal love. ... This study ... attempts to show how the love and sympathy expressed in the poems are a reflection of his own life and relationships. The evolution of love, initiated by Divine love, moves in ascending and descending motion through the four forms of love and variations on these forms. In Darwin's terms, Sympathy, in its dual role of fellow-feeling (female) and love in action (male) provides the guiding thread to truth and wholeness."]

204. Danchin, Pierre. "Erasmus Darwin's Scientific and Poetic Purpose in *The Botanic Garden*." *Science and*



Imagination in XVIIIth-Century British Culture/Scienza e immaginazione nella cultura inglese del settecento. Proc. of the Conference Gargnano del Garda. 12-16 Apr. 1985. Ed. Sergio Rossi. Milan, It.: Unicopli, 1987. 133-50. [Darwin "could not only accept the most modern theories or technical achievements of his time, but project them into the future. ... this, we must consider, was only possible because the same man combined within himself an extremely powerful intellect with an exceptionally brilliant imagination" (148). Both of the plates which were engraved by Blake after Fuseli and published in Darwin's book are reproduced (see figs. 40-41). The same volume contains a number of papers which are of related interest to the study of both Darwin's and Blake's position in the cultural and scientific history of their times; see, for example, John H. Brooke's contribution on "Why Did the English Mix Their Science and Their Religion?" (57-78), Michael Hoskin's notes on "Cosmology and Theology: Newton and the Paradoxes of an Infinite Universe of Stars" (237-40), or A. J. Smith's lecture on "Sacred Earth: The Advance of Science and the Scope of Imagination" (359-67).]

205. King-Hele, Desmond [G.]. "Chronicle of the Lustful Plants." *New Scientist* 22 Apr. 1989: 57-61. [An essay in celebration of the 200th anniversary of the publication of *The Botanic Garden*, commenting on the evolution of the poem and on its publication history, on Darwin's poetical strategies in the creation of "erotic situations ... mythological or historical episodes related to the particular plant" (59) he was describing, and complete with brief references to Darwin's "surprising influence over many poets now recognised as his betters, such as Blake" (57).]

206. King-Hele, D[esmond] G. "Erasmus Darwin, Man of Ideas and Inventor of Words." *Notes and Records of the Royal Society of London* 42 (1988): 149-80. [Emphasizes Darwin's innovative contribution to the language of scientific discourse, his "rare ability to coin words that have entered the English language, as recorded in the *Oxford English Dictionary*" (150).]

See also #5 and 179, above.

John Flaxman

207. Gourley, Hugh J., III. "Notes from the Museum of Art." *Colby Library Quarterly* 24 (1988): 63-64. [Reproduces and briefly describes one of Flaxman's preliminary studies for "The Meeting of Hector and Andromache" in the Colby College Museum of Art.]

208. Whinney, Margaret. "John Flaxman." *Sculpture in Britain 1530 to 1830*. Pelican History of Art 23. 2nd rev. ed. Ed. John Physick. Harmondsworth, Mdds.: Penguin, 1988. 337-59.

209. Yarrington, Alison. *The Commemoration of the Hero 1800-1864: Monuments to the British Victors of the Napoleonic Wars*. Outstanding Theses in the Fine Arts from British Universities. New York, NY: Garland, 1988. Cambridge U, 1980. [Contains brief sections on Flaxman's "Naval Pillar" and the Nelson monument in St. Paul's (57-60, 88-91); see also *Blake/An Illustrated Quarterly* 22 (1988-1989): 53, #140.]

See also #16, 176, 180, and 183, as well as #249, below.

Henry Fuseli

210. Bechtold, Carmen. "Die 'Nachtmahr': Johann Heinrich Füssli's Alpträumdarstellung." *Münster* 42 (1989): 150-52. [In this summary of a 1987 M. A. thesis (U of Karlsruhe, W. Ger.), Bechtold offers an iconographical interpretation of Fuseli's "Nightmare" which is based on Janson's well-known attempt to understand the painter's invention by reference to Fuseli's unhappy love for Anna Landolt (see 151-52). The author has studied popular ideas about the causes and effects of nightmares in both contemporary and classical literature and finds that this knowledge corroborates a personalized, "psychological" reading of Fuseli's subject. She does not explain, however, why in 1782 Fuseli's painting met with what she believes to have been a mostly unfavorable public reception (see 150), whereas the various prints reproducing the painting seem to have been extremely successful on the art market. It may well be that in order to actually grasp the importance of Fuseli's "Nightmare" one will at least have to reverse the sense of direction in Bechtold's analysis of the relation between the artist's private experience and the painting's function in the public sphere. See also *Blake/An Illustrated Quarterly* 22 (1988-89): 53, #141.]

211. Fingesten, Peter. "Delimitating the Concept of the Grotesque." *Journal of Aesthetics and Art Criticism* 42 (1983-1984): 419-26. [Despite the author's efforts to delimitate the concept of the grotesque, Fuseli's "Nightmare" is considered a good example (422-23); why that is so was not quite clear to me, though I, too, look "with admiration" at the "prophetic expression of a psychic state, a complex mixture of fear and lust, the horrible and the beautiful, dream and reality" (422) in Fuseli's painting.]

212. Kaplan, Paul H. D. "The Earliest Images of Othello." *Shakespeare Quarterly* 39 (1988): 171-86. [Briefly comments on "Fuseli's lack of interest, and consequent surprising lack of innovation" (184) in the choice of his *Othello* scene for the 1805 Chalmers edition of Shakespeare's plays.]

213. Knudsen, Vibeke. *Johann Heinrich Füssli: Tegninger*. Kobberstiksamlingsens udstilling 215. Exh. cat. Copenhagen, Den.: Kongelige Kobberstiksamling, Statens Museum for Kunst, 1988. [The catalogue for a loan exhibition of Fuseli drawings from the Kunsthhaus in Zurich and the Gottfried Keller-Stiftung, Berne, Switz. (15 Oct. 1988-1 Jan. 1989). Knudsen supplies an introduction on Fuseli's life and art (7-23), and brief catalogue entries for the 57 drawings on show (82-91). All of the drawings are reproduced (four in color), and there are six additional plates illustrating the introductory essay.]

214. Lange, Victor. "Der Sturmgeist: Johann Heinrich Füssli." *Das klassische Zeitalter der deutschen Literatur 1740-1815*. Trans. Wilhelm Höck. Munich, W. Ger.: Winkler, 1983. 116-19. [The German language version of the same chapter recorded in the subsequent entry.]

215. Lange, Victor. "The Whirlwind Spirit: J. H. Füssli." *The Classical Age of German Literature 1740-1815*. London: Arnold, 1982. 81-84. [A brief general account, containing a few references to Blake's friendship with Fuseli, but concentrating on the position of the latter in German storm and stress culture.]

216. Ruzicka, Joseph. "Fuseli, Napoleon, and Themistocles at the Court of Admetus." *Master Drawings* 26 (1988): 253-58. [Comments on a Fuseli drawing which was auctioned at Sotheby's on 19 Mar. 1981 and was not previously known to modern Fuseli scholarship; explains the iconography of the drawing by identifying both Fuseli's literary source in Cornelius

Nepos and his visual sources in antique sculpture.]

217. Starobinski, Jean. "Johann Heinrich Füssli (Fuseli)." 1789: *The Emblems of Reason*. Trans. Barbara Bray, with a new introduction by the author. Cambridge, MA: MIT P, 1988. 125-38. [See *Blake/An Illustrated Quarterly* 20 (1986-1987): 90, #280, for references to earlier editions of this book.]

218. Storch, Wolfgang, ed. *Die Nibelungen: Bilder von Liebe, Verrat und Untergang*. Munich, W. Ger.: Prestel, 1987. [Published on the occasion of an identically titled exhibition at the Haus der Kunst in Munich (5 Dec. 1987-14 Feb. 1988). Includes a reprint of Fuseli's poems "Der Dichter der Schwesterrache" and "Chremhilds Klage um Sivrit," as well as the reprint of a chapter from Gert Schiff's catalogue raisonné under the title "Füssli: 'Sivrit, ein besserer Achilleus'" (125-39), illustrated in color and in black-and-white.]

219. Weinglass, David H. "Johann Heinrich Füssli." *From Liotard to Le Corbusier: 200 Years of Swiss Painting, 1730-1930*. Ed. [Marcel Baumgartner and Hans A. Lüthy, for the] Swiss Institute of Art Research. Exh. cat. Zurich, Switz.: Coordinating Commission for the Presence of Switzerland Abroad; Swiss Institute for Art Research, 1988. 66-71. [Three of Fuseli's paintings are discussed as #10-12 in this sumptuously produced catalogue, which was published on the occasion of an exhibition held at the High Museum of Art, Atlanta, GA (9 Feb.-10 Apr. 1988). Two paintings by Angelica Kauffmann were shown as #5-6 and are described by Paul Lang (56-59).]

220. Weinglass, David H. *Paradise Illumined: Fuseli, Stothard, Westall and Burney, Milton's Late 18th-Century Illustrators*. Exh. cat. Kansas City, MO: U of Missouri, 1989. [This catalogue brochure is bound to be an exceedingly scarce item in the near future, and those readers who are interested in late eighteenth-century

book illustration ought to send out their orders soon (the price of the exhibition flyer is probably minimal). It was issued to accompany an exhibition held on the occasion of the Central Renaissance Conference at Kansas City (27 Mar.-19 Apr. 1989). Most of the 31 prints on show (after Edward Francis Burney, Fuseli, Mortimer, Romney, Schall, Stothard, and Richard Westall) were lent from the author's extensive private collection, and only four of the items had to be added from UMKC's special collections libraries. Weinglass provides a one-page introduction, bibliographic identifications for the exhibits (3-7), a list of around 20 "Books with Milton Illustrations" (8-11), a "Select Bibliography" (12-13), and an index of artists and engravers.]

See also #16, 40, 51, 76, 138, 176, 179, 181, 188, 191 and 195, above, as well as #225 and 275, below.

William Godwin

221. Deane, Seamus. "Godwin, Helvétius, and Holbach: Crime and Punishment." *The French Revolution and Enlightenment in England, 1789-1832*. Cambridge, MA: Harvard UP, 1988. 72-94. \$25.00 cloth.

222. Rosen, F. "Utilitarianism and Justice: A Note on Bentham and Godwin." *Enlightenment and Dissent* 4 (1985): 47-52.

See also #76 and 179, above, as well as #262, below.

William Hayley

223. King, James. "Cowper, Hayley, and Samuel Johnson's 'Republican' Milton." *Eighteenth-Century Studies* 17 (1983-1984): 229-38.

224. Webster, Mary. "Poet Patron of the 18th Century: William Hayley and George Romney." *Country Life* 29 Jan. 1981: 266-67.

See also #179, above.

Angelika Kauffmann

225. Börsch-Supan, Helmut. "Angelika Kauffmann." *Die Deutsche Malerei von Anton Graff bis Hans von Marées 1760-1870*. Munich, W. Ger.: Beck; Deutscher Kunstverlag, 1988.

148-49. [There is also a number of references to paintings by Fuseli.]

226. Stutzer, Beat. "Konfrontationen": Von Angelika Kauffmann bis Miriam Cahn. Exh. cat. Chur, Switz.: Bündner Kunstmuseum, 1988. [The catalogue for an exhibition shown in Chur, 26 June-17 Sept. 1988. Angelika's painting of "Telemachus and Calypso" was presented in a "confrontation" with works by Miriam Cahn and Hans Danuser of the late 1940s and early 1950s.]

See also #16, 176, 187, and 219, above.



Johann Caspar Lavater

227. Schlaffer, Hannelore. "Physiognomik: Lavater und Lichtenberg." *Klassik und Romantik 1770-1830*. Epochen der deutschen Literatur in Bildern. Stuttgart, W. Ger.: Kröner, 1986. 13-25. [A well-informed account of the basic assumptions underlying Lavater's physiognomic writings and of the controversies they gave rise to in German literary circles of the late eighteenth century.]

228. Sellner, Timothy F. "Novalis' Diaries and Lavater's *Geheimes Tagebuch: Von einem Beobachter Seiner Selbst*." *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 62 (1988): 451-75. [The article attempts to outline "the hitherto unknown influence of ...

Lavater's technique of self-observation on Novalis' later diaries" (451).]

229. Weigelt, Horst. *Lavater und die Stillen im Lande: Distanz und Nähe: Die Beziehungen Lavaters zu Frömmigkeitsbewegungen im 18. Jahrhundert*. Arbeiten zur Geschichte des Pietismus 25. Göttingen, W. Ger.: Vandenhoeck, 1988. DM 50.00 cloth.

See also #76, above.

John Linnell

230. Crouan, Katharine. "La Vue des carrières de sable à Hampstead Heath de John Linnell." *Revue du Louvre et des Musées de France* 34 (1984): 278-80. [On Linnell's large-scale painting of 1849, which had just been acquired for the steadily growing collection of British paintings in the Louvre.]

See also #186 and 190, above.

John Hamilton Mortimer

See #40, 176, 191, and 220, above.

Thomas Paine

231. Aldridge, A. Owen. "Condorcet, Paine, and Historical Method." *Condorcet Studies I*. Ed. Leonora Cohen Rosenfeld. Society for Study of History of Philosophy: History of Philosophy Series 1. Atlantic Highlands, NJ: Humanities P, 1984. 49-60. [In a recent lecture on *Urizen*, Robert Essick has demonstrated the possible importance of the Paine-Condorcet connection for an understanding of Blake's meaning.]

232. Furniss, Tom. "Burke, Paine, and the Language of Assignats." *Yearbook of English Studies* 19 (1989): 54-70.

233. Norman, Charles J. "'The American Crisis' by Thomas Paine: A Rhetorical Analysis." *Dissertation Abstracts International* 49 (1988-1989): 1803A. Lehigh U.

234. Robbins, Caroline. "The Lifelong Education of Thomas Paine (1737-1809): Some Reflections upon His Acquaintance among Books." *Proceedings of the American Philosophical Society* 127 (1983): 135-42.

235. Turner, John. "Burke, Paine, and the Nature of Language." *Year-*

book of *English Studies* 19 (1989): 36-53.

236. Wilson, David A. *Paine and Cobbett: The Transatlantic Connection*. McGill-Queen's Studies in the History of Ideas 12. Kingston, ON: McGill-Queen's UP, 1988. \$27.95 cloth.

See also #76, 179, and 184, above.

Samuel Palmer

237. Bailey, Anthony. "Moonstruck." *PN Review* 15.1 (1988): 38-40. [A general appreciation of Palmer's work which was occasioned by the publication of Abley's selection from the artist's writings and Lister's selection from his paintings. See *Blake/An Illustrated Quarterly* 20 (1986-1987): 89, #249; 21 (1987-1988): 62, #138.]

238. Lister, Raymond. *Catalogue Raisonné of the Works of Samuel Palmer*. Cambridge, Cambs.: Cambridge UP, 1988. £65.00 cloth.

See also #16, 186, and 190, above, as well as #286, below.

Richard Price

239. *Jones, P. A. L., John Stephens, and D. O. Thomas. *Richard Price: A Bibliography*. London: St. Pauls, 1988. c. £35.00 cloth.

See also the note s.v. "Priestley."

Joseph Priestley

240. Golinski, J. V. "Utility and Audience in Eighteenth-Century Chemistry: Case Studies of William Cullen and Joseph Priestley." *British Journal for the History of Science* 21 (1988): 1-31. [Priestley was Blake's chemistry man *per se*; moreover, this article places special emphasis on the interrelation between Priestley's science and his radical philosophy and political thought.]

See also *Enlightenment and Dissent 1-4* (1982-1985), formerly the *Price-Priestley Newsletter*, for an extensive series of hitherto unrecorded essays on Priestley by Roderick S. French, James J. Hoecker, Chubei Sugiyama, Alan Ruston, Colin Bonwick, Margaret Canovan, Jack Fruchtman, Jr., John G. McEvoy, Robert E. Schofield, Ruth Watts, G. M. Ditchfield, Mike Gray,

Alan P. F. Sell, H. J. McLachlan, and Alan Tapper; see also #179, above.

George Richmond

See #21, 186, and 190, above.

George Romney

See #16, 40, 51, 53, 176, 179, 220, and 224, above.

John Gabriel Stedman

241. Price, Richard, and Sally Price, eds. *John Gabriel Stedman: Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*. Baltimore, MD: Johns Hopkins UP, 1988. [Stedman's unexpurgated text, here printed for the first time from the recently discovered original manuscript of 1790; the editors have supplied extensive scholarly notes on the eighteenth-century editing and publishing history of the book, as well as on the engravings executed by Bartolozzi, Blake, et al. from the author's own amateur designs.]

Thomas Stothard

242. Gombrich, Ernst H. "A Primitive Simplicity: 'Einfache Nachahmung der Natur, Manier, Styl' in englischer Sicht." *Kunst um 1800 und die Folgen: Werner Hofmann zu Ebren*. Ed. Christian Beutler, Peter-Klaus Schuster, and Martin Warnke. Munich, W. Ger.: Prestel, 1988. 95-97. [A short note which outlines the use of the term "manner" in British art criticism, for example, in the writings of Hogarth, Barry, and Constable. The central source for the author's argument, however, is a letter by John Hoppner in praise of Stothard's "un-mannered" design in his treatment of the *Canterbury Pilgrims*. The document, first published in an issue of Prince Hoare's *Artist* on 6 June 1807, is well-known to readers of Mrs. Bray's 1851 biography of Stothard; some, however, may find it worthwhile to learn from Sir Ernst about one of the various terminological and interpretative contexts in which it can be placed. See also page 175 in Read's essay on Blake's and Stothard's versions of the *Canterbury Pilgrims* (#143, above) for "the possibility that Cromeck embellished and

altered" the text of Hoppner's original letter before using it for his own promotional purposes in 1807.]

243. Weedon, Margaret. "Jane Austen and William Enfield's *The Speaker*." *British Journal for Eighteenth-Century Studies* 11 (1988): 159-62. [Briefly mentions Johnson's publishing strategies and Blake's 1780 engraving after Stothard on 160.]

See also #16, 143, 167, 176, and 220, above, as well as #275, below.

Emanuel Swedenborg

244. Jonsson, Inge. "Emanuel Swedenborgs Naturphilosophie und ihr Fortwirken in seiner Theosophie." *Epochen der Naturmystik: Hermetische Tradition im wissenschaftlichen Fortschritt/Grands Moments de la Mystique de la Nature/Mystical Approaches to Nature*. Ed. Antoine Faivre and Rolf Christian Zimmermann. Berlin, W. Ger.: Schmidt, 1979. 227-55.

245. *Kingslake, Brian. *A Swedenborg Scrapbook*. London: Seminar, 1986.

See also #56, 119, and 155, above.

Thomas Taylor

246. [Unsworth, John]. "Readers' Queries: A. Thomas Taylor (1758-1835)." *Enlightenment and Dissent* 4 (1985): 123-24. [Can Richard Price be identified with Taylor's "most celebrated Dissenting preacher of the day" (123)?]

John Horne Tooke

247. Prickett, Stephen. "Radicalism and Linguistic Theory: Horne Tooke on Samuel Pegge." *Yearbook of English Studies* 19 (1989): 1-17.

See also #179 and 184, above.

John Varley

248. *Lyles, Anne. "John Varley's Early Work: 1800-1804." *Old Water-Colour Society's Club* 59 (1984): 1-22.

Josiah Wedgwood

249. Cossa, Frank. "Josiah Wedgwood, Potter and Patron." *Portfolio* 5 (1983): 116-20. [The essay discusses the use of designs by Stubbs, Wright of Derby, and Flaxman at Etruria and therefore probably presents a summary of the author's



thesis, which was previously listed in *Blake/An Illustrated Quarterly* 17 (1983-1984): 70, #167.]

See also #16 and 179, above.

Benjamin West

250. Bentley, G. E., Jr. "Robert and Leigh Hunt and Benjamin West's *Gallery of Pictures*." *Book Collector* 37 (1988): 571-72. [Identifies Robert Hunt, Blake's hostile reviewer of 1808, and his brother Leigh as the authors of the annotations to Henry Moses' 1811-1823 outline engravings after West.]

251. Pantazzi, Michael. "A Preliminary Study for Benjamin West's 'Death of General Wolfe.'" *Drawing 7* (1985-1986): 1-5. [The preliminary study for West's important history painting that is analyzed in the present article can now be seen at the National Gallery of Canada in Ottawa.]

252. Rosenblum, Robert. "Notes on Benjamin West and the Death of Nelson." *Kunst um 1800 und die Folgen: Werner Hofmann zu Ehren*. Ed. Christian Beutler, Peter-Klaus Schuster, and Martin Warnke. Munich, W. Ger.: Prestel, 1988. 81-86. [Rosenblum's contribution to the Hofmann festschrift is the English-language version of an essay which has previously been printed in the German and French editions of an exhibition catalogue on history painting; see *Blake/An Illustrated Quarterly* 22 (1988-1989): 56, #173.]

253. Staley, Allen. *Benjamin West: American Painter at the English Court*. Exh. cat. Baltimore, MD: Museum of Art, 1989. \$19.95 paper. [This publication—a monograph with an added list of works on show rather than the regular exhibition catalogue—accompanied a major West exhibition that was recently at the Baltimore Museum of Art (4 June-20 Aug. 1989). Chapter 6, entitled "Revelation and Revolution" (85-91) treats that group of paintings from West's oeuvre which is particularly close to Blake's Bible water colors in iconography, though not necessarily in form and content.]

254. Weintraub, Stanley, and Randy Plogg. *Benjamin West Drawings from the Historical Society of Pennsylvania*. Exh. cat. University Park, PA: Pennsylvania State U Museum of Art, 1987. [This informative catalogue accompanied an exhibition of 40 of West's drawings from the collection of the Historical Society of Pennsylvania (31 May-17 Sept. 1987). Each drawing is described and reproduced (17-56), and Weintraub supplies an introduction to the work of "A Pennsylvania Yankee at King George's Court" (1-13). An appendix offers a checklist of "Other Drawings by West in the Historical Society's Collection" (57-65).]

See also #16, 17, and 179, above.

Mary Wollstonecraft

255. *Alexander, Meena. *Women in Romanticism: Mary Wollstonecraft, Dorothy Wordsworth and Mary Shelley*. Women Writers. Basingstoke, Hants.: Macmillan Education, 1989. £18.00 cloth/£5.95 paper.

256. Barker-Benfield, G. J. "Mary Wollstonecraft: Eighteenth-Century Commonwealthwoman." *Journal of the History of Ideas* 50 (1989): 95-115.

257. Butler, Marilyn, and Janet Todd, eds. *The Works of Mary Wollstonecraft*. The Pickering Masters. 7 vols. London: Pickering, 1989. [The second volume contains Wollstonecraft's translation of Salzmann's *Elements of Morality* (1-210), the fourth her *Original Stories* (353-450), both of which were originally illustrated with engravings executed by Blake. The series for *Original Stories* is reproduced.]

258. Butler, Melissa A. "Wollstonecraft versus Rousseau: Natural Religion and the Sex of Virtue and Reason." *Man, God, and Nature in the Enlightenment*. Ed. Donald C. Mell, Jr., Theodore E. D. Braun, and Lucia M. Palmer. Studies in Literature, 1500-1800 2. East Lansing, MI: Colleagues P; Woodbridge, Suff.: Boydell, 1988. 65-73.

259. Finke, Laurie A. "'A Philosophic Wanton': Language and Authority in Wollstonecraft's *Vindication of the Rights of Woman*." *The Philosopher as Writer: The Eighteenth Century*. Ed. Robert Ginsberg. Cranbury, NJ: Associated UP, 1987. 155-76.

260. Grundy, Isobel. "Mary Wollstonecraft and Mr. Cresswick." *Notes and Queries* ns 36 (1989): 166. [A brief note in reply to Maison concerning the attribution of *The Female Reader* (1789) to Wollstonecraft; see *Blake/An Illustrated Quarterly* 22 (1988-1989): 58, #209.]

261. Poston, Carol H., ed. *Mary Wollstonecraft: A Vindication of the Rights of Woman: An Authoritative Text, Backgrounds, The Wollstonecraft Debate, Criticism*. Norton Critical Editions. 2nd ed. New York, NY: Norton,

1988. [A revised version of the 1975 edition with an updated critical apparatus.]

262. Rajan, Tilottama. "Wollstonecraft and Godwin: Reading the Secrets of the Political Novel." *Studies in Romanticism* 27 (1988): 221-51.

263. Thomlinson, Vivian Aytes. "Pragmatics and the Rhetoric of Feminism: A Speech Act Study of *A Vindication of the Rights of Woman* and *The Subjection of Women*." *Dissertation Abstracts International* 48 (1987-1988): 930A. Texas Woman's U. [Wollstonecraft's and Mill's "works are analyzed using the following criteria: authorial intent, with that intent being the advocacy of women's rights and the author's persuading readers to assume the stance of women's-rights advocates; cultural, social, and rhetorical context; biographical data concerning each author; and the status of women at the time each work appeared."]

264. Windle, J. R. *Mary Wollstonecraft [Godwin]: A Bibliography of Her Writings 1787-1982*. Los Angeles, CA: printed for the author, 1988. \$25.00 paper. [A limited edition of 200 copies; claims to contain the description of "a hitherto unrecorded Blake title."]

See also #179, above.

Other Publications of Related Interest: A Miscellany

265. *Balfour, Ian. *Northrop Frye*. Twayne's World Authors Series 806. Boston, MA: Twayne-Hall, 1988. \$21.95 cloth. [Treats, of course, Frye's *Fearful Symmetry*.]

266. Brier, Peter A. "Horace Elisha Scudder." *Dictionary of Literary Biography*. Vol. 71: "American Literary Critics and Scholars, 1880-1900." Ed. John W. Rathbun and Monica M. Greco. Brucoli Clark Layman Book. Detroit, MI: Gale, n.d. [1988]. 243-49. [For an account of Scudder's forgotten, yet "important essay on William Blake [which was placed in 1864] in Charles Eliot Norton's *North American Review*" and is "essentially a review of

Alexander Gilchrist's monumental illustrated Blake," see 246.]

267. De Bolla, Peter. *Harold Bloom: Towards Historical Rhetorics*. Critics of the Twentieth Century. London: Routledge, 1988. [Unlike Fite's book of 1985—for which see *Blake/An Illustrated Quarterly* 21 (1987-1988): 65, #209—the present study is not intended as "an introduction to Bloom's work but [is] an attempt to engage with a particular set of issues articulated within and by it" (3), under headings such as "Influence," "Misreading," "Tropes," "Diachronic Rhetoric," "History of Rhetoric" and "Rhetoric of History."]

268. Fine, Ruth E. "Jenkintown to Washington: Moving the Lessing J. Rosenwald Collections." *American Book Collector* ns 2.5 (1981): 45-52. [Of interest to the history of one of the most important twentieth-century Blake collections; a few of the Blake items in the Rosenwald collection that were moved to the Library of Congress and the National Gallery of Art are referred to (see 51).]

269. Freeman, John. "Romantic Attachments." *Times Higher Education Supplement* 18 Aug. 1989: 15. [An article which traces the links between the "Woodstock decade" and the English romantics: "There was a rock group in the US named 'The Doors' in homage to this phrase of Blake's [about cleansing 'the doors of perception'], and quotations from the poet appeared as graffiti on London walls signed in some cases 'Billy Blake.' Blake and his modern disciple Ginsberg enjoyed enormous popularity."]

270. *Freiberg, Stanley K. *Mad Blake at Felpham: A Dramatic Monologue in Two Acts*. Victoria, BC: Newport Bay Publishing, 1987. [I have to admit that I failed to trace either an entry for this title in *Canadian Books in Print* or even an address for the publishers.]

271. Hart-Davis, Rupert. "Morchard Bishop." *Antiquarian Book Monthly Review* Feb. 1988: 62-63. [An obituary in memoriam of Frederick Field

Stoner, alias Oliver Stoner, alias Oliver Stonor, alias Morchard Bishop (1903-1987), including a "[Check-]List of Books etc." written by the author of *Blake's Hayley*.]

272. Höhne, Horst. "Dr. h. c. Arthur Leslie Morton (1903-1987)." *Zeitschrift für Anglistik und Amerikanistik* 37 (1989): 5-7. [An obituary in memory of the author of *The Everlasting Gospel: A Study in the Sources of William Blake*; see also the subsequent entry and #285, below.]

273. Höhne, Horst, and Sabine Nathan. "'Man grows with time in grace and gentleness': Reflections on the Work in Literature of Dr. h. c. Arthur Leslie Morton, Poet, Critic, Historian, Communist, in Honour of His 80th Birthday, July 4, 1983." *Zeitschrift für Anglistik und Amerikanistik* 31 (1983): 197-210. [This celebration of the late A. L. Morton also contains a selective checklist of his writings.]

274. Huk, Romana Christina. "Tradition, Synthesis, Vision, and Voice: Kathleen Raine's Poetry in Perspective." *Dissertation Abstracts International* 48 (1987-1988): 1775A. U of Notre Dame.

275. Isaac, Peter. "Collecting William Bulmer Fine Printer: Contemporary Collectors LI." *Book Collector* 37 (1988): 225-34. [Bulmer, an important figure in the history of fine printing and illustrated books of the late eighteenth and early nineteenth century, was connected with Blake's circle through the Boydells in various ways. The author of this article has also published a *Checklist of Books, Pamphlets and Periodicals Printed by William Bulmer* (3rd rev. and enl. ed., Wylam, Northum.: Allenholme P, 1986) and a *Tentative Checklist of Bensley Printing* (Wylam, Northum.: Allenholme P, 1989). Isaac's compilations—lists of short-titles without any detailed descriptions of the separate items—give access to a large variety of materials that may be of interest for a study of the cultural changes which resulted in (and were created by) the

new market for illustrated books in Blake's England. Fuseli and Stothard were employed to design many of the plates for the books printed by Bulmer and Bensley. Blake not only owned at least three of the books that exhibit Bensley's fine typography, he also designed the plates for two books printed by Thomas Bensley (i.e., Malkin's *Memoirs* and Cromek's edition of Blair's *The Grave*), and he had previously contributed reproductive engravings to the Fuseli-Hunter edition of Lavater's *Essays*, also printed by Bensley. The first and second editions of Isaac's Bulmer checklist appeared in 1961 and 1973.]

276. Liao, Ping-hui. "Inscription, Memory, Transgression: Sung-Yüan Poet-Painters." *Dissertation Abstracts International* 49 (1988-1989): 249-50A. U of California, San Diego. ["This dissertation examines the visual-verbal dialectics in the works of Sung-Y[ü]an poet-painters and of William Blake." The author finds that just as in the works of the late Yüan painter-poets, the "use of [verbal] counter-parts" to the "pure images" in an attempt "to tease out the inherent negativity is also apparent in the work of William Blake."]

277. Luria, Maxwell, and Richard E. Brewer. "'Dear Charley': A. Edward Newton's Letters to Charles Grosvenor Osgood." *Princeton University Library Chronicle* 46 (1984): 5-48. [The second and final part of this annotated edition of the correspondence between the collector and the professor; for the first installment see *Blake/An Illustrated Quarterly* 20 (1986-1987): 92, #329.]

278. Morris, Bruce, ed. "An Unsigned Review by Arthur Symons of W. B. Yeats's *Ideas of Good and Evil*: An Edition with Commentary." *Éire-Ireland* 24.1 (1989): 120-27. [The editorial commentary as well as the text of the review that is here convincingly attributed to Symons contain numerous references to the Blakean interests of both the author of *Good and Evil* and his reviewer. See also #284, below.]

279. "Philip Hofer Remembered." *American Book Collector* ns 6.1 (1985): 3-13. [A special section in tribute to the late collector; Con Howe contributes "Philip Hofer, a Personal Recollection" (3-6), David P. Becker writes about "Philip Hofer, Scholar" (6-7), August Heckscher remembers a "Prince of Rat-Packers" (8-9), and the section closes with a reprint of Hofer's own article of 1933 on "A First Edition of *Struwwelpeter*" (10-13).]

280. Polka, Brayton. "The Critique of Poetry: Text, Philosophy, and the Bible." *Religion and Literature* 20.3 (1988): 1-23. [An essay concerned with a reflection "upon the conception of poetry which is found in the work of Harold Bloom" (1), especially in *Agon*, for which see *Blake/An Illustrated Quarterly* 21 (1987-1988): 56, #34.]

281. Rainbolt, Martha M. "The Likeness of Austen's Jane Bennet: Huet-Villiers' 'Portrait of Mrs. Q.'" *English Language Notes* 26.2 (1988): 35-43. [Speculates that Blake's engraving after Huet-Villiers' "Mrs. Q." supplied Austen with the visual conception of Jane Bennet's character in *Pride and Prejudice* (see 40).]

282. Sanesi, Roberto. "Sutherland-Blake." *L'arte a stampa* May-June 1979: 8. [Comments on Sutherland's "visionary portrait" of Blake which is based on Deville's life mask.]

283. Stevenson, Warren. "Lock/Luck." *Blake/An Illustrated Quarterly* 22 (1988-1989): 145. [A poem on driving in the company of the "faulty boot-lock" of a rented car to a romanticism conference in Coleridge country, and on traveling—luckily—"upon England's mountains green," in "England's pleasant pastures."]

284. *Symons, Arthur. An Anonymous Review of W. B. Yeats's *Ideas of Good and Evil* in the 27 June 1903 *Athenaeum*. Ed. Bruce Morris. Edinburgh: Tragara P, 1988. [A reprint (of the same item recorded in #278, above) published in a limited edition of 120 copies, and documenting the critical reaction of one writer and Blake scholar towards the work of another

(and much more considerable) author and Blake critic.]

285. Watson, Ian. "A. L. Morton, 1903-1987." *Gulliver* 23 (1988): 4-5. [An obituary; see also #273 and 274, above.]

286. Yorke, Malcolm. *The Spirit of Place: Nine Neo-Romantic Artists and Their Times*. London: Constable, 1988. £20.00 cloth. [Blake, Calvert, and Palmer are referred to not just in the introduction, but throughout the pages of this book on artists such as Paul Nash, John Piper, and Graham Sutherland.]

Part III Reviews of Works Cited Above and in Previous Checklists

Abbreviations:

"ECCB for 1983/9 (1988)" is Borck, Jim Springer, ed. *The Eighteenth Century: A Current Bibliography* ns 9 for 1983. New York, NY: AMS P, 1988.

"RMB for 1986 (1987)" is Erdman, David V., with the assistance of Brian J. Dendle, et al., eds. *The Romantic Movement: A Selective and Critical Bibliography for 1986*. Garland Reference Library of the Humanities 778. New York, NY: Garland, 1987.

"RMB for 1987 (1988)" is Erdman, David V., with the assistance of Brian J. Dendle, et al., eds. *The Romantic Movement: A Selective and Critical Bibliography for 1987*. West Cornwall, CT: Locust Hill P, 1988.

287. Abrams, Ann Uhry. *The Valiant Hero: Benjamin West and Grand-Style History Painting* [20#283]. Reviewed by (1) John Barrell, *Eighteenth-Century Studies* 22 (1988-1989): 279-81; by (2) *William L. Pressly, *Archives of American Art Journal* 25.3 (1985): 27-29; by (3) David Tatham, *Journal of Interdisciplinary History* 19 (1988-1989): 155-56.

288. Aldridge, A. Owen. *Thomas Paine's American Ideology* [21#174].

Reviewed by *P. J. Stanlis, *Modern Age* 31 (1987): 152-58.

289. Altick, Richard D. *Paintings from Books: Art and Literature in Britain, 1760-1900* [21#143]. Reviewed by (1) I. H. C. [i.e., Irene H. Chayes], *RMB for 1986* (1987): 46-47; by (2) *George P. Landow, *Review* 9 (1987): 175-87; by (3) William S. Rodner, *Albion* 20 (1988): 115-17; by (4) Hugh Witemeyer, *Modern Language Quarterly* 47 (1986): 205-07.

290. Altizer, Thomas J. J. *History as Apocalypse* [21#144]. Reviewed by M. T. S. [i.e., Mark T. Smith], *RMB for 1985* (1986): 19-20.

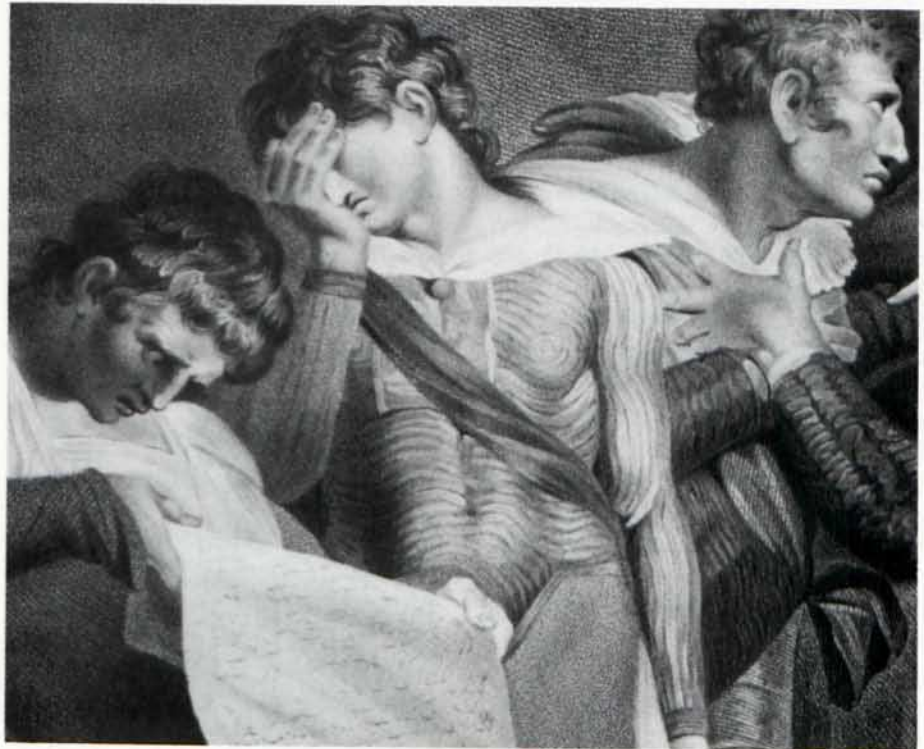
291. Ayer, A. J. *Thomas Paine* [22#183]. Reviewed by Edmund S. Morgan, *New York Review of Books* 13 Apr. 1989: 30-31.

292. Baine, Rodney M., with the assistance of Mary R. Baine. *The Scattered Portions: William Blake's Biological Symbolism* [21#23]. Reviewed by (1) David Fuller, *British Journal for Eighteenth-Century Studies* 12 (1989): 109-10; by (2) M. T. S. [i.e., Mark T. Smith], *RMB for 1986* (1987): 112.

293. Balfour, Ian. *Northrop Frye* [23#265]. Reviewed by L. K. MacKendrick, *Choice* 26 (1988-1989): 1325.

294. Barrell, John. *The Political Theory of Painting from Reynolds to Hazlitt: "The Body of the Public"* [21#25]. Reviewed by (1) Stephen Bann, *Comparative Criticism* 10 (1988): 255-66; by (2) David Bromwich, *Yale Review* 77 (1987-1988): 183-92; by (3) I. H. C. [i.e., Irene H. Chayes], *RMB for 1986* (1987): 48-49; by (4) Morris Eaves, *Studies in Romanticism* 27 (1988): 429-42; by (5) A. M. [i.e., Alain Mérot], *Revue de l'Art* 80 (1988): 95.

295. Bate, Jonathan. *Shakespeare and the English Romantic Imagination* [21#145]. Reviewed by (1) T. W. Craik, *Charles Lamb Bulletin* ns 57 (1987): 29-32; by (2) R. A. Foakes, *Modern Language Review* 83 (1988): 965-67; by (3) Zachary Leader, *Studies in Romanticism* 27 (1988): 463-70; by (4) Cary M. Mazer, *Keats-Shelley Jour-*



nal 37 (1988): 207-09; by (5) Vincent Newey, *Review of English Studies* ns 40 (1989): 129-30; by (6) Esther H. Schor, *Shakespeare Quarterly* 40 (1989): 121-23; by (7) R. S. White, *Shakespeare Survey* 40 (1987): 185-211 [part of an annual research report, see 200-01].

296. Beckson, Karl. *Arthur Symonds: A Life* [22#225]. Reviewed by (1) Frances Austin, *English Studies* 70 (1989): 95-96; by (2) Ian Fletcher, *Victorian Poetry* 26 (1988): 484-87; by (3) Jacqueline Genet, *Études Anglaises* 42 (1989): 223-34; by (4) Alan Johnson, *English Literature in Transition 1880-1920* 31 (1988): 451-55; by (5) D. Rutenberg, *Choice* 25 (1987-1988): 1088; by (6) John Stokes, *Modern Language Review* 84 (1989): 450-51.

297. Behrendt, Stephen C. *The Moment of Explosion: Blake and the Illustration of Milton* [18#27]. Reviewed by David G. Riede, *ECCB for 1983* 9 (1988): 521-22.

298. Bennett, Shelley M. *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* [22#154]. Reviewed by Eric Shanes, *Apollo* 128 (1988): 378 [very briefly].

299. 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)* [22#32]. Reviewed by (1) Eric Shanes, *Apollo* 128 (1988): 377 [very briefly]; by (2) G. B. T. [i.e., G. B. Tennyson], *Nineteenth-Century Literature* 43 (1988-1989): 555 [a one-sentence mention only]; by (3) Janet [A.] Warner, *University of Toronto Quarterly* 58 (1988-1989): 421-22.

300. 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) Martin Butlin, *Blake/An Illustrated Quarterly* 22 (1988-1989): 105-10; in (2) *RMB for 1987* (1988): 114-15 [a description based on the prospectus rather than the publications themselves].

301. Bindman, David. *The Shadow of the Guillotine: Britain and the French Revolution* [23#179]. Reviewed by (1) Linda Colley, *London Review of Books* 22 June 1989: 12-13; by (2) John Gage, *Burlington Magazine* 131 (1989): 495-97; by (3) David Kelley, *Times Literary Supplement* 30 June-6 July 1989: 720; by (4) Lionel Lambourne, *Apollo* 130 (1989): 50-51 [see also the contributions by Simon Lee (14-18) and Teresa Murdoch (9-13) in the same issue which treat closely related subjects].

302. Bindman, David. *William Blake: His Art and Times* [17#12]. Reviewed by (1) *Donna Gold, *Horizon* Jan.-Feb. 1983: 9; by (2) *Edward Lucie-Smith, *Smithsonian* Sept. 1982: 50-59; by (3) *Gillian MacKay, *Maclean's* 13 Dec. 1982: 52.

303. Bloom, Harold. *Ruin the Sacred Truths: Poetry and Belief from the Bible to the Present* [23#36]. Reviewed by (1) Denis Donoghue, *New York Review of Books* 2 Mar. 1989: 22-24; by (2) Mark Edmundson, *London Review of Books* 1 June 1989: 13-14.

304. Boime, Albert. *Art in an Age of Revolution 1750-1800* [21#149 and revised entry, below]. Reviewed by (1) *P. Anderson, *Canadian Journal of History* 23 (1988): 414-15; by (2) *Philip Conisbee, *Art in America* May 1988: 27+; by (3) R. W. Liscombe, *Choice* 25 (1987-1988): 892; by (4) Charles Saumarez Smith, *Art History* 11 (1988): 574-77.

305. Bolcom, William. *Songs of Innocence and of Experience: A Musical Illumination of the Poems of William Blake* [see 21#228, 234-35, and 22#270]. The concerts at the Brooklyn Academy of Music and at Ann Arbor reviewed by (1) Andrew Porter, *New Yorker* 2 Feb. 1987: 70-73; by (2) *Patrick J. Smith, II, *High Fidelity* Oct. 1987.

306. Boucé, Paul-Gabriel, and Suzy Halimi, eds. *Le Corps et l'âme en Grande-Bretagne au XVIIIe siècle* [22#194]. Reviewed by (1) Marialuisa Bignami, *Yearbook of English Studies*

19 (1989): 327; by (2) Robert Adams Day, *Études Anglaises* 41 (1988): 93.

307. Bradley, John Lewis, and Ian Ousby, eds. *The Correspondence of John Ruskin and Charles Eliot Norton* [22#226]. Reviewed by (1) J. B. Bullen, *Review of English Studies* ns 39 (1988): 574-76; by (2) Raymond E. Fitch, *Journal of English and Germanic Philology* 88 (1989): 248-50; by (3) Kristine Ottesen Garrigan, *Nineteenth-Century Literature* 43 (1988-1989): 261-64; by (4) Malcolm Hardman, *Modern Language Review* 84 (1989): 446-47; by (5) George P. Landow, *Albion* 20 (1988): 122-24.

308. Brantley, Richard E. *Locke, Wesley, and the Method of English Romanticism* [18#163]. Reviewed by (1) Martin Aske, *History of European Ideas* 9 (1988): 237-39; by (2) Martin Bidney, *Religion and Literature* 18.3 (1986): 95-99; by (3) Richard P. Heitzenrater, *Church History* 56 (1987): 135-36; by (4) M. T. S. [i.e., Mark T. Smith], *RMB for 1984* (1985): 71-72.

309. Bridson, Gavin, and Geoffrey Wakeman. *Printmaking and Picture Printing: A Bibliographical Guide to Artistic and Industrial Techniques in Britain 1750-1900* [20#261]. Reviewed by (1) Paul S. Koda, *Bulletin of Bibliography* 45 (1988): 67; by (2) J. Dustin Wees, *Printing History* 10.1 (1988): 44-45.

310. Burgin, Victor, James Donald, and Cora Kaplan, eds. *Formations of Fantasy* [23#71]. Reviewed by Maria Del Sapio, *Yearbook of English Studies* 19 (1989): 362-63.

311. Burwick, Frederick. *The Haunted Eye: Perception and the Grotesque in English and German Romanticism* [22#144]. Reviewed in (1) *Anglistik und Englischunterricht* 34 (1988): 169 [briefly]; by (2) Patrick Quinn, *Literatur in Wissenschaft und Unterricht* 22 (1989): 183-84; by (3) Theodore Ziolkowski, *Nineteenth-Century Literature* 43 (1988-1989): 125-28.

312. Butler, Marilyn, ed. *Burke, Paine, Godwin, and the Revolution*

Controversy [20#299]. Reviewed by Ken Edward Smith, *Enlightenment and Dissent* 4 (1985): 107-11.

313. Cantor, Paul A. *Creature and Creator: Myth-Making and English Romanticism* [20#263]. Reviewed by James Engell, *Modern Language Review* 83 (1988): 414-16.

314. Cohen, Michael. *Engaging English Art: Entering the Work in Two Centuries of English Painting and Poetry* [23#53]. Reviewed by (1) I. H. C. [i.e., Irene H. Chayes], *RMB for 1987* (1988): 77; by (2) Joel A. Dando, *Victorian Studies* 32 (1988-1989): 250-52; by (3) W. J. T. Mitchell, *Times Literary Supplement* 8-14 July 1988: 764; by (4) R. R. Warhol, *Choice* 26 (1988-1989): 635.

315. Cook, Albert. *Thresholds: Studies in the Romantic Experience* [20#265]. Reviewed by (1) D. V. E. [i.e., David V. Erdman], *RMB for 1986* (1987): 23-24; by (2) David V. Erdman, *Romance Quarterly* 34 (1987): 488-90; by (3) A. C. Goodson, *Studies in Romanticism* 27 (1988): 167-70; by (4) Scott Simpkins, *College English* 50 (1988): 812-18.

316. Cook, Eleanor, et al., eds. *Centre and Labyrinth: Essays in Honour of Northrop Frye* [18#167]. Reviewed by Graham Good, *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* 14 (1987): 267-73.

317. Curran, Stuart. *Poetic Form and British Romanticism* [23#57]. Reviewed by (1) Jacques Blondel, *Études Anglaises* 41 (1988): 359-60; by (2) R. L. Brett, *Review of English Studies* ns 39 (1988): 120-21; by (3) Marshall Brown, *Keats-Shelley Journal* 37 (1988): 166-69; by (4) Paul H. Fry, *Criticism* 30 (1988): 131-34; by (5) Anne F. Janowitz, *Studies in Romanticism* 28 (1989): 149-52; by (6) Kenneth R. Johnston, *Modern Philology* 86 (1988-1989): 316-19; by (7) M. M. [i.e., Mark Minor], *RMB for 1986* (1987): 78-79; by (8) M[ark] Minor, *Choice* 24 (1986-1987): 878; by (9) Murray G. H. Pittock, *Notes and Queries* ns 35

(1988): 127-28; in (10) the *Virginia Quarterly Review* 63 (1987): 48-50; by (11) Susan J. Wolfson, *English Language Notes* 25.2 (1987): 88-92.

318. Curtis, Francis, and Richard Dean. *William Blake: A Computer Software Package*. Chichester, W. Sx.: West Sussex Institute of Higher Education, Bishop Otter College, 1987. Reviewed by David Worrall, *Blake/An Illustrated Quarterly* 22 (1988-1989): 133-34.

319. Davis, Michael. *William Blake: A New Kind of Man* [12p148]. Reviewed by *Eben E. Bass, *Christian Scholar's Review* 9 (1980): 365-66.

320. Deane, Seamus. *The French Revolution and Enlightenment in England, 1789-1832* [23#221]. Reviewed by N[orman] Fruman, *Choice* 26 (1988-1989): 1155.

321. De Bolla, Peter. *Harold Bloom: Towards Historical Rhetorics* [23#267]. Reviewed by (1) Mark Edmundson, *London Review of Books* 1 June 1989: 13-14; by (2) W. D. Horn, *Choice* 26 (1988-1989): 935.

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323. Di Salvo, Jackie. *War of Titans: Blake's Critique of Milton and the Politics of Religion* [18#44]. Reviewed by Joseph Wittreich, *ECCB for 1983* 9 (1988): 524-25.

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Index of Authors, Editors, and Reviewers

A

Abrams, Ann Uhry 287
Alderson, Brian 354(1)
Aldridge, A. Owen 231, 288
Alexander, David 176
Alexander, Meena 255
Alkon, Paul K. 362(1)
Allan, D. G. C. 198
Altick, Richard D. 289
Altizer, Thomas J. J. 290
Anderson, Howard 410(1)
Anderson, P. 304(1)
Ando, Kiyoshi 23
Andreae, Christopher 24
Anngoni, Pietro 177
Ansari, A. A. 25
Armstrong, Isobel 26
Ashton, Rosemary 392(1)
Aske, Martin 308(1)
Asselineau, Roger 434
Ault, Donald 27, 78, 390

Austin, Frances 296(1)
Ayer, A. J. 291

B

Bailey, Anthony 237
Bain, Robert 96, 430
Baine, Mary R. 292
Baine, Rodney M. 292
Balfour, Ian 265, 293, 388(1)
Bann, Stephen 294(1)
Barker, Godfrey 28
Barker-Benfield, G. J. 256
Baron, Michael 380(1), 400(1), 407
Barrell, John 82, 287(1), 294, 385(1)
Barrow, Craig 361
Bass, Eben E. 319
Bataille, Georges 29
Bate, Jonathan 295
Bechtold, Carmen 210
Becker, David P. 279
Beckson, Karl 296
Behrendt, Stephen C. 297, 432
Benedict, Helen 327(1)
Bennett, Scott 366(1)
Bennett, Shelley M. 298, 373(1), 374

Bentley, G. E., Jr. 30, 31, 202, 250, 299, 400(2)
Bernhardt-Kabisch, Ernest 348
Bidney, Martin 32, 308(2)
Bignami, Marialuisa 306(1)
Billigheimer, Rachel V. 33
Bindman, David 34, 178, 179, 185, 300, 301, 302
Bishop, John 402
Black, Helen Hanna 388(2)
Black, Jeremy 385(2)
Block, Ruth H. 336(1)
Blom, F. J. M. 415(1)
Blondel, Jacques 317(1)
Bloom, Harold 36, 37, 303
Bohnsack, Frances Marilyn 38
Boime, Albert 304
Bolcom, William 305
Bone, J. Drummond 8
Borck, Jim Springer 9
Bordes, Philippe 338(1)
Börsch-Supan, Helmut 225
Boucé, Paul-Gabriel 306, 377(1)
Bracher, Mark 390
Bradley, John Lewis 307

Bradshaw, Martin John 39
 Brake, Laurel 8
 Brantley, Richard E. 308
 Braun, Theodore E. D. 188, 258, 387
 Brett, R. L. 317(2), 388(3)
 Brewer, Richard E. 277
 Bridson, Gavin 309
 Brier, Peter A. 266
 Briganti, Giuliano 40
 Brogan, Howard O. 41
 Bromwich, David 294(2), 328(1)
 Brose, Margaret 411(1)
 Brown, Marshall 317(3)
 Brown, Nathaniel 346(1)
 Bullen, J. B. 307(1)
 Bunge, Marcia 333(1)
 Burgin, Victor 71, 310
 Burns, Bryan 8
 Burwick, Frederick 311
 Butler, Marilyn 257, 312, 377(2)
 Butler, Melissa A. 258
 Butlin, Martin 42, 43, 44, 300(1), 330(1)
 Butter, P. H. 45

C

Cantor, Paul A. 313
 Carnochan, W. B. 199
 Chan, Victor 180
 Chandler, James K. 333(2)
 Chauvin, Daniel 46
 Chayes, Irene H. 289(1), 294(3), 314(1),
 339(1), 369(1), 390(1), 441(1)
 Checkland, Sarah Jane 47
 Cheff, Jim 48
 Chesterton, G. K. 49
 Cirigliano, Marc Anthony 50
 Clark, Jane 51
 Clark, John M. 52
 Clark, John P. 401(1)
 Coddington, Anne Lillian 203
 Cohen, Michael 53, 314
 Cohen, Ralph 328(2)
 Colley, Linda 301(1)
 Conisbee, Philip 304(2)
 Connolly, Thomas E. 54
 Cook, Albert 315
 Cook, Eleanor 316
 Cooper, Andrew M. 55, 56
 Cossa, Frank 249
 Cotter, James Finn 3
 Cottle, Basil 415(2)
 Cox, Stephen 78
 Craik, T. W. 295(1)
 Cranstone, B. A. L. 423(1)
 Crouan, Katharine 230
 Cummings, Robert 397(1)
 Curran, Stuart 57, 317
 Curtis, Francis 318
 Curtis, Jared 392(2)
 Cushman, Keith 389

D

Danchin, Pierre 204
 Dando, Joel A. 314(2), 395(1)
 Davies, J. M. Q. 58, 441(2)

Davis, David Brion 405
 Davis, Michael 319
 Day, Robert Adams 306(2)
 De Bolla, Peter 267, 321
 Dean, Richard 318
 Dean, Sonia 11
 Deane, Seamus 221, 320
 Deen, Leonard W. 322, 408
 Del Sapio, Maria 310
 Dendle, Brian J. 13, 14
 Di Salvo, Jackie 323
 Dickey, Stephanie 181
 Dillon, S. C. 370
 Domville, Eric 361
 Donald, James 71, 310
 Donoghue, Denis 303(1), 383(1)
 Donovan, Robert Alan 386
 Dorment, Richard 324
 Dörbecker, D. W. 12, 59
 Doyle, William 325(1)
 Durey, Michael 443
 Dyck, Ian 325
 Džeparoski, Ivan 60

E

Eagle, Solomon 61
 Eakin, William R. 62
 Eaves, Morris 63, 294(4), 326, 346(2)
 Edmundson, Mark 303(2), 321(1)
 Edwards, Ruth Dudley 327
 Egerton, Judy 182
 Einberg, Elizabeth 182
 Eldridge, Aethelred 414
 Engell, James 313, 328, 437(1)
 Erdman, David V. 13, 14, 183, 184, 315
 (1-2), 329, 344(1), 352(1), 385(3),
 392(3), 424(1), 427(1), 430(1), 431
 Erffa, Helmut von 330
 Erskine, Elizabeth 15
 Essick, Robert N. 64, 65, 66, 67, 68, 69,
 70, 78, 331, 332, 369(2), 400(3)

F

Feaver, William 404
 Ferber, Michael 329(1), 333
 Fine, Ruth E. 268
 Fingesten, Peter 211
 Finke, Laurie A. 259
 Fischer, Michael 326
 Fitch, Raymond E. 307(2)
 Fite, David 334
 Fitzpatrick, Martin 403(1)
 Fix, Stephen 362(2)
 Fletcher, Ian 296(2)
 Fletcher, John 71
 Foakes, R. A. 295(2)
 Forster, Harold B. 335
 Freeman, John 269
 Freiberg, Stanley K. 270
 Freitag, Wolfgang M. 16
 Frieling, Barbara 72
 Frosch, Thomas R. 78
 Fruchtman, Jack, Jr. 336
 Fruman, Norman 320, 392(4)
 Fry, Paul H. 317(4), 368

Frye, Northrop 37
 Fuller, David 73, 292(1), 337, 339(2),
 380(2)
 Funnell, Peter 445
 Furniss, Tom 232

G

Gaborit, Jean-René 185, 338
 Gage, John 301(2)
 Gallagher, Philip J. 78
 Garber, Frederick 74
 Gardiner, Bruce 376
 Gardner, Stanley 75, 339
 Garrigan, Kristine Ottesen 307(3)
 Gaul, Marilyn 76, 340
 Genet, Jacqueline 296(3)
 Gilpin, George 420
 Ginsberg, Allen 77
 Ginsberg, Robert 259
 Gleckner, Robert F. 78, 341, 351, 438
 Glen, Heather 342
 Gold, Donna 302(1)
 Goldner, George R. 17
 Goldyne, Joseph R. 18
 Golinski, J. V. 240
 Gombrich, Ernst H. 242
 Good, Graham 316
 Goodson, A. C. 315(3)
 Goslee, Nancy Moore 343
 Gourlay, Alexander S. 79, 329(2)
 Gourley, Hugh J., III 207
 Gowing, Lawrence 186
 Graham, James 445(1)
 Grant, John E. 78, 326(1), 411(2)
 Graver, Bruce E. 388(4)
 Greco, Norma A. 80
 Green, Eugene 424(2)
 Greenberg, Mark L. 78, 358(1)
 Griffin, C. 415(3)
 Griffin, Dustin 344, 444(1)
 Griffin, Paul F. 81
 Gross, Kenneth 345
 Grundy, Isobel 260
 Guest, Harriet 82
 Guth, Deborah 83

H

Hagstrum, Jean H. 346
 Haley, Michael Cabot 357(1)
 Halimi, Suzy 306
 Hall, Carol Louise 347
 Hall, Mary 84
 Hamada, Kazuo 85
 Hampsey, John 86
 Haney-Peritz, Janice 329(3), 366(2),
 401(2), 428(1)
 Hanke, Amala M. 348
 Hardman, Malcolm 307(4)
 Hart-Davis, Rupert 271
 Hartman, Geoffrey H. 87, 349
 Hausman, Carl B. 328(3)
 Hearn, Michael Patrick 353
 Heckscher, August 279
 Heffernan, James A. W. 343
 Heitzenrater, Richard P. 308(3)

Helgersen, Richard 345(1)
 Hendrix, Lee 17
 Heppner, Christopher 88
 Hill, Christopher 344(2)
 Hilton, Boyd 424(3)
 Hilton, Nelson 89, 342, 350, 351, 352, 421
 Himy, Armand 90
 Hirst, Désirée 91
 Hjerter, Kathleen G. 353
 Hoagwood, Terence Allan 340
 Hodgson, John 392(5)
 Hodnett, Edward 354, 355
 Hofer, Philip 279
 Hofstätter, Hans H. 426
 Höhne, Horst 272, 273
 Hood, Margaret Anne 92
 Horn, W. D. 321(2), 394(1)
 Howe, Con 279
 Hughes, Graham 330(2)
 Huk, Romana Christina 274
 Hume, Robert D. 364(1), 387(1)
 Hunter, Paul 377(3)
 Hutchings, W. B. 200

I

Iliopoulos, Spyros 93
 Imaizumi, Yoko 94
 Imhof, Rüdiger 415(4)
 Ingle, Stephen 422
 Ingrams, Richard 446(1)
 Irwin, David 330(3)
 Isaac, Peter 275
 Isaksson, Folke 4

J

Jackson, Wallace 78, 406
 Jaffé, Michael 356
 Jaffe, Nora Crow 385(4), 419
 Jakobson, Roman 95, 357
 Janowitz, Anne F. 317(5)
 Jaye, Michael C. 445
 Jenkyns, Richard 397(2)
 Johnson, Alan 296(4)
 Johnson, D. B. 357(2)
 Johnson, Mary Lynn 78, 96, 341, 352(2), 358, 413, 441(3)
 Johnson, Robert Flynn 18
 Johnston, John H. 359
 Johnston, Kenneth R. 317(6)
 Jones, P. A. L. 239
 Jonsson, Inge 244
 Jordan, Frank 360, 412(1), 418(1)
 Jordan, Winthrop D. 325(2)

K

Kallendorf, Craig 397(3)
 Kang, Sun-Koo 97, 98
 Kang, Yop 99
 Kaplan, Cora 71, 310
 Kaplan, Paul H. D. 212
 Kaufman, Andrew 100
 Kearns, Sheila M. 392(6)
 Keen, Laura M. C. 10
 Kelley, David 301(3)
 Kelly, John 361

Kernan, Alvin 362
 Kienitz, Gail 444(2)
 Kilgore, John 101
 King, James 201, 223, 363, 364
 King-Hele, Desmond G. 205, 206, 365
 Kingslake, Brian 245
 Klancher, Jon P. 366
 Kline, Gloria C. 367
 Knapp, Steven 368
 Knowles, Owen 8
 Knudsen, Vibeke 213
 Koda, Paul S. 309(1)
 Kolb, Gwin J. 362(3)
 Kramnick, Isaac 427(2)
 Kroeber, Karl 102, 326(2), 369

L

La Belle, Jenijoy 78
 Labriola, Albert C. 109, 195, 370
 Lamb, Jonathan 103
 Lambourne, Lionel 301(4)
 Lamont, Claire 104, 417(1)
 Landow, George P. 289(2), 307(5), 429
 Lang, Bernhard 119, 382
 Lange, Victor 214, 215
 Larrissy, Edward 371
 Larsen, Svend Erik 359
 Leader, Zachary 295(3)
 Lee, Elizabeth 19, 105
 Lee, Gordon K. 106
 Lefebure, Molly 329(4)
 Leighton, Angela 412(2), 428(2)
 Lenne, Gérard 107
 Lewis, Linda Marlene 108
 Leyda, Seraphia D. 358
 Liao, Ping-hui 276
 Lieb, Michael 109
 Lincoln, Andrew 391, 431(1)
 Lindberg, Bo Ossian 436
 Lindenberger, Herbert 388(5)
 Lindsay, David W. 110, 111, 112
 Liscombe, R. W. 304(3)
 Lister, Raymond 238, 372, 373, 374, 375
 Locherbie-Cameron, M. A. L. 112
 Loizeaux, Elizabeth Bergman 376
 Lonsdale, Roger 5, 377
 Lucie-Smith, Edward 302(2)
 Lundeen, Kathleen 113
 Luria, Maxwell 277
 Lussier, Mark 114
 Lyles, Anne 248

M

MacKay, Gillian 302(3)
 MacKendrick, L. K. 293
 Magno, Cettina Tramontano 431
 Mai, Ekkehard 378
 Malmqvist, Göran 4
 Mann, Paul 115, 116
 Marchwinski, Alena 187
 Marshall, Donald G. 393(1)
 Marshall, Peter H. 379, 401(3)
 Martin, Christopher 345(2)
 Martin, Philip 371(1)
 Mason, Michael 380

May, James E. 188, 335(2)
 Maynard, Joyce 442(2)
 Mazer, Cary M. 295(4)
 McArthur, Murray 117, 381
 McClellan, David 202
 McCord, James 118
 McDannell, Colleen 119, 382
 McGann, Jerome J. 120, 383
 McGlynn, P. D. 380(3)
 McHale, Brian 383(2)
 McKitterick, David 400(4)
 McLean, Ruari 355
 McNeil, Maureen 384
 Mee, Jon 337(1)
 Meehan, Michael 385
 Meisel, Martin 386
 Meister, Barbara 121
 Mell, Donald C., Jr. 188, 258, 387
 Mellard, James M. 122
 Meller, Horst 6
 Mellor, Anne K. 123, 124
 Mérot, Alain 294(5)
 Merret, Robert James 363(1)
 Metzger, Lore 388
 Meyers, Jeffrey 389
 Miller, Dan 390
 Miller, David 401(4)
 Minor, Mark 317(7-8), 366(2)
 Mitchell, W. J. T. 78, 314(3)
 Mohan, Devinder 125
 Monod, Sylvère 415(5)
 Morgan, Edmund S. 291
 Morris, Bruce 278, 284
 Moskal, Jeanne 126, 127
 Myers, Mitzi 410(2)

N

Nanavutty, Piloo 128
 Nathan, Sabine 273
 Nesfield-Cookson, Bernard 391
 Newall, Christopher 354(2)
 Newey, Vincent 295(5), 363(2), 410(3)
 Newlyn, Lucy 189, 392
 Njoku, Benedict Chiaka 413
 Norman, Charles J. 233
 Novak, Maximilian E. 409(1)

O

O'Brien, George 367
 O'Brien, Tom 129
 O'Hara, Daniel T. 393
 Ostriker, Alicia 396
 Otto, Peter 130
 Ousby, Ian 307
 Owen, Alan N. 131

P

Pagliaro, Harold E. 78, 322, 394
 Pailler, Albert 410(4)
 Paley, Morton D. 190, 369(3), 395, 396
 Palmer, Lucia M. 188, 258, 387
 Pantazzi, Michael 251
 Parker, John 423(2)
 Patey, Douglas Lane 344(3), 418(2)
 Patterson, Annabel 397

Paulson, Ronald 324, 398, 399
 Pedley, Colin 132
 Penny, Nicholas 395(2)
 Peterfreund, Stuart 328(4)
 Phillips, Michael 133, 400
 Philp, Mark 379(1), 401
 Phipps, Frances 134, 402
 Pierce, John Benjamin 135, 136
 Piquet, François 137, 138, 139, 333(3), 346(3)
 Pite, Ralph 392(7)
 Pittock, Murray G. H. 317(9)
 Plogg, Randy 254
 Polka, Brayton 280
 Porter, Andrew 305(1)
 Porter, Peter 382
 Postle, Martin 191
 Poston, Carol H. 261
 Powell, David 403
 Powell, Nicholas 356
 Powys, John Cowper 140
 Pressly, William L. 287(2), 404, 425
 Price, Martin 409(2)
 Price, Richard 241, 405
 Price, Sally 241, 405
 Prickett, Stephen 247
 Priestman, Martin 363(3), 406
 Punter, David 407

Q

Quinn, Patrick 311(2)

R

Raimond, Jean 411(3)
 Rainbolt, Martha M. 281
 Raine, Kathleen 141, 142, 408
 Rajan, Tilottama 262, 366(3)
 Raphael, D. D. 336(2)
 Raven, James 366(4)
 Rawson, Claude 409
 Read, Dennis M. 143
 Redford, Bruce 363(4), 410
 Reed, Arden 192, 411
 Regnoni-Macera Pinsky, Clara 144
 Reif, Rita 145
 Reiman, Donald H. 412
 Repp-Eckert, Anke 378
 Reynolds, Graham 372
 Richetti, John 409(3)
 Ridge, George Ross 413
 Riede, David G. 297, 394(2), 435
 Robbins, Caroline 234
 Robinson, Abby 414
 Robinson, Jeffrey C. 326(3), 334, 346(4), 349
 Rodner, William S. 289(3)
 Roe, Nicholas 437(2)
 Rogers, Pat 104, 344(4), 410(5), 415, 418(3)
 Rorschach, Kimerly 21, 416
 Rosen, F. 222
 Rosenblum, Robert 252
 Rosso, George Anthony, Jr. 146
 Rousseau, G. S. 365
 Roy, Ginette 147

Russo, John Paul 328(5)
 Rutenberg, D. 296(5)
 Ruzicka, Joseph 216
 Ryan, Robert M. 363(5)
 Ryskamp, Charles 201, 364

S

Sabor, Peter 410(6)
 Sambrook, James 417
 Sanesi, Roberto 282
 Saurat, Denis 148
 Schiff, Gert 218
 Schlaffer, Hannelore 227
 Schor, Esther H. 295(6)
 Schulz, Max F. 398, 418
 Schwartz, Richard B. 419
 Scott, Barbara 338(3)
 Scott, Iain R. 385(5)
 Scrivener, Michael 411(4)
 Selden, Raman 337(2)
 Sellner, Timothy F. 228
 Sethna, K. D. 149
 Shanes, Eric 298, 299(1), 373(2), 375
 Shteir, Ann B. 384
 Shutt, T. B. 397(4)
 Sichi, Edward, Jr. 109, 195, 370
 Simons, Louise 150
 Simpkins, Scott 315(4), 346(5)
 Simpson, David 78
 Singh, Gurbhagat 420
 Sisson, C. H. 387(2)
 Slawek, Tadeusz 421
 Slognsat, Helmut 6
 Smirnow, Dmitri 151
 Smith, Bernard 193, 422, 423
 Smith, Charles Saumarez 304(4)
 Smith, Ken Edward 312, 350, 401(5), 424(4), 433
 Smith, Mark T. 290, 292(2), 308(4), 332, 347, 362(4), 393(2), 394(3), 395(3), 400(5), 431(2), 439, 444(3), 445(2)
 Smith, Olivia 424
 Smith, Patrick J., II 305(2)
 Smith, Sheila M. 369(4), 444(4)
 Sommerville, C. John 362(5)
 Soupel, Serge 363(6)
 Southall, Raymond 152
 Spacks, Patricia Meyer 366(5), 440
 Speck, W. A. 385(6)
 Spector, Sheila A. 153
 Spiegelman, W. 326(4)
 Spiel, Hilde 154
 Spoo, Robert 381
 Stack, Frank 333(4), 371(2)
 Stafford, Barbara Maria 194
 Staley, Allen 253, 330, 425
 Stanlis, P. J. 288
 Starobinski, Jean 217
 Starritt [Hall], Mary 84
 Stempel, Daniel 155
 Stephens, John 239
 Stern, Madeleine B. 329(5)
 Stevenson, W. H. 7, 431(3)
 Stevenson, Warren 283

Stokes, John 296(6)
 Storch, Margaret 346(6), 371(3)
 Storch, Wolfgang 218, 426
 Strachey, Lytton 156
 Stutzer, Beat 226
 Sullivan, Ernest W., II 195
 Summerfield, Angela 446(2)
 Summerfield, Geoffrey 427
 Summers, Judith 157
 Swingle, L. J. 158, 388(6), 428
 Symons, Arthur 278, 284

T

Tannenbaum, Leslie 78, 429
 Tatham, David 287(3)
 Tayler, Irene 78
 Taylor, Beverly 96, 430
 Tennyson, G. B. 299(2), 390(2), 392(8), 412(3), 430(2)
 Thale, Mary 196
 Thinès, Georges 159
 Thomas, D. O. 239
 Thomlinson, Vivian Aytes 263
 Thorslev, Peter L., Jr. 379(2)
 Todd, Janet 257
 Tolley, Michael J. 19, 160
 Tolochin, I. V. 161
 Tramontano Magno, Cettina 431
 Trott, Nicola 412(4)
 Trowbridge, Hoyt 328(6)
 Tufte, Virginia 162
 Turner, John 235
 Twitchell, James B. 432
 Tysdahl, B. J. 433

U

Unsworth, John 246

V

Van Schaik, Pamela 163
 Vidal, Derek J. 164
 Villalobos, John C. 165, 166, 352(3)
 Vincent, Bernard 434
 Viscomi, Joseph 78, 331, 435
 Vogler, Thomas A. 78, 197, 352
 Voogd, Peter J. de 362(6), 417(2)

W

Wagner, Monika 378
 Wakeman, Geoffrey 309
 Walling, William 388(7), 399, 418(4)
 Ward, Aileen 167, 168
 Ward, John 169
 Warhol, R. R. 314(4)
 Warner, Janet A. 299(3), 436, 441(4)
 Watson, Ian 285
 Watson, J. R. 369(5), 392(9), 437
 Waxler, Robert P. 170
 Webb, Mary 392(10)
 Webster, Brenda S. 438
 Webster, Mary 224
 Weedon, Margaret 243
 Wees, J. Dustin 309(2)
 Weigelt, Horst 229
 Weinglass, David H. 219, 220

Weintraub, Stanley 254
 Weisberger, R. William 325(3)
 Weiskel, Thomas 37, 439
 Welch, Dennis M. 171, 172
 Wells, David 173
 Wendorf, Richard 440
 Werner, Bette Charlene 441
 Whinney, Margaret 208
 White, R. S. 295(7)
 Whitlark, James 174
 Wilkie, Brian 78, 390(3)
 Willard, Nancy 442
 Williams, Gloria 17
 Williamson, Karina 364(2)
 Wilson, David A. 236, 443
 Windle, J. R. 264
 Winkler, Henry R. 327(3)
 Witemeyer, Hugh 289(4)
 Witke, Joanne 444
 Wittreich, Joseph 323, 395(4)
 Wolf, Edwin, 2nd 22
 Wolfson, Susan J. 317(11), 360
 Womersley, David 362(7), 385(7)
 Woodman, Thomas 417(3)
 Woodring, Carl 329(6)
 Woof, Robert 445
 Wordsworth, Jonathan 445
 Worrall, David 318
 Wortham, Thomas 390(2), 412(3), 430(2)

Y

Yarrington, Alison 209
 Yeager, Myron D. 418(5)
 Yorke, Malcolm 286, 446
 Yoshihara, Fumio 175

Z

Zakai, Avihu 403(2)
 Zemka, Sue A. 366(6)
 Ziolkowski, Theodore 311(3)

Corrigenda to Previous Checklists, 1986-1988

The following items, quoted from secondary sources in the original checklist entries, have since been examined and their publication data verified, so that the asterisks which marked them as "not seen" can now be deleted: *Blake/An Illustrated Quarterly* 20 (1986-1987): 76-100, #5, 55 (published London: Tate Gallery Publications, 1983; 2nd printing in the new format, 1987; distributed in the US by Salem House), 77, 81 (correct date of publication to read 1982), 86, 100, 101, 105, 111, 144, 162, 173 (originally published in Delhi, India: Ajanta, 1983), 211, 213, 230 (the chapter on "Blake" is 35-61), 237, 244, 254, 255, 257, 261, 265 ("Blake: The Exultation

of Fluidity" is 29-62), 283, 285, 299 (in the title, read *Revolution Controversy*; 21#255 and 22#279 to be corrected accordingly), 305, 310, 312 (the subtitle does not appear on the book's titlepage), 324 (the correct subtitle reads *Mainly of Writers and Artists*; Grigson's rather unfriendly recollections of Todd appear on 43-46), 329 (the journal title ought to read *Princeton University Library Chronicle*, and the correct page references are 230-55), 340 (the correct subtitle reads *Pursuit of the Particular Real*; item 20#346 to be corrected accordingly), 343, 353, 398(3), 406(1) (the reviewer was A. A. Ansari), 421(3) (where, instead of 41, read 41-43), 455(4) (where the volume identification has to be specified as 2.1); *Blake/An Illustrated Quarterly* 21 (1987-1988): 52-73, #1, 3, 4, 7, 11 (correct date of publication to read 1987), 13 (read *The English Romantic Poets*; Mary Lynn Johnson's admirably balanced critical report on Blake literature takes up 113-253), 25 (the Blake chapter is on 222-57), 35, 38, 47, 61 (the brief notes concerned with Blake are on 18-21), 93, 118, 149 (see below for added annotation), 154, 158 (correct date of publication to read 1983), 159, 165, 181, 187, 191, 192, 193, 197, 209, 215 (correct volume reference to read 15.1, page references to read 55-59), 223, 231 (for Yeats and Blake, see especially 27-32), 253(4), 268(3), 275(1), 318(2), 329; *Blake/An Illustrated Quarterly* 22 (1988-1989): 36-70, #2, 10 (see revision, below), 42 (correct *FMR* volume identification to read 1.3, rather than 3), 99 (the page references ought to read 49-65), 107 ("Thornton and Blake: Reformist Text and Radical Image" is 252-62, and "Samuel Palmer's Virgil *con Amore*" is 284-303), 108, 126 (book's title to read *The Romantics*, correct page references for Pointon's article are 77-114), 131 (the book was published in 1986, not 1987; "William Cowper: Invitations to the Microcosm" is 49-92), 132 (a 2nd printing came out in 1988), 136, 157, 163, 170, 171 ("Romantic Theory and English Reading Audiences" is 135-71), 174 (the "Introduction" to *Innocence* etc. discussed on 44-52), 177, 179 (Blake discussed throughout the book, yet see especially chapter 7, "Apotheosis of the Chap-Book," 208-40), 183, 193 (page references to read 74-77), 212, 225, 226, 238, 247 (hardbound copies of this hard-boiled story are published by Delacorte P), 268(1), 288, 357(1), 363(2) (the correct title of the journal is *History: Reviews of New Books*), 369(2).

Two entries have to be deleted altogether, i.e., 20#194 which was replaced by 21#117, and 21#251(3), for which see now 22#268(3). In volume 20, the

reviewer's first name in #372(1) has to be corrected to read Herrmann instead of the anglicized Herrman, and in volume 21 the title in #330 ought to read *Strangeness and Beauty* (as in the main entry, #226) instead of *Strangers and Beauty*. In the checklist for volume 22, the following printing errors call for correction: the correct date of publication of #105 is 1986, not 1987; in the title of #165, "Book Illustration" has to be spelled in two words, and in the annotation to the same entry read "general introduction" for "general instruction"; double quotation marks have to be inserted at the beginning of the title of #209, and the single quotation mark preceding the hero's name in the title of #218 has to be deleted.

I seize upon the opportunity to completely revise at least two of the entries for books I had not seen myself when describing them for earlier issues of this report on "Recent Publications" in the field of Blake studies:

21#149. Boime, Albert. *Art in an Age of Revolution 1750-1800*. A Social History of Modern Art 1. Chicago, IL: U of Chicago P, 1987. [Besides sections of chapters on "William Blake" (308-49) and on "Blake, Science, and Industry" (349-70), this important handbook contains discussions of the art of "Wedgwood" (87-93), "Kauffmann" (108-16), "West" (116-37), Darwin, Priestley, and "The Lunar Society" (201-13), "Barry" (227-33), "Fuseli" (260-77), on Fuseli's "Nightmare," Coutts, Darwin, and Cowper (279-308), and on "Flaxman and Wedgwood" (370-82); Boime therefore offers a most useful introduction to an understanding of Blake's art in context.]

22#10. Sanesi, Roberto, ed. *William Blake: Opere*. Trans. Giuseppe Conte, Roberto Sanesi, and Dario Villa. *Classici della Fenice*. Milan, It.: Guanda, 1984. Lit 90000. [A bilingual edition of Blake's "Works"; the scholarly apparatus here offered to Italian readers of Blake consists of Sanesi's "Repertorio" (vii-xxvii), an essay by Stefano Zecchi, "Nelle foreste della notte: L'illuminismo millenaristico di William Blake" (xliv-lxiv), a few pages of bio- and bibliographical information (lxv-lxxi), and textual notes "solo indicative della complessità dei problemi sollevati dai testi" (805-32). Whereas Blake's writings up to c. 1795 are given in their entirety (with the exception of parts of the *Notebook* poems), *Vala*, the marginalia, the letters, and *Jerusalem* are represented by excerpts only. Still, Sanesi's "Fenice" edition certainly has a chance to function as the Italian Keynes or Erdman editions of Blake's oeuvre, and as such may well cause a further increase of critical interest in Blake's poetry on the peninsula.]