

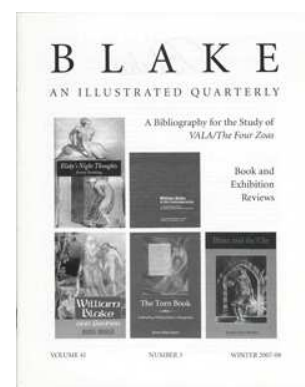
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A R T I C L E

A Bibliography for the Study of VALA/The Four Zoas

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A Bibliography for the Study of *VALA/The Four Zoas*

BY JUSTIN VAN KLEECK

Author's note: This bibliography is also online in an expanded version—including reviews, which have been omitted from the print version because of space limitations—at the journal's web site <<http://www.blakequarterly.org>>, where it will be updated yearly.

THE intended purpose of this bibliography is to provide a resource for close study of Blake's manuscript work *VALA/The Four Zoas* through a multitude of possible approaches: bibliographical, textual, social reception, etc. In preparing this list, I have attempted to be as comprehensive as possible in terms of the date and nature of the materials included, but also selective about what is and is not most relevant to the study of this particular Blakean production.

While in general I have tended to err on the side of liberality, I have followed several key guidelines in deciding what to include. The most important criterion is that the secondary work must be devoted to some component of *VALA/The Four Zoas*, whether in its entirety (as in a monograph or article), in a distinct part (as in a book or dissertation chapter), or in the course of a close investigation along with perhaps one or two other works by Blake. Thus many critical works often considered fundamental to Blake studies in general do not appear here—e.g., Frye's *Fearful Symmetry* or Erdman's *Blake: Prophet against Empire*. An item need not have been "published," per se, but it must be available in some format from at least one institution (however easy or difficult obtaining the item might be). Unfortunately, papers presented at conferences passed through the critical sieve unless they later appeared in published form, due mainly to the fact that conference proceedings often do not leave detailed bibliographical trails. However, extensive monographs written by seasoned critics published by centuries-old scholarly presses do appear here alongside doctoral dissertations, master's theses, and even a baccalaureate honors essay (these last two genres included mostly to show the ongoing activity related to *VALA/The Four Zoas* at all levels of scholarship). I have also included those reviews of editions and monographs devoted to *VALA/The Four Zoas*, largely because reviews often contain interesting arguments that are relevant to a study of the manuscript; for reviews of editions, I have cited those that focus particularly on the edited version of the manuscript. Materials may be in any format/medium—printed books

and articles, videotapes, sound recordings, or librettos—as long as they satisfy the other criteria. Materials may be in any language; I have tried to identify the language when it is not English and, when possible, to provide an English translation.

As for editions of Blake's writings as a whole or of his poems exclusively, I have not, except in one case (see below), included those that provide only a selection of the *VALA/Four Zoas* manuscript text. Usually selected editions do not involve a fresh version of the text prepared in direct consultation of the manuscript. Indeed, many selections often derive in some way from previous complete editions prepared by other editors. Additionally, selections may allow for a study of some particular portion of what Blake wrote, but they do not allow for a fully informed engagement with the work as a textual whole. Moreover, tracking down every selected edition of Blake's poetry, in every revision and/or reprint, was an overwhelming prospect too daunting at this point for this bibliographer. While the editions of W. H. Stevenson and Alicia Ostriker derive from the text of David Erdman's *The Poetry and Prose of William Blake*, they do represent the manuscript text in its entirety—and each has been "edited" from Erdman's original in a multitude of ways. I have made a single exception for John Sampson's 1905 edition, with its 1913 revised companion. I have included Sampson's edition(s) because, first, most other editors and scholars have pinpointed Sampson's as the first "reliable," scholarly edition of Blake's writings, which makes his selected text of "*The Four Zoas*" more relevant, perhaps, than other selected versions, and second, D. J. Sloss and J. P. R. Wallis's *Prophetic Writings* (finally published in 1926) originated as a companion/follow-up to Sampson's edition of Blake's poems. Weighing these two particulars, I felt that Sampson's selected text deserved a place in the list. For all editions cited, I have recorded only the first edition's full information and then, in my comments, noted years of later reprints, revised or not, except when the revision involved a change in the title (see, e.g., Keynes, Erdman, and Stevenson) or other publication details.

My goal has been comprehensiveness, and for my bibliographical sleuthing I have used the following databases as the main tools to compile this list:

- The Modern Language Association (MLA) International Bibliography, 1926 to the present;
 - The Annual Bibliography of English Language and Literature (ABELL), 1922 to the present;
 - The WorldCat/OCLC bibliography.
- G. E. Bentley, Jr.'s *Blake Books* (1977), *Blake Books Supplement* (1995), and subsequent checklists/updates published in this journal proved similarly helpful for uncovering additional items. Beyond these main resources, I consulted Bentley and Martin K. Nurmi's *A Blake Bibliography: Annotated Lists of Works, Studies, and Blakeana* (Minneapolis: U of Minnesota P, 1964), which is occasionally cited in my comments. Further, I used the holdings of the University of Virginia Library, information obtained from personal contacts, and my own

personal experience in the course of years of focused engagement with *VALA/The Four Zoas*. But I recognize that, however many “Wonders of labour” I might have performed, there will be at least a few(!) items I have missed. Thus, I welcome any additional citations—past, present, and future—from others. This bibliography is not complete in its current version; hopefully it may remain unfinished perpetually and continue to grow year by year, so that collaboration, as it were, can only make it stronger.

I have attempted to provide annotations, based on my own reading and the resources just mentioned, to those entries that seemed to warrant or demand commentary beyond the simple citation. These annotations range in length, in many cases only clarifying the entry’s inclusion based upon bibliographical information contained in another source. In all of them, though, I have tried to focus on the nature of the work and its contents without my own personal spin—as much as this is possible in a *selected* and *focused* bibliography. Again, my goal is to build an informational clearinghouse of materials for a study of *VALA/The Four Zoas*, not to highlight specific works as authoritative or especially recommended.

The entries are organized by year, beginning with the first recorded mention of *VALA/The Four Zoas* in William Michael Rossetti’s catalogue, part of Alexander Gilchrist’s *Life of William Blake* of 1863, and ending in 2007 (though I have not done a full examination beyond 2006). Within years, the entries are then organized by author’s last name; those with no author identified are listed as “anonymous.” I have also tried to describe each entry further using these categories: edition, criticism (general or textual), review, biography, film, sound recording, musical score, and other.

A note on the title of Blake’s work: I have given yet another title to Blake’s manuscript in the long history of its authorial and post-authorial existence. “*VALA/The Four Zoas*,” as I refer to it, represents to me a title that acknowledges the full genesis of the work, from its earliest stages as “*VALA*” (the title that still appears in every Night’s heading in the manuscript) to its latest authorial version as “*The Four Zoas*” (with “*VALA*” still present just below on the title page, though crossed out by Blake). The subtitle(s) make the situation even more complex, though, so I have truncated the work’s latest appellation, which serves more as a mere pointer to the original in all its complexity and uncertainty than as a summation of what it is and was and will be. I have not, finally, tried to codify my previous suggestion that “*Zoas*” may in fact be “*Zoa’s*”;¹ since this possibility remains only a suggestion; I have used the common form of the title without apostrophe.

In conclusion, I would like to note that I have found perhaps most interesting the various periods of explosive activity involving *VALA/The Four Zoas* that become quickly visible in this bibliography. Thus, we can see how more and more brave souls, critical and otherwise, have undertaken the task

of working with and through Blake’s original—to many the most daunting production of his fiery artistic forge. The late 1970s up through the 1990s seem particularly prominent in this regard. Equally compelling is the changing nature of this activity, the appearance and reappearance or disappearance of specific topics of concern and methods of approach. In compiling this bibliography to aid others in their study of *VALA/The Four Zoas*, I myself have been able to learn a great deal about how we can continue to puzzle and marvel and quibble over the manuscript that Blake left us ... and to “enter into” it if we dare.

1863

Gilchrist, Alexander

Life of William Blake, “Pictor Ignotus.” With Selections from His Poems and Other Writings. 2 vols. London: Macmillan and Co., 1863.

Category: Biography

Entry no. 7 in vol. 2, list 2 (“Uncoloured Works”); listed as “*Vala, or the Death and Judgment of the Ancient Man: a Dream of Nine Nights; by William Blake*” (2: 240). These lists were compiled by William Michael Rossetti.

1893

Ellis, E. J., and W. B. Yeats, eds.

The Works of William Blake: Poetic, Symbolic, and Critical.

Edited with Lithographs of the Illustrated “Prophetic Books,” and a Memoir and Interpretation. 3 vols. London: Bernard Quaritch, 1893.

Category: Edition

Ellis and Yeats present “*Vala*” (their title) unveiled for the first time. They produce their “hybrid” text by printing the latest stages of Blake’s revisions, but also by changing the manuscript text at various points where they feel Blake failed to create “long resounding strong heroic Verse.” They report many of their emendations and provide some notes on the original text.

1905

Sampson, John, ed.

The Poetical Works of William Blake: A New and Verbatim Text from the Manuscript Engraved and Letterpress Originals with Variorum Readings and Bibliographical Notes and Prefaces. Oxford: Clarendon P, 1905.

Category: Edition (selections)

Sampson’s is widely hailed as the first reliable edition of Blake’s writings. He provides selections from *The Four Zoas* and the other epics. A revised version of the edition, with a different title but no changes to *The Four Zoas*, was published in 1913 (see below).

1. See Van Kleeck, “Blake’s Four ... ‘Zoa’s?’” (2005).

1906

Ellis, Edwin J., ed.

The Poetical Works of William Blake. 2 vols. London: Chatto & Windus, 1906.

Category: Edition

Ellis's text of "Vala" is a reprint of that in his edition with Yeats (1893). In Ellis's commentary, he expresses the same views as in the earlier edition regarding Blake's use of traditional symbolism, mysticism, etc.

1913

Sampson, John, ed.

The Poetical Works of William Blake: Including the Unpublished French Revolution Together with the Minor Prophetic Books and Selections from The Four Zoas, Milton, and Jerusalem. Oxford: Oxford UP, 1913.

Category: Edition (selections)

Revised version of the 1905 edition; no changes to *The Four Zoas*.

1918

"Catalogue of the John Linnell Collection of Highly Important Works by William Blake Obtained Direct from the Artist" London: Messrs. Christie, Manson & Woods, 1918.

Category: Other

Lot 206, recorded as "VALA: OR, THE DEATH AND JUDGMENT OF THE ANCIENT MAN: A DREAM OF NINE NIGHTS; by WILLIAM BLAKE, 1797" (28). A handwritten note next to the entry indicates that the manuscript was sold to "Parsons" (not "Pearson" as in Bentley, *Blake Books* p. 464) for £420.

1921

Keynes, Geoffrey

A Bibliography of William Blake. New York: Grolier Club of New York, 1921.

Category: Other

Keynes revises Ellis and Yeats's ordering of the manuscript and briefly describes each page's designs and the first line of text (if any).

1924

Plowman, Max

"Blake's Bible of Hell." *Times Literary Supplement* (6 November 1924): 710.

Category: Criticism

"Suggests that it may be *The Four Zoas*" (Bentley and Nurmi 321).

1925

Keynes, Geoffrey, ed.

The Writings of William Blake. 3 vols. London: Nonesuch P, 1925.

Category: Edition

This is Keynes's first edition, following closely after his 1921 *Bibliography*. Keynes breaks new ground with "Vala, or The Four Zoas" by incorporating a large number of Blake's revisions to the manuscript text in the edition text; his accompanying textual notes, though not extensive, also help fill in some of the details. While his inclusion of authorial revisions is selective, he presents a very full representation of the text in a format that is readable.

Plowman, Max

"Blake and Hayley." *Times Literary Supplement* (30 April 1925): 300.

Category: Criticism

"The poem read to Hayley was probably *The Four Zoas*" (Bentley and Nurmi 321).

1926

Pierce, Frederick E.

"Two Notes on Blake." *Modern Language Notes* 41 (1926): 169-70.

Category: Criticism

One of the notes is on *The Four Zoas*.

Plowman, Max

"Blake Drawings." *Times Literary Supplement* (1 April 1926): 249.

Category: Criticism

"Who rubbed out part of the drawings in *The Four Zoas* MS?" (Bentley and Nurmi 321).

Sloss, D. J., and J. P. R. Wallis, eds.

The Prophetic Writings of William Blake. 2 vols. Oxford: Clarendon P, 1926.

Category: Edition

Sloss and Wallis's edition was originally begun as a companion to Sampson's 1905 edition, but various delays, both personal and political—such as World War I—pushed publication back to 1926. They look very closely, even more so than Keynes, at the bibliographical details of the *VALA/Four Zoas* manuscript, including the first and only recorded instance in an edition of "The Four Zoas" (i.e., with apostrophe) as Blake's second title. Although their text is a "clean" version incorporating Blake's final revisions, they have full footnotes to report textual details. Two interesting facets of their text are that they end Night I on p. 8, also including pp. 19-22; and they print Night VIIb (pp. 91-98) in an appendix.

1927

Keynes, Geoffrey, ed.

Poetry and Prose of William Blake. London: Nonesuch P, 1927.

Category: Edition

In this edition, Keynes uses the 1925 *Writings* text, but he arranges Blake's writings thematically rather than chronologically as he did before (and does again later in his 1957 and following editions).

1929

Lindsay, Jack

William Blake: Creative Will and the Poetic Image. 2nd ed.

London: Fanfrolico P, 1929.

Category: Criticism

"Includes an essay on *Vala* not published in the 1st ed." (according to the WorldCat citation).

Wright, Thomas

The Life of William Blake. 2 vols. Olney: Thomas Wright, 1929.

Category: Biography/criticism

Ch. 9 (1: 143-55) is a commentary on the poem, including an illustration of the Prester Serpent (manuscript p. 98) with names of persons and places attributed to specific parts, such as Verulam and Bacon to the head (1: 150).

1939

Samuels, Jayne Newcomer

"William Blake's Use of Color Symbolism in *The Four Zoas*."

Master's thesis. State College of Washington, 1939.

Category: Criticism

1943

Nitchie, Elizabeth

"Blake's 'The Tiger.'" *Explicator* 1 (1943): item 34.

Category: Criticism

"Properly relates the fifth stanza to *The Four Zoas*" (Bentley and Nurmi 313).

1949

Blackstone, Bernard

English Blake. Cambridge: Cambridge UP, 1949.

Category: Biography

Ch. 5 (79-102) in part 1 ("Life and Works") is on *The Four Zoas*.

1956

Bentley, G. E., Jr.

"The Date of Blake's *Vala* or *The Four Zoas*." *Modern*

Language Notes 71 (1956): 487-91.

Category: Criticism (textual)

"Evidence that 'all of *Vala* from the fourth Night on was written or transcribed in its present state after May, 1802.' This dating makes the poem less of a workshop and more important in its own right" (Bentley and Nurmi 237).

Margoliouth, H. M., ed.

William Blake's Vala: Blake's Numbered Text. Oxford:

Clarendon P, 1956.

Category: Edition

Margoliouth undertakes a formidable task: "to present the text of *Vala* as Blake made his fair copy of each Night before erasures, deletions, additions, and changes of order had brought it to the state in which we know it today as *The Four Zoas*" (xi). Thus, he presents the text before most of Blake's revisions, though some are included, Margoliouth's main basis of exclusion being his recovery of the "earliest" text as suggested by Blake's line numbers. Although at times his decisions about what to include are highly debatable, his effort to recover "*Vala*" is both laudable and very useful. As Margoliouth's is a version of the early text, he prints much of Night I, Night VIII, and pp. 117-19 of Night IX in appendices. He prints in order Nights VIIa and VIIb (or "VII" and "VII bis"), arguing (for the first time) that the first and second "Night the Seventh" fit well together before Blake's later revisions.

Rudd, Margaret

Organiz'd Innocence: The Story of Blake's Prophetic Books.

London: Routledge & Kegan Paul, 1956.

Category: Criticism

Ch. 2 (49-124) is on "*Vala*, or *The Four Zoas*." "This naïve, rather incoherent book sets out to prove that the 'very wonderful story' of *The Four Zoas*, Milton, and *Jerusalem* (which 'form one long narrative') is in intimate detail 'Blake's own psychological drama'. It may have been Miss Rudd's refusal to consult any Blake scholarship during the writing of her book which allows her to conclude, *inter alia*, that '*The Four Zoas* has a simple, almost naïve, coherence'" (Bentley, *Blake Books* #2586).

1957

Harper, George Mills

"Symbolic Meaning in Blake's 'Nine Years.'" *Modern*

Language Notes 72 (1957): 18-19.

Category: Criticism

Keynes, Geoffrey, ed.

The Complete Writings of William Blake with All the Variant Readings. London: Nonesuch P; New York: Random

House Inc., 1957.

Category: Edition

Revised version of the 1925 *Writings*, now in one volume instead of three.

Raine, Kathleen

"Blake's 'Cupid and Psyche.'" *Listener* 58 (21 November 1957): 832-35.

Category: Criticism

Raine argues that "Vala and Luvah [are] from Apuleius" (Bentley and Nurmi 325).

1958

Bentley, G. E., Jr.

"The Failure of Blake's *Four Zoas*." *Texas Studies in English* 37 (1958): 102-13.

Category: Criticism

"Some detailed conclusions from a study of the manuscript as to how and why *The Four Zoas* went wrong" (Bentley and Nurmi 237).

Miner, Paul

"William Blake: Two Notes on Sources. (1) Blake's Use of Gray's 'Fatal Sisters' (2) A Source for Blake's Enion?" *Bulletin of the New York Public Library* 62 (1958): 203-07.

Category: Criticism

"Gray's influence on *Vala* Night VIII, *Milton*, and *Jerusalem*; a source for Enion in Drayton's *Poly-Olbion*" (Bentley, *Blake Books* #2229).

1961

Bloom, Harold

The Visionary Company: A Reading of English Romantic Poetry. London: Faber and Faber, 1961.

Category: Criticism

Part 1, section 7, is "States of Being: *The Four Zoas*"; a revised and enlarged edition of this book was published by Cornell UP (1971). Additionally, the section on *The Four Zoas* was reprinted in *Blake: A Collection of Critical Essays*, ed. Northrop Frye (Englewood Cliffs: Prentice-Hall, 1966) 104-18.

Rabinovitz, Rubin

"Old Testament Influences in William Blake's *The Four Zoas*." Master's thesis. Columbia U, 1961.

Category: Criticism

Yasuda, Masayoshi

"*Four Zoas* kara *Milton* e (1) [From *Four Zoas* to *Milton* (1)]." *Kwanseigakuin Daigaku Eibeibungaku: Journal of the Society of English and American Literature, Kwanseigakuin University* 11th series 6, no. 6 (November 1961): 15-32.

Category: Criticism

In Japanese.

1962

Anderson, William

"A Study of Blake's *The Four Zoas*." Master's thesis. U of Texas at Austin, 1962.

Category: Criticism

Fowler, Lorraine Tullis

"*The Four Zoas* and *The Waste Land*: Paths to Regeneration, the City of God." Master's thesis. Southern Methodist U, 1962.

Category: Criticism

1963

Bentley, G. E., Jr., ed.

William Blake: Vala or The Four Zoas: A Facsimile of the Manuscript, a Transcript of the Poem and a Study of Its Growth and Significance. Oxford: Clarendon P, 1963.

Category: Edition

Bentley's facsimile, originating as a dissertation, is almost overwhelming, both in its physical size, being a life-size reproduction of the manuscript with accompanying apparatus, and in the information that Bentley provides. Along with a transcription, extensive critical "study" of the poem's "growth and significance," and bibliographical tables of content and physical details (e.g., lines reused elsewhere, watermarks, etc.), Bentley's black-and-white facsimile is the first and only one of its kind.

Hill, Kathleen Balet

"The Role of Orc as Redeemer: A Study of Orc as a Possible Redemptive Figure in the 'Four Zoas' of William Blake." Master's thesis. Columbia U, 1963.

Category: Criticism

1964

Butlin, Martin

"Blake's 'Vala, or The Four Zoas' and a New Water-Colour in the Tate Gallery." *Burlington Magazine* 106, no. 737 (1964): 381-82.

Category: Other

1965

Abrahams, Cecil Anthony

"An Annotated Index to *The Four Zoas* of William Blake." Master's thesis. U of New Brunswick, 1965.

Category: Other

Erdman, David V., ed.

The Poetry and Prose of William Blake. With commentary by Harold Bloom. Garden City: Doubleday & Co., Inc., 1965.

Category: Edition

Erdman's first (nearly "complete") version of Blake's writings. In his version of *The Four Zoas*, Erdman conflates text on pp. 7 and 143-44 and relegates Night VIIb to an appendix. The 1970 fourth printing, with revisions, was used by Stevenson (1971, 1989, 2007) and Ostriker (1977) for their own complete editions of Blake's poems.

Harper, George Mills

"Apocalyptic Vision and Pastoral Dream in Blake's *Four Zoas*." *South Atlantic Quarterly* 64 (1965): 110-24.

Category: Criticism

Osborn, Winifred

"Vates Ludens: William Blake's '*The Four Zoas*, sub specie ludi.'" Master's thesis. Columbia U, 1965.

Category: Criticism

1966

Anderson, William Davis

"'Awake Ye Dead': A Study of Blake's *The Book of Urizen*, *The Four Zoas*, and *Jerusalem*." Diss. U of Texas at Austin, 1966.

Category: Criticism

See also Anderson's master's thesis of 1962, focused solely on *The Four Zoas*. This dissertation presumably incorporates that work as a distinct part.

Keynes, Geoffrey, ed.

Blake: Complete Writings with Variant Readings. Oxford: Oxford UP, 1966.

Category: Edition

Revised version of the 1957 edition, now published by Oxford University Press. Revised versions of this edition, with the same title and still by Oxford, were published in 1971, 1972, 1974, 1976, and 1979; the 1979 edition is the last before Keynes's death in 1982.

Macdonald, Susan L.

"The Symbolic Significance of Tharmas in William Blake's *Vala* or *The Four Zoas*." Master's thesis. Memphis State U, 1966.

Category: Criticism

Schulkind, Carole

"The Structural Symbolism of *The Four Zoas*." Master's thesis. Adelphi U, 1966.

Category: Criticism

1967

Reid, Robert Lanier

"A Study of *The Four Zoas*: 1) A Four-Fold Vision, 2) Tharmas and Architecture." Master's thesis. U of Virginia, 1967.

Category: Criticism

Stevenson, W. H.

"Two Problems in *The Four Zoas*." *Blake/An Illustrated Quarterly* 1.3 (winter 1967-68): 13-16; continued in *Blake/An Illustrated Quarterly* 1.4 (spring 1968): 6-8.

Category: Criticism (textual)

Stevenson presents the problems of the ending of Night I and the two Nights VII, giving his solutions based upon satisfactory readings in light of the textual evidence. These solutions later take form in his edition text: Night I ends on p. 8; Night VIIb is retained as part of the edition text (rather than appearing in an appendix) and follows Blake's directions for reordering. He points out that since "the text is so pervaded with problems we do well to try to avoid conjectures involving Blake's supposed or probable intentions where he did not make them explicit. We have to make such conjectures too often in *The Four Zoas* without manufacturing them" (14).

Sugnet, Charles

"*The Four Zoas*: Myth in Process." Master's thesis. U of Virginia, 1967.

Category: Criticism

1968

Erdman, David V.

"The Binding (et cetera) of *Vala*." *Library*, 5th series, 19 (1964 [1968]): 112-29.

Category: Criticism (textual)

Erdman's article, ostensibly a review of Bentley's *Vala* or *The Four Zoas*, contains his arguments about the manuscript (Blake intended it to remain an "illuminated manuscript") and a wealth of textual "corrections" to Bentley's transcription, all resulting from Erdman's newfound concern "to perfect Blake's text, particularly to recover the 'illegible' passages" (113).

Kashiwagi, Toshikazu

"The Four Zoas' ni okeru Blake [Blake in 'The Four Zoas']." *Koyasan Daigaku Ronso: Journal of Koyasan University* 3 (1968): 1-14.

Category: Criticism

In Japanese.

1969

Beer, John

Blake's Visionary Universe. Manchester: Manchester UP; New York: Barnes & Noble, Inc., 1969.

Category: Criticism

Appendix 3 (343-52) is on "'Vala, or The Four Zoas', Text and Illustrations," and includes commentary and descriptions of many of the designs.

Erdman, David V.

"A Temporary Report on Texts of Blake." *William Blake: Essays for S. Foster Damon*. Ed. Alvin H. Rosenfeld. Providence: Brown UP, 1969. 395-413.

Category: Criticism (textual)

This is one of Erdman's many reports on editions of Blake. In this article, he deals with errors in printed texts in the same manner he did with Bentley's 1963 facsimile in "The Binding (et cetera) of *Vala*" (1968); he covers *The Four Zoas* on 407-10.

Nanavutty, Piloo

"*Materia Prima* in a Page of Blake's *Vala*." *William Blake: Essays for S. Foster Damon*. Ed. Alvin H. Rosenfeld. Providence: Brown UP, 1969. 293-302.

Category: Criticism

Taniguchi, Shigeru

"The Circle of Destiny no Keisei: *The Four Zoas* Night I no Bunseki [The Formation of the Circle of Destiny: An Analysis of *The Four Zoas* Night I]." *So Takeyuki Kyoju Kanrekikinen Bunshu* [Essays and Studies in Honor of the Sixtieth Birthday of Professor So Takeyuki]. Kashiwa, 1969. 83-112.

Category: Criticism

In Japanese.

Taniguchi, Shigeru

"*The Four Zoas* Night II ni okeru Cycle Images ni tsuite [Cycle Images in *The Four Zoas* Night II]." *Reitaku Daigaku Kiyo* [Reitaku University Bulletin] 9 (1969): 86-98.

Category: Criticism

In Japanese.

Wenger, A. Grace

"Blake's *The Four Zoas*, Night the Ninth." *Explicator* 27 (1969): item 53.

Category: Criticism

1970

Katsura, Fumiko

"Blake Shinwa Oboegaki—*The Four Zoas* wo megutte [Notes on Blake's Mythology—On *The Four Zoas*]." *Kiyo: Shitennoji Joshidaigaku: Review of Shitennoji Women's College* no. 2 (1970): 32-46.

Category: Criticism

In Japanese.

Laque, Carol Feiser

"A Study of Organic Form in Blake's *The Four Zoas*." Master's thesis. U of Cincinnati, 1970.

Category: Criticism

McNeil, Helen T.

"The Formal Art of *The Four Zoas*." *Blake's Visionary Forms Dramatic*. Ed. David V. Erdman and John E. Grant. Princeton: Princeton UP, 1970. 373-90.

Category: Criticism

Simonson, Paul

"The Lost Traveler's Dream: A Study of 'The Four Zoas' by William Blake." Master's thesis. Hartford Seminary Foundation, 1970.

Category: Criticism

Taniguchi, Shigeru

"*The Four Zoas* ni okeru Kozo to Giko no Ichikosatsu—Night the First wo Chushin to shite [A Survey of the Structure and Technique in *The Four Zoas*—Centering on Night the First]." *Reitaku Daigaku Kiyo* [Reitaku University Bulletin] 10 (1970): 53-67.

Category: Criticism

In Japanese.

1971

Stevenson, W. H., ed.

The Poems of William Blake. Longman Annotated English Poets. London: Longman Group Limited, 1971.

Category: Edition

In this edition, the text comes from Erdman's *Poetry and Prose* (1970), since—according to Stevenson—Blake's text has been virtually settled by Erdman and Bentley. Stevenson's main task, then, is to provide the first thoroughgoing set of annotations to Blake's writings. As he puts it, he has "tried in this edition not to interpret or expound any 'system' in B.'s [Blake's] works, but to give whatever information is necessary for the exposition of each poem or passage, so that the reader may be able to interpret more easily for himself" (xi). Thus, Stevenson becomes the first editor to make an intentional shift away from textual scrutiny to annotative/interpretive comprehensiveness. However, he does make a fair number of revisions to his base text (Erdman). In *The Four Zoas* in particular, he orders Nights I and II in the same way as Sloss and Wallis, ending I on p. 8 (with pp. 19-22 added) and beginning II on p. 9, and he prints Nights VIIa and VIIb in their manuscript order (though with Blake's revisions to VIIb) rather than relegating VIIb to an appendix.

Taniguchi, Shigeru

"'The Four Zoas' to 'Milton' ni okeru Spectres no ichi kosatsu: Counterpart to Negation no mondai [A Study of Spectres in 'The Four Zoas' and 'Milton': The Problem of Counterpart and Negation]." *Reitaku Daigaku Kiyo* [Reitaku University Bulletin] 12 (1971): 140-58.

Category: Criticism

In Japanese.

Evans, James C.

"The Apocalypse as Contrary Vision: Prolegomena to an Analogical Reading of *The Four Zoas*." *Texas Studies in Literature and Language* 14.2 (1972): 313-28.

Category: Criticism

Many of the problems in critical interpretations of *The Four Zoas* arise from a duality inherent in the poem itself: it is simultaneously an account of an *individual* moving from restricted to totally free (imaginative) perception and a history of human consciousness, the former requiring a linear plot and the latter a moment of revelation (so that there is no prescribed progression) (314-15). Thus, "the persona of the author of *The Four Zoas* is dual: he is both a prophet to a culture and a more hermetic visionary" (315). Evans bases his "alternative principle of structural organization" for the poem on the Circle of Destiny.

Opalenik, Mary Susan

"The Dislocation of Energy in *The Four Zoas*." Master's thesis. San Francisco State College, 1972.

Category: Criticism

Smith, Catherine F.

"Pictorial Language in *The Four Zoas* by Blake." Diss. U of North Carolina at Chapel Hill, 1972.

Category: Criticism

Stevenson, Warren

Divine Analogy: A Study of the Creation Motif in Blake and Coleridge. Salzburg Studies in English Literature: Romantic Reassessment 25. Salzburg: U of Salzburg, 1972.

Category: Criticism

Ch. 4 (114-47), "*The Four Zoas*: From Creation to Re-Creation."

Stilwell, Derek P.

"The Shadow in Eternity: A Reading of William Blake's *The Four Zoas*." Master's thesis. Dalhousie U, 1972.

Category: Criticism

Tsuchiya, Shigeko

"Vision no hizumi—'Four Zoas' o megutte [The Warp of Vision—On 'The Four Zoas']." *Critica* 16 (1972): 2-13.

Category: Criticism

In Japanese.

1973

Bromberg, Pamela Starr

"Blake and the Spectre of Milton." Diss. Yale U, 1973.

Category: Criticism

"This dissertation attempts to study Blake's poetic relationship with Milton in the *Marriage, Europe, Vala, and Milton*" (Bentley, *Blake Books* #A2743).

Grant, John E.

"Visions in *Vala*: A Consideration of Some Pictures in the Manuscript." *Blake's Sublime Allegory: Essays on The Four Zoas*, Milton, Jerusalem. Ed. Stuart Curran and Joseph Anthony Wittreich, Jr. Madison: U of Wisconsin P, 1973. 141-202.

Category: Criticism

Grant examines Blake's illustrations on pp. 2, 13, 19, 22, 25, 26, 43-76, 35, 37-42, and 117-40. He argues that while it is often possible to speak meaningfully about "early" and "late" alterations to the text, no similar principle extends to the pictures, nor is it possible to make *a priori* inferences about relationships between text and picture based on the critical (i.e., Bentley's) belief that Blake moved from illustration to illumination in his later career (143).

Hagstrum, Jean H.

"Babylon Revisited, or the Story of Luvah and Vala."

Blake's Sublime Allegory: Essays on The Four Zoas, Milton, Jerusalem. Ed. Stuart Curran and Joseph Anthony Wittreich, Jr. Madison: U of Wisconsin P, 1973.

101-18.

Category: Criticism

Much of Hagstrum's discussion focuses on Luvah and Vala, who appear together mostly (indeed, almost exclusively) in *The Four Zoas*.

Johnson, Mary Lynn, and Brian Wilkie

"On Reading *The Four Zoas*: Inscape and Analogy." *Blake's Sublime Allegory: Essays on The Four Zoas*, Milton, Jerusalem. Ed. Stuart Curran and Joseph Anthony Wittreich, Jr. Madison: U of Wisconsin P, 1973. 203-32.

Category: Criticism

Marshall, Jerry

"A Jungian Analysis of William Blake's *The Four Zoas*: A Thesis." Master's thesis. Appalachian State U, 1973.

Category: Criticism

Paley, Morton D.

"The Figure of the Garment in *The Four Zoas*, Milton, and Jerusalem." *Blake's Sublime Allegory: Essays on The Four Zoas*, Milton, Jerusalem. Ed. Stuart Curran and Joseph Anthony Wittreich, Jr. Madison: U of Wisconsin P, 1973. 119-39.

Category: Criticism

1974

Gibb, Peter Lloyd

"From Satire to Apocalypse in William Blake's *The Four Zoas*." Master's thesis. U of British Columbia, 1974.

Category: Criticism

Hamilton, Lee T.

"Energy and Archetype: A Jungian Analysis of *The Four Zoas* by William Blake." Master's thesis. North Texas State U, 1974.

Category: Criticism

Lento, Thomas V.

"The Epic Consciousness in Four Romantic and Modern Epics by Blake, Byron, Eliot, and Hart Crane." Diss. U of Iowa, 1974.

Category: Criticism

Includes a chapter on *The Four Zoas*.

Mellor, Anne Kostelanetz

Blake's Human Form Divine. Berkeley: U of California P, 1974.

Category: Criticism

Ch. 5 (165-213) is on "*Vala*, or *The Four Zoas*: Blake's Concept of Form, 1795-1810."

Phillips, Quitman E.

"William Blake's *The Four Zoas*: His Vision of Artistic Growth and Purpose." BA honors thesis. Harvard U, 1974.

Category: Criticism

Sanders, Jon Barry

"The Desire of Man: A Reading of Blake's *The Four Zoas*." Diss. U of Oregon, 1974.

Category: Criticism

Schotz, Myra Glazer

"The Altering Eye: William Blake and the Art of Parallax, an Approach to *The Four Zoas*." Diss. Brandeis U, 1974.

Category: Criticism

1975

DiSalvo, Jackie

"Blake Encountering Milton: Politics and the Family in *Paradise Lost* and *The Four Zoas*." *Milton and the Line of Vision*. Ed. Joseph Anthony Wittreich. Madison: U of Wisconsin P, 1975. 143-84.

Category: Criticism

Kaplan, Nancy A.

"William Blake's *The Four Zoas*: The Rhetoric of Vision." Diss. Cornell U, 1975.

Category: Criticism

Kobayashi, Keiko

"*Vala* or *The Four Zoas*—Blake ni okeru shisoteki hensen [*Vala* or *The Four Zoas*—The Development of Blake's Thought]." *Osaka Daigaku Daigakuin Eibungaku Danwakai*; *Osaka Literary Review* no. 14 (1975): 14-26.

Category: Criticism

In Japanese.

Lincoln, A. W. J.

"A History of the Composition of William Blake's *Vala*, or *The Four Zoas* as Revealed by a Study of the Surviving Manuscript." Diss. U of Wales, Bangor, 1975.

Category: Criticism (textual)

Nurmi, Martin K.

William Blake. London: Hutchinson & Co., 1975.

Category: Biography

Ch. 7 (119-45) is on *The Four Zoas*.

Starer, Robert

Images of Man. For soprano, mezzo-soprano, tenor, and baritone soloists, mixed chorus, flute (piccolo), horn, cello, harp, and percussion. Melville: MCA Music, 1975.

Category: Musical score

The music is accompanied by selected text from Blake's poem.

Taniguchi, Shigeru

"'The Four Zoas,' Night the Third no bunseki: Zoa-Emanation kankei no kaifuku e no mosaku [An Analysis of 'The Four Zoas,' Night the Third—A Search for the Restoration of the Zoa-Emanation Relationship]." *Reitaku Daigaku Kiyo* [*Reitaku University Bulletin*] 18 (1975): 40-48.

Category: Criticism

In Japanese.

1976

Benzel, Michael Arnold

"Vision and Revision in *The Four Zoas*: The Evidence of the Manuscript." Diss. U of Toledo, 1976.

Category: Criticism (textual)

Bullard, William Fleming

"Embodied Semblances: A Comparative Study of William Blake's *The Four Zoas* and D. H. Lawrence's *The Rainbow*." Diss. Boston College, 1976.

Category: Criticism

Gallant, Christine Condit

"Regeneration through Archetype: William Blake's Changing Myth in *The Four Zoas*." Diss. U of Minnesota, 1976.

Category: Criticism

Lindsay, D.

"The Resurrection of Man: A Short Commentary on Night Nine of Blake's *Vala* or *The Four Zoas*." *UCT Studies in English* 6 (1976): 14-23.

Category: Criticism

McClellan, Jane Martha

"William Blake's Concept of Man in *The Four Zoas*, Milton, and Jerusalem." Diss. Florida State U, 1976.

Category: Criticism

Sugnet, Charles J.

"The Role of Christ in Blake's *The Four Zoas*." *Essays in Literature* 3.2 (1976): 167-80.

Category: Criticism

1977

Ault, Donald

"Incommensurability and Interconnection in Blake's Anti-Newtonian Text." *Studies in Romanticism* 16 (1977): 277-303.

Category: Criticism

This essay was reprinted in *Essential Articles for the Study of William Blake, 1970-1984*, ed. Nelson Hilton (Hamden: Archon Books, 1986) 141-73.

Bentley, G. E., Jr.

Blake Books: Annotated Catalogues of William Blake's Writings in Illuminated Printing, in Conventional Typography and in Manuscript, and Reprints Thereof, Reproductions of His Designs, Books with His Engravings, Catalogues, Books He Owned, and Scholarly and Critical Works about Him. Oxford: Clarendon P, 1977.

Category: Other

Bentley provides bibliographical information on the manuscript (along with practically all of Blake's other "books" in various genres), which is also contained in Bentley's earlier facsimile edition (1963).

Bidney, Martin

"Urizen and the Comedy of Automatism in Blake's *The Four Zoas*." *Philological Quarterly* 56 (1977): 204-20.

Category: Criticism

DiSalvo, Jacqueline Anne

"War of Titans: Blake's Confrontation with Milton; *The Four Zoas* as Political Critique of *Paradise Lost* and the Genesis Tradition." Diss. U of Wisconsin-Madison, 1977.

Category: Criticism

Lemieux, Gerard Alfred

"The Mantle of Mystery: Its Growth from *Vala* to *The Four Zoas*." Diss. Southern Illinois U, Carbondale, 1977.

Category: Criticism (textual)

Myers, Victoria

"The Dialogue as Interpretive Focus in Blake's *The Four Zoas*." *Philological Quarterly* 56 (1977): 221-39.

Category: Criticism

Ostriker, Alicia, ed.

William Blake: The Complete Poems. Penguin English Poets.

Harmondsworth: Penguin Books, 1977.

Category: Edition

Ostriker approaches editing Blake in a manner similar to Stevenson (1971), using Erdman's 1970 *Poetry and Prose* as the basis for her own edition. However, she turns to Keynes as an additional editorial model, especially when it comes to the arrangement and handling of Blake's writings: she uses a similar set of editorial symbols in the text to represent Blake's revisions. Highly attuned to the need for editorial precision, she is careful to distinguish Blake's printed poems from his manuscript texts. She is equally aware, however, of the difficulties Blake's poetry presents to readers, and so offers interpretive and explanatory notes in the back of her edition, along with a dictionary for various names, places, etc. A reprint of this edition, without revision, was published in 2004.

Paananen, Victor N.

William Blake. Boston: Twayne Publishers, 1977.

Category: Biography

Ch. 8 (88-112) is on *The Four Zoas*.

Schotz, Myra Glazer

"On the Frontispiece of *The Four Zoas*." *Blake/An Illustrated Quarterly* 10.4 (spring 1977): 126-27.

Category: Criticism

Taniguchi, Shigeru

"The Four Zoas, Night the Fourth no bunseki: Enion no kaifuku o mezasu Tharmas no saku [An Analysis of 'The Four Zoas, Night the Fourth: Tharmas's Attempts to Restore Enion']." *Reitaku Daigaku Kiyo [Reitaku University Bulletin]* 23 (1977): 27-34.

Category: Criticism

In Japanese.

Taniguchi, Shigeru

"On the Alliance of Tharmas and Urizen in *The Four Zoas*: A Clue to the Role of Tharmas." *Reitaku Daigaku Kiyo [Reitaku University Bulletin]* 24 (1977): 1-16.

Category: Criticism

1978

Bentley, G. E., Jr., ed.

William Blake's Writings. 2 vols. Oxford: Clarendon P, 1978.

Category: Edition

For his text of "*Vala*, or *The Four Zoas*," Bentley uses a revised version of the transcription from his 1963 facsimile. Particularly noteworthy is that in this edition, Bentley has gone further than mere transcription by adding editorial punctuation and revising portions of text (with or without Blake's directions)—all along with a version of the revision symbols in the text that appeared in the 1963 transcription. Added to many,

and often extensive, footnotes, Bentley's is a heavily compacted bibliographical version of the manuscript text.

Brisman, Leslie

Romantic Origins. Ithaca: Cornell UP, 1978.

Category: Criticism

Ch. 6 (224-75), "Re: Generation in Blake," includes a section on *The Four Zoas*. It was partially reprinted as "The Four Zoas: First Things" in *Modern Critical Views: William Blake*, ed. Harold Bloom (New York: Chelsea House Publishers, 1985) 145-57.

Erdman, David V.

"The Four Zoas: New Text for Pages 5, 6, and 7, Night the First." *Blake/An Illustrated Quarterly* 12.2 (fall 1978): 96-99.

Category: Criticism (textual)

Erdman adopts Lincoln's hypothesis (see below) about the text on these pages in relation to the fragments (pp. 143-44) and thus revises his edition text.

Erdman, David V.

"Night the Seventh: The Editorial Problem." *Blake/An Illustrated Quarterly* 12.2 (fall 1978): 135-39.

Category: Criticism (textual)

Erdman adopts the solution to the Nights VII problem proposed by Mark Lefebvre (see below) and thus revises his edition text, conflating Nights VIIa and VIIb.

Gallant, Christine

Blake and the Assimilation of Chaos. Princeton: Princeton UP, 1978.

Category: Criticism

Focuses on *The Four Zoas* from the interpretive perspective of Jungian psychology.

Glausser, Wayne Edward

"Blake and the Daughters of Memory." Diss. Yale U, 1978.

Category: Criticism

Glausser focuses on *The Four Zoas*, *Milton*, and *Jerusalem*. See also his article on a similar topic solely on *The Four Zoas* (1985).

Hilton, Nelson

"The Sweet Science of Atmospheres in *The Four Zoas*." *Blake/An Illustrated Quarterly* 12.2 (fall 1978): 80-86.

Category: Criticism

Hirst, Désirée, and G. M. Matthews

Blake's Long Poems. London: Audio Learning, 1978.

Category: Sound recording

Hirst and Matthews provide instructional material on this recording. Track A is entitled "Some Difficulties of Approach: *Vala*, or, *The Four Zoas* and *Milton* Considered."

Hoagwood, Terence Allan

"The Four Zoas and 'The Philosophick Cabbala.'" *Blake/An Illustrated Quarterly* 12.2 (fall 1978): 87-90.

Category: Criticism

Kilgore, John

"The Order of Nights VIIa and VIIb in Blake's *The Four Zoas*." *Blake/An Illustrated Quarterly* 12.2 (fall 1978): 107-13.

Category: Criticism (textual)

Kilgore points out two (overlapping) aspects of the "scholarly puzzle" of two Nights VII: 1) "the editorial problem of finding the least imperfect arrangement of the two Nights within the text of the poem"; and 2) "the interpretive problem of deciding what imaginative place each Night has in the poem as a whole" (107). He then argues for the conflation of Nights VIIa and VIIb based upon a supposed better "fit," ignoring Blake's directions to reorder VIIb but inserting it, in the original order, into VIIa at that Night's original ending on p. 85.

Lefebvre, Mark

"A Note on the Structural Necessity of Night VIIb." *Blake/An Illustrated Quarterly* 12.2 (fall 1978): 134.

Category: Criticism (textual)

Lefebvre argues for the conflation of Nights VIIa and VIIb based upon better "fit": follow Blake's instructions for reordering VIIb and insert it into Night VIIa at that Night's original ending on p. 85. This is the proposal that Erdman adopts and implements in his 1982 edition text.

Lincoln, Andrew

"The Four Zoas: The Text of Pages 5, 6, and 7, Night the First." *Blake/An Illustrated Quarterly* 12.2 (fall 1978): 91-95.

Category: Criticism (textual)

Lincoln argues against Bentley's view that text found on the fragments (pp. 143-44) represents later versions of corresponding text in Night I, returning instead to the previous opinion that the fragmentary text is earlier material. Erdman agrees and revises his text in the 1982 edition.

Lincoln, Andrew

"The Revision of the Seventh and Eighth Nights of *The Four Zoas*." *Blake/An Illustrated Quarterly* 12.2 (fall 1978): 114-33.

Category: Criticism (textual)

In this article, Lincoln offers "a textual arrangement which will allow the two Nights [VII] to be read as a single and reasonably coherent narrative" (115). Since Blake left VIIb in the manuscript, Lincoln says that he was never committed to excluding it and feels that a coherent order can be formed by inserting all of VIIa between the transposed halves of VIIb (132).

Lindsay, David W.

"Prelude to Apocalypse: A Short Commentary on Night VIII of Blake's *Vala or The Four Zoas*." *Durham University Journal* 70 (1978): 179-85.

Category: Criticism

Magno, Cettina

"The Four Zoas for Italy." *Blake/An Illustrated Quarterly* 12.2 (fall 1978): 140-41.

Category: Criticism

Naschak, Bruce Stephen

"William Blake and the Tradition of Inspired Poetry." Master's thesis. San Diego State U, 1978.

Category: Criticism

Naschak focuses on *The Four Zoas* in particular.

Taniguchi, Shigeru

"The Four Zoas, Night the Fifth no bunseki—saikuru no aratana kaiten [An Analysis of *The Four Zoas*, Night the Fifth—A New Revolution of the Cycle]." *Reitaku Daigaku Kiyo* [*Reitaku University Bulletin*] 25 (1978): 131-37.

Category: Criticism

In Japanese.

Wilkie, Brian, and Mary Lynn Johnson

Blake's Four Zoas: The Design of a Dream. Cambridge: Harvard UP, 1978.

Category: Criticism

The first monograph devoted entirely to *The Four Zoas*. Wilkie and Johnson's interpretation is based on their "basic premise about the poem's firmness of meaning and its subtle but demonstrable coherence" (ix). Their case for this reading "rests mainly on internal evidence: the pattern of meaning, imagery, structure, and story that emerges when one reads the poem closely" (xiv). In their view, much of the difficulty of *The Four Zoas* arises from its forbiddingly complex, non-contextualized verbal texture, which reflects how "Blake was trying something more than either ordinary discursive communication or (which is less obvious) other kinds of mythic or allegorical narrative" (2).

1979

Kilgore, John Dodge

"The Human Universal: Studies in the Structure of *The Four Zoas*." Diss. U of California, Irvine, 1979.

Category: Criticism

Murphy, Karleen Middleton

"The Emanations of the Four Zoas: Ahania, Enion, Vala, Enitharmon." Diss. U of Toledo, 1979.

Category: Criticism

1980

Banerjee, Tilak

"Pope's Epic and the Hebraic Tradition from Thomson to Blake." Diss. York U, 1980.

Category: Criticism

Includes a chapter on Blake and *The Four Zoas* ("Blake and the Prophet Hero").

Imamura, Yukiko

"A Study of the Variant Versions of the Fall of Man in William Blake's *Four Zoas*." Master's thesis. Kent State U, 1980.

Category: Criticism

MacLean, R. L.

"William Blake's *Vala*, or *The Four Zoas*: A Consideration of the Text, Critical Estimates, Literary Background and Relationship to Blake's Other Work, Together with a Reading of the Poem." Diss. U of Edinburgh, 1980.

Category: Criticism (textual)

Mann, Paul

"A Preface to William Blake's *The Four Zoas*." Diss. U of California, Santa Cruz, 1980.

Category: Criticism

Because "perception constitutes a world" in *The Four Zoas*, and in the same sense "criticism would constitute (and not merely explain) a text," Mann believes that "one's task as a reader" of Blake's work "is ..., and in larger part than one might at first assume, to come to terms with the structures and goals of criticism itself" (iv).

Okuma, Akinobu

"Blake no 'yottsu no Zoas'—genshi no seisei shigaku: Blake's 'The Four Zoas'—The Generative Poetics of Vision." *Kenkyu Kiyo, Saga Daigaku Kyoyobu: Journal of the Faculty of Liberal Arts, Saga University* no. 12 (1980): 19-72.

Category: Criticism

In Japanese.

Taniguchi, Shigeru

"The Four Zoas, Night the Sixth no bunseki—Urthona no dokutsu [An Analysis of *The Four Zoas*, Night the Sixth—Urthona's Cave]." *Reitaku Daigaku Kiyo* [*Reitaku University Bulletin*] 30 (1980): 1-7.

Category: Criticism

In Japanese.

1981

Butlin, Martin

The Paintings and Drawings of William Blake. 2 vols. Studies in British Art. New Haven: Yale UP, 1981.

Category: Other

Butlin gives very brief descriptions of sketches and other illustrations on the manuscript pages.

Ginsberg, Allen

Nineteenth Century Poetry—Allen Ginsberg. Boulder: Naropa Institute, 29 October 1981; 3, 5, 10 November 1981.

Category: Sound recording

These are recordings of Ginsberg lectures (individual dates each on its own cassette tape) focusing on, or dealing extensively with, *The Four Zoas*, as well as other works (in relation to this work and otherwise).

Lincoln, Andrew

"Blake's Lower Paradise: The Pastoral Passage in *The Four Zoas*, Night the Ninth." *Bulletin of Research in the Humanities* 84 (1981): 470-78.

Category: Criticism

Mann, Paul

"Editing *The Four Zoas*." *Pacific Coast Philology* 16.1 (1981): 49-56.

Category: Criticism (textual)

Mann discusses the resistance of Blake's manuscript to (traditional) editing. According to Mann, *The Four Zoas* is "unfinished," which "makes life hard for the editor, who believes he must produce a text as close to the author's final intentions as possible" (50).

Singh, Gurbhagat

"Lacan, Lévi-Strauss and William Blake: A Note on *The Four Zoas*." *Literary Criterion* 16.2 (1981): 56-65.

Category: Criticism

Starling, Roy

"The Ellis and Yeats Edition of William Blake's *Vala*: Text and Commentary." Diss. Florida State U, 1981.

Category: Criticism (textual)

Tsuchiya, Shigeko

"*The Four Zoas* dai nanaya—futatsu no bijon [*The Four Zoas* Night Seven—On the Two Visions]." *Albion: Albion ns* no. 27 (1981): 42-59.

Category: Criticism

In Japanese.

Yoshihara, Fumio

"'Yogensho' ni okeru enkan shinborizumu—Yottu no Zoas ni tsuite: Cycle Symbolism in the Prophetic Books—Part 2, *The Four Zoas*." *Gengo Bunka Ronshu, Nagoya Daigaku Sogo gengo Senta: Studies in Language and Culture, Language Center, Nagoya University* no. 2 (1981): 59-73.

Category: Criticism

In Japanese.

1982

Ackland, Michael

"The Embattled Sexes: Blake's Debt to Wollstonecraft in *The Four Zoas*." *Blake/An Illustrated Quarterly* 16.3 (winter 1982-83): 172-83.

Category: Criticism

Erdman, David V., ed.

The Complete Poetry and Prose of William Blake. With commentary by Harold Bloom. Rev. ed. Berkeley: U of California P, 1982.

Category: Edition

This "complete" edition by Erdman derives from his first edition, *Poetry and Prose* (1965), now including newly discovered texts and additional material. Of particular importance are Erdman's two major revisions to *The Four Zoas* text: his deconflation of the text on pp. 7-8 and 143-44 and his conflation of Nights VIIa and VIIb into one "Night the Seventh" (following the discussion in the fall 1978 issue of *Blake/An Illustrated Quarterly*). A "newly revised" version of this 1982 edition was published in paperback in 1988 by Anchor-Doubleday; the only change to *The Four Zoas* text is Erdman's page numbering, which he alters in order to coincide with the pagination in his and Magno's 1987 facsimile edition.

Ide, Nancy Marie

"Patterns of Imagery in William Blake's *The Four Zoas*." Diss. Pennsylvania State U, 1982.

Category: Criticism

Loudon, Michael Douglas

"The Story in William Blake's *The Four Zoas*: A Guide to the Events of the Epic." Diss. State U of New York at Buffalo, 1982.

Category: Criticism

Punter, David

Blake, Hegel and Dialectic. Amsterdam: Rodopi, 1982.

Category: Criticism

Ch. 4 (170-209) is on *The Four Zoas*, with the following sections: "Abstract and Concrete," "The Fragmentation of Consciousness," and "Mind and Body."

Taniguchi, Shigeru

"*The Four Zoas*, Night the Eighth no bunseki [An Analysis of *The Four Zoas*, Night the Eighth]." *Reitaku Daigaku Kiyo [Reitaku University Bulletin]* 34 (1982): 1-9.

Category: Criticism

In Japanese.

Taniguchi, Shigeru

"*The Four Zoas*, Night VII (a) no bunseki—Los no jikohenkaku [An Analysis of *The Four Zoas*, Night VII

(a)—Self-Reformation of Los].” *Reitaku Daigaku Kiyo*
[*Reitaku University Bulletin*] 33 (1982): 37-45.

Category: Criticism
In Japanese.

Whitehead, Fred

“Visions of the Archaic World.” *Sparks of Fire: Blake in a
New Age*. Ed. James Bogan and Fred Goss. Richmond:
North Atlantic Books, 1982. 231-43.

Category: Criticism

“An attempt to ‘reconstruct ... [Vala’s] plot by collecting and
analyzing passages scattered throughout the ms’ [p. 232]”
(Bentley, *Blake Books Supplement* 419).

1983

Ackland, Michael

“Blake’s Critique of Enlightenment Reason in *The Four
Zoas*.” *Colby Library Quarterly* 19 (1983): 173-89.

Category: Criticism

Blondel, Jacques, ed. and trans.

Vala, ou, Les Quatre Vivants; *Annotations à divers ouvrages*.
Oeuvres de William Blake 4. Paris: Aubier-Flammarion,
1983.

Category: Other

An edition (?) of the poem including both English and French
text.

Brown, James Boyd

“The History of an Illusion: The Meaning of the Four Zoas
in Blake’s *The Four Zoas*.” Diss. York U, 1983.

Category: Criticism

Cushing, James Byers

“The Figure of the Poet: Self-Representation in Young, Blake,
and Wordsworth.” Diss. U of California, Irvine, 1983.

Category: Criticism

Includes a chapter on Blake and *The Four Zoas*.

Deen, Leonard W.

*Conversing in Paradise: Poetic Genius and Identity-as-
Community in Blake’s Los*. Columbia: U of Missouri P,
1983.

Category: Criticism

Ch. 5 (123-65), “Priest and Poet, Serpent and Human Form,
in *The Four Zoas*.”

DiSalvo, Jackie

*War of Titans: Blake’s Critique of Milton and the Politics of
Religion*. Pittsburgh: U of Pittsburgh P, 1983.

Category: Criticism

DiSalvo deals extensively with *The Four Zoas* in this book, the
published version of her dissertation (1977).

Dowdey, Landon, ed.

*The Four Zoas: The Torments of Love and Jealousy in the
Death and Judgment of Albion the Ancient Man by William
Blake*. Chicago: Swallow P, 1983.

Category: Edition

Dowdey’s “edition,” if one can use that word in its commonly
understood sense, is a highly personal, unusual, and there-
fore compelling version of Blake’s manuscript. The prose
translation of Blake’s (mostly) poetic text and the inclusion
of Blakean illustrations from various other works—early and
late, illuminated and not—most immediately distinguish
Dowdey’s production, inspired in and by the spirit of Blake as
poet and illuminator. Further, Dowdey at first takes a mark-
edly anti-scholarly stance and encourages his readers to worry
less about understanding what Blake says than about letting
Blake’s vision inspire their own visions as they read and be-
hold. Yet, in the accompanying appendices, Dowdey presents
explanatory notes and other ancillary material that could
have come directly from a traditional scholarly edition. All
together, Dowdey’s illuminated text and its apparatus reveal
the extent to which Dowdey has approached Blake in the spir-
it that Blake approached Milton, enacting, as it were, Blake’s
citation on the title plate of *Milton*: “Would to God that all the
Lords people were Prophets.”

Erdman, David V.

“Redefining the Texts of Blake (Another Temporary Report).”
Blake/An Illustrated Quarterly 17.1 (summer 1983):
4-15.

Category: Other

Erdman’s corrections and changes to his text of *The Four Zoas*
(as reflected in his 1982 edition) are on 7-8.

Himy, Armand

“Un Symbole de Blake: *Le Sparagmos*.” *Bulletin de la Société
d’Études Anglo-Américaines des XVIIe et XVIIIe Siècles*
[*Bulletin of the Society of Seventeenth and Eighteenth-
Century Anglo-American Studies*] 16 (June 1983):
89-107.

Category: Criticism

In French.

Lee, Judith

“Ways of Their Own: The Emanations in Blake’s *Vala*, or
The Four Zoas.” *ELH* 50 (1983): 131-53.

Category: Criticism

Storch, Margaret

“The ‘Spectrous Fiend’ Cast Out: Blake’s Crisis at Felpham.”
Modern Language Quarterly 44 (1983): 115-35.

Category: Criticism

On *The Four Zoas* and *Milton*.

Taniguchi, Shigeru

"The Four Zoas, Night the Ninth no bunseki—keiji no joju [An Analysis of *The Four Zoas*, Night the Ninth—Accomplishment of Revolution]." *Reitaku Daigaku Kiyo* [*Reitaku University Bulletin*] 35 (1983): 41-50.

Category: Criticism

In Japanese.

Taniguchi, Shigeru

"The Four Zoas, Night the Seventh (b) no bunseki—Vala no honsho [An Analysis of *The Four Zoas*, Night the Seventh (b)—The Nature of Vala]." *Reitaku Daigaku Kiyo* [*Reitaku University Bulletin*] 36 (1983): 29-36.

Category: Criticism

In Japanese.

Webster, Brenda S.

Blake's Prophetic Psychology. Athens: U of Georgia P, 1983.

Category: Criticism

Ch. 6 (203-49) is on "Vala and *The Four Zoas*."

1984

Howard, John

Infernal Poetics: Poetic Structures in Blake's Lambeth Prophecies. Rutherford: Fairleigh Dickinson UP, 1984.

Category: Criticism

Ch. 11 (206-27), "The Four Zoas: Epic Prophecy."

Kilgore, John

"On Reading *The Four Zoas*: Some Basic Principles." *Yongo Yongmunhak* [*Journal of English Language and Literature*] 30 (1984): 687-99.

Category: Criticism

Lagomarcino, Leslie Karen

"Apocalyptic Art and William Blake's *The Four Zoas*: 'Night the Ninth.'" Master's thesis. U of Virginia, 1984.

Category: Criticism

Whitmarsh-Knight, David Edward

"Structure as a Key to Meaning in William Blake's *The Four Zoas*." Diss. U of New Brunswick, 1984.

Category: Criticism

1985

Blanchard, George A.

"Threefold Vision as Structural Vehicle in William Blake's 'The Four Zoas.'" Master's thesis. George Mason U, 1985.

Category: Criticism

Essick, Robert N.

"The Four Zoas: Intention and Production." *Blake/An Illustrated Quarterly* 18.4 (spring 1985): 216-20.

Category: Criticism (textual)

For Essick, the physical condition of the manuscript, with its deletions, erasures, marginal insertions, and designs, "immediately suggests" that it is "the signifier of an unrealized intention to produce the poem in some other form" (216). Especially helpful are his proposed three stages of manuscript composition/revision: "(1) a manuscript and production mockup for a poem (*Vala*?) intended for publication of text and designs as intaglio etchings/engravings ..., tentatively dated c. 1796-1800; (2) a manuscript and production mockup for a poem (*The Four Zoas*?) intended for publication as a letterpress text accompanied by intaglio etched and/or engraved designs surrounding selected pages of text ..., tentatively dated c. 1800-1804; (3) a working manuscript unrelated to any specific publication intentions (i.e., *The Four Zoas* manuscript as we know it today), tentatively dated c. 1804-1807" (219).

Glausser, Wayne

"The Gates of Memory in Night VIIa of *The Four Zoas*."

Blake/An Illustrated Quarterly 18.4 (spring 1985): 196-203.

Category: Criticism

Gori, Michela

"Dalla visione al mito: *The Four Zoas* di William Blake [From Vision to Myth: *The Four Zoas* of William Blake]." Diss.

U of Florence, 1985.

Category: Criticism

In Italian.

Kamusikiri, Sandra Darlene

"'A Building of Magnificence': Blake's Major Prophecies and Eighteenth-Century Conceptions of the Human Sublime." Diss. U of California, Riverside, 1985.

Category: Criticism

Mann, Paul

"The Final State of *The Four Zoas*." *Blake/An Illustrated Quarterly* 18.4 (spring 1985): 204-15.

Category: Criticism (textual)

Mann's purpose in considering Blake's possible intentions for *The Four Zoas* is to offer his view that "Blake might have been experimenting with a compromise between his customary copperplate methods and the strictures of commercial publishing, a more conventional means of production which could enable him to reach a wider audience than his copperplate method permitted." Thus, if Mann's theory is correct, "we would have to revise our sense of Blake's project as an absolute rejection of normal publishing practice" (204). Particularly provocative is his suggestion that Blake may have received additional *Night Thoughts* copperplates from Edwards and used them for other purposes.

Otomo, Mikaeru

"William Blake no 'Yonin no Zoas' ni okeru chikara no byoshutsu ni tsuite: Description of Power in Blake's *Vala*

or *The Four Zoas*." *Dohto Daigaku Kiyo, Kyoyobu: Bulletin of Dohto University, General Education* no. 4 (1985): 11-20.

Category: Criticism
In Japanese.

Taniguchi, Shigeru

"*The Four Zoas* dai nanaya ni kansuru shomondai to doko [Issues and Trends in Recent Criticism of *The Four Zoas* Night the Seventh]." *Reitaku Daigaku Kiyo [Reitaku University Bulletin]* 39 (1985): 85-96.

Category: Criticism
In Japanese.

Tsuchiya, Shigeko

Bijon no hizumi: Blake no 'Yonin no Zoa' [His Twisted Vision: Blake's 'Four Zoas']. Kyoto, 1985.

Category: Criticism
In Japanese.

1986

Ault, Donald

"Re-Visioning *The Four Zoas*." *Unnam'd Forms: Blake and Textuality*. Ed. Nelson Hilton and Thomas A. Vogler. Berkeley: U of California P, 1986. 105-39.

Category: Criticism

Berger, Susan

"William Blake's Perception of the Human Mind." Master's thesis. U of Iowa, 1986.

Category: Criticism
Deals with *The Four Zoas* and *Jerusalem*.

Erdman, David V.

"Improving the Text of *The Complete Poetry and Prose of William Blake*." *Blake/An Illustrated Quarterly* 20.2 (fall 1986): 49-52.

Category: Criticism (textual)
Another report and errata list by Erdman for his edition; the corrections and changes to his *Four Zoas* text are on 50.

Ide, Nancy M.

"Patterns of Imagery in William Blake's *The Four Zoas*." *Méthodes quantitatives et informatiques dans l'étude des textes/Computers in Literary and Linguistic Research: En hommage à Charles Muller*. Ed. Étienne Brunet. 2 vols. Travaux de linguistique quantitative 35. Geneva: Slatkine, 1986. 2: 495-505.

Category: Criticism

Lee, Judith

"Scornful Beauty: A Note on Blake and Ariosto." *English Language Notes* 23.4 (1986): 34-38.

Category: Criticism

Lee discusses the influence of Ariosto's *Orlando furioso* on Blake's epic.

Lincoln, Andrew

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

Category: Criticism

Lincoln deals with *The Four Zoas* and relationships to Milton—*Paradise Lost* in particular.

Matsushima, Shoichi

"Blake no 'Yon Zoas' [Blake's 'Four Zoas']." *Walpurgis '86, Kokugakuin Daigaku Gaikokugo Kenkyushitsu Kiyo [Walpurgis '86, Periodical of Kokugakuin University]* (1986): 35-47.

Category: Criticism
In Japanese.

Otomo, Mikaeru

"'The Four Zoas' no chikara no tokushitsu ni tsuite: Some Features of the Power in 'The Four Zoas.'" *Hokkaido Eigoeibungaku: English Literature in Hokkaido* 31 (1986): 1-9.

Category: Criticism
In Japanese.

Watanabe, Mitsuru

"Senteki sekai kara mozaikuteki sekai e—'yottu no Zoa' to Blake no jikan [From a World of Line to One of Mosaic—'The Four Zoas' and Blake's Time]." *Osaka Daigaku Daigakuin Eibungaku Danwakai: Osaka Literary Review* no. 25 (1986): 44-54.

Category: Criticism
In Japanese.

1987

Ault, Donald

Narrative Unbound: Re-Visioning Blake's The Four Zoas. Barrytown: Station Hill P, 1987.

Category: Criticism

Ault's monumental (and quite forbidding) study is a "relentless interrogation of similarities and differences, of anomalous exclusions and inclusions, [that] emphasizes the positive function of a large number of textual details that have been previously disregarded by critics because these details 1) have been assumed to result from the 'unfinished' manuscript state of *The Four Zoas* or 2) have appeared to be anomalies or discrepancies that interfere with, even contradict, traditional models of poetic coherence" (xi). "The extent of the revisions and rearrangements of *The Four Zoas* text indicates that its narrative difficulties are part and parcel of Blake's compositional/philosophical situation, not an obfuscation of it" (xii), so that Ault takes all Blake's revisions as strategic gestures or psychological/ontological revisions. As these comments sug-

gest, Ault does not deal extensively with the composition of the manuscript text but instead treats it mostly as an organic whole (of sorts), any inconsistencies or problems arising from Blake's revisions being interpreted as meaningful. Of particular importance are Ault's discussions of Blake's unique narrative techniques: "perspectival transformation," "aspatial interconnection," "text as flight," and "text as pattern." Equally interesting are Ault's marginal comments—references, elucidations, counter-perspectives, etc.

Bowman, Clay M.

"The Divine Family in Blake's *The Four Zoas*: A Comparison of the Divine Family Motif in Blake and the Kabbalah."

Master's thesis. U of Houston, 1987.

Category: Criticism

Dawson, P. M. S.

"Blake and Providence: The Theodicy of *The Four Zoas*."

Blake/An Illustrated Quarterly 20.4 (spring 1987): 134-43.

Category: Criticism

Haigney, Catherine

"Reply to Andrew Lincoln." *Blake/An Illustrated Quarterly* 21.2 (fall 1987): 77.

Category: Criticism

A reply to Lincoln's fall 1987 response to "Vala's Garden in Night the Ninth" (spring 1987).

Haigney, Catherine

"Vala's Garden in Night the Ninth: Paradise Regained or Woman Bound?" *Blake/An Illustrated Quarterly* 20.4 (spring 1987): 116-24.

Category: Criticism

Ide, Nancy M.

"Image Patterns and the Structure of William Blake's *The Four Zoas*." *Blake/An Illustrated Quarterly* 20.4 (spring 1987): 125-33.

Category: Criticism

Contrary to most critics, Ide finds the powerful effect of *The Four Zoas* coming not only from the narrative, but also from the relationships and repetitions of key images, so that "individual images in the *Zoas* can be seen as isolatable conceptual elements with identifiable [traditional] connotations for most readers" (125). Ide identifies 196 "image categories" (listed on 126) and then uses a computer program to generate frequency distributions across the text for each category.

Lewis, Linda Marlene

"Titanic Rebellion: The Promethean Iconography of Milton, Blake and Shelley." Diss. U of Nebraska-Lincoln, 1987.

Category: Criticism

Examines *Paradise Lost*, *The Four Zoas*, and *Prometheus Unbound*, with a chapter devoted to each.

Lincoln, Andrew

"Vala's Garden." *Blake/An Illustrated Quarterly* 21.2 (fall 1987): 77.

Category: Criticism

A response to Haigney's spring 1987 article.

Magno, Cettina Tramontano, and David V. Erdman, eds.

The Four Zoas by William Blake: A Photographic Facsimile of the Manuscript with Commentary on the Illuminations. Lewisburg: Bucknell UP, 1987.

Category: Edition

Magno and Erdman provide a facsimile of the manuscript derived from infrared photographs, thus revealing a wealth of detail not available in Bentley's 1963 facsimile, though, unlike Bentley's, their reproductions are much reduced in size from the original. Still, Magno and Erdman's reproductions reveal much that previously had not been visible (especially if used along with a magnifying glass!); their various tracings in the introduction are equally helpful in this regard, as are the few color reproductions they include. Before the facsimile itself, the editors provide extensive and often illuminating commentary on each page's designs, focusing on the visual narrative with relevant references to the text. Part of this narrative depends on their reordering of manuscript pages to follow Erdman's *Complete Poetry and Prose*, here executed visually with the manuscript reproductions.

Otomo, Mikaeru

"Blake, 'The Four Zoas' no sekai to entoropi no hosoku: The Cosmic View in Blake's 'The Four Zoas' and the Entropy Law." *Higashi Nippon Gakuen Daigaku Kyoyobu Ronshu: Higashi Nippon Gakuen Journal of Liberal Arts and Science* no. 13 (1987): 17-27.

Category: Criticism

In Japanese.

Otto, Peter

"Final States, Finished Forms, and *The Four Zoas*." *Blake/An Illustrated Quarterly* 20.4 (spring 1987): 144-46.

Category: Criticism

Contrary to virtually all other critical views, Otto finds "co-gent thematic and contextual reasons to entertain the possibility at least that when Blake finally stopped working on the manuscript he believed that the form taken by the work [at that time] was the only one that the subject matter could assume," i.e., "the (unfinished) form of the work embodies the poem's insights about the nature of the fallen world and of fallen perception" (144).

Otto, Peter

"The Spectrous Embrace, the Moment of Regeneration, and Those Two Seventh Nights." *Colby Library Quarterly* 23 (1987): 135-43.

Category: Criticism

Pierce, John Benjamin

"Blake's Writing of *Vala* or *The Four Zoas*: A Study of Textual Development." Diss. U of Toronto, 1987.

Category: Criticism (textual)

See Pierce's monograph, *Flexible Design* (1998).

Rosso, George Anthony, Jr.

"Blake's Prophetic Workshop: Narrative, History, Apocalypse in *The Four Zoas*." Diss. U of Maryland, 1987.

Category: Criticism

See Rosso's monograph with the same title (1993).

Singh, Charu Sheel

"The Hindu Contexts of William Blake's *The Four Zoas* and Walt Whitman's *Song of Myself*: A Study of Primal Man Archetype." *Journal of Literature and Aesthetics* 1.4 (September 1987).

Category: Criticism

Suzuki, Masashi

"Senso to Uzumaki: *The Four Zoas* Ni Okeru Chikara [War and Vortex: Power in *The Four Zoas*]." *Eibungaku Kenkyu* [Studies in English Literature] 64.1 (1987): 3-18.

Category: Criticism

1988

Brooks, Harold F.

"Blake and Jung: Blake's Myth of the Four Zoas and Jung's Picture of the Psyche." *Aligarh Critical Miscellany* 1.1 (1988): 47-74.

Category: Criticism

Brooks deals with *The Four Zoas*, along with *The Marriage of Heaven and Hell*, in his comparisons of Blake and Jung.

Fuller, David

Blake's Heroic Argument. London: Croom Helm, 1988.

Category: Criticism

Most of ch. 2 (88-161), "Creation and Redemption and Judgment," is on *The Four Zoas*.

Ide, Nancy Marie

"Identifying Semantic Patterns: Time Series and Fourier Analyses." *Revue Informatique et Statistique dans les Sciences Humaines* [Computing and Statistical Review in the Humanities] 24 (1988): 193-200.

Category: Criticism

"A study of 'images of labor' and 'pastoral images' in *The Four Zoas* is said to show that 'the pattern of image distribution in the *Zoas* is both rhythmic and simple'" (Bentley, *Blake Books Supplement* 519).

Pierce, John B.

"The Shifting Characterization of Tharmas and Enion in Pages 3-7 of Blake's *Vala* or *The Four Zoas*." *Blake/An Illustrated Quarterly* 22.3 (winter 1988-89): 93-102.

Category: Criticism (textual)

This material reappears in Pierce's *Flexible Design* (1998).

1989

Ando, Kiyoshi

"The Textual Problems of *The Four Zoas* (1)." *Jinmon-Kagaku Ronshu* 43 (1989): 21-47; Part 2, *Jinmon-Kagaku Ronshu* 44 (1989): 1-27; Part 3, "The Textual Problems of Pages 5 and 6 of the MSS [sic]." *Tokai English Review* 2 (1990): 1-19; Part 4, *Jinmon-Kagaku Ronshu* 45 (1990): 13-46.

Category: Criticism (textual)

In Japanese. "The ... textual confusion of Night the First is to be the major theme of this serial study' Part 3 'also tries to re-evaluate the existing texts of *The Four Zoas*' (p. 1). Part 4 is concerned with pp. 7, 143, with a new transcript of pp. 5-7, 143-4" (Bentley, *Blake Books Supplement* 338).

Ide, Nancy M.

"Meaning and Method: Computer-Assisted Analysis of Blake." *Literary Computing and Literary Criticism: Theoretical and Practical Essays on Theme and Rhetoric*. Ed. Rosanne Potter. Philadelphia: U of Pennsylvania P, 1989. 123-41.

Category: Criticism

Ide, Nancy M.

"A Statistical Measure of Theme and Structure." *Computers and the Humanities* 23.4-5 (August-October 1989): 277-83.

Category: Criticism

Luening, Otto

Lines from "The First Book of Urizen" and "Vala, or, A Dream of Nine Nights." SATB a cappella. New York: C. F. Peters Corp., 1989.

Category: Musical score

The music is accompanied by selected text from the two Blake poems.

Mann, Paul

"Finishing Blake." *Blake/An Illustrated Quarterly* 22.4 (spring 1989): 139-42.

Category: Criticism

Mann responds to Otto's "Final States, Finished Forms" (1987) in this discussion article, followed by Otto's reply.

Naylor, Kathryn L.

"Blake's Quest for Unity in *The Four Zoas*." Master's thesis. St. Cloud State U, 1989.

Category: Criticism

Otto, Peter

"Is There a Poem in This Manuscript?" *Blake/An Illustrated Quarterly* 22.4 (spring 1989): 142-44.

Category: Criticism

Otto's response to Mann's "Finishing Blake," the preceding discussion article.

Pierce, John B.

"The Changing Mythic Structure of Blake's *Vala* or *The Four Zoas*: A Study of the Manuscript, Pages 43-84." *Philological Quarterly* 68 (1989): 485-508.

Category: Criticism (textual)

Stevenson, W. H., ed.

Blake: The Complete Poems. 2nd ed. Longman Annotated English Poets. London: Longman Group UK Limited, 1989.

Category: Edition

Revised version of the 1971 edition without significant changes to *The Four Zoas*. Stevenson does give a nod to the textual discussion over Blake's manuscript in the fall 1978 issue of *Blake/An Illustrated Quarterly*, and Erdman's subsequent editorial revisions, but does not alter his text to go along with the revised Erdman text. Indeed, in this edition, the text is no longer "By | David V. Erdman" as it was in 1971.

1990

Bidney, Martin

"Urizen and Orc, Cortés and Guatimozin: Mexican History and *The Four Zoas* VII." *Blake/An Illustrated Quarterly* 23.4 (spring 1990): 195-98.

Category: Criticism

Freeman, Kathryn Sue

"*The Four Zoas*: Apocalypse According to Blake's Sleeper." Diss. Yale U, 1990.

Category: Criticism

See Freeman's monograph, *Blake's Nostos* (1997).

Hubley, Emily, dir.

Blakeball. 1988. Hubley Studios. Pyramid Film & Video, 1990.

Category: Film

An animated film (originally produced in 1988) based on Blake's poem. According to the abstract in the WorldCat citation, it "explores the world of poet and painter William Blake using a baseball game's nine innings as a metaphor for the nine nights of Blake's poem."

Ima-Izumi, Yoko

"Blake ni okeru byoki to jyoshei: Pickering kohon to *Yon Zoa*: Illness and the Women in Blake's Pickering Manuscript and *The Four Zoas*." *Bungeigengo Kenkyu*, *Bungei Hen*, *Tsukuba Daigaku*, *Bungei Gengogakukei: Studies in*

Language and Literature: Literature: Institute of Literature and Linguistics, University of Tsukuba 19 (1990): 29-56.

Category: Criticism

In Japanese.

Rosso, G. A.

"History and Apocalypse in Blake's *The Four Zoas*: The Final Nights." *Spirits of Fire: English Romantic Writers and Contemporary Historical Methods*. Ed. G. A. Rosso and Daniel P. Watkins. Rutherford: Fairleigh Dickinson UP, 1990. 173-88.

Category: Criticism

Traylen, Maryanne

"Sol' and 'Luna,' 'Burn in water and wash in fire': Some Instances of Contraries at Work in Blake's *Four Zoas*, *Milton* and *Jerusalem* in the Light of Jung's Thought and His Alchemical Understanding in *Mysterium Coniunctionis*." Diss. U of Wales, Swansea, 1990.

Category: Criticism

1991

Bizzaro, Patrick

"The Symbol of the Androgyne in Blake's *The Four Zoas* and Shelley's *Prometheus Unbound*: Marital Status among the Romantic Poets." *Joinings and Disjoinings: The Significance of Marital Status in Literature*. Ed. JoAnna Stephens Mink and Janet Doubler Ward. Bowling Green: Bowling Green State U Popular P, 1991. 36-51.

Category: Criticism

De Luca, Vincent Arthur

Words of Eternity: Blake and the Poetics of the Sublime. Princeton: Princeton UP, 1991.

Category: Criticism

Ch. 4 ("Narrative Sequences: Modes of Organization"), section 2 (113-24), "Interpolation, or the Text as Palimpsest: The Example of *Vala*."

Hibino, Mami

"Blake no shi ni okeru kyoki: *The Four Zoas* kenkyu: Madness in Blake's Poetry—A Study of *The Four Zoas*." *Machikane Yama Ronso: Bungaku hen: Osaka Daigaku Bungakubu: [Machikane Yama Bulletin]: Literature: Faculty of Letters, Osaka University* no. 25 (1991): 1-15.

Category: Criticism

In Japanese.

Otto, Peter

"The Multiple Births of Los in *The Four Zoas*." *SEL: Studies in English Literature, 1500-1900* 31.4 (1991): 631-53.

Category: Criticism

The material in this article reappears in ch. 5 of his *Blake's Critique of Transcendence* (2000).

Yogev, Michael

"Covenant of the Word: The Bible in William Blake's Late Prophetic Poems." Diss. U of Washington, 1991.
Category: Criticism

1992

Ando, Kiyoshi

"[A Study of Blake's Manuscript of *The Four Zoas* in the British Library]." *Journal of Science of Culture and Humanities* 49 (1992): 63-89.
Category: Criticism (textual)
In Japanese.

Bidlake, Steven

"Blake, the Sacred, and the French Revolution: Eighteenth-Century Ideology and the Problem of Violence." *European Romantic Review* 3.1 (1992): 1-20.
Category: Criticism
Focuses on *The Four Zoas*.

Cox, Stephen

Love and Logic: The Evolution of Blake's Thought. Ann Arbor: U of Michigan P, 1992.
Category: Criticism
Cox covers *The Four Zoas* in ch. 9 (167-81), "The Ruins of *The Zoas*," and ch. 10 (183-203), "Love among the Ruins."

Kang, Sun Koo

"William Blake Yi *The Four Zoas* [A Survey of William Blake's *The Four Zoas*]." *Yonggo Yongmunhak [Journal of English Language and Literature]* 38 (1992): 453-76.
Category: Criticism
In Korean, with a summary in English.

Mounsey, C. F.

"William Blake's *The Four Zoas*: A Reassessment of Its Implied Metaphysics." Diss. U of Warwick, 1992.
Category: Criticism

1993

Georgelos, Peter

"Mother Outline: A Critique of Gender in Blake's Aesthetics and *The Four Zoas*." Diss. U of Western Ontario, 1993.
Category: Criticism

Hobson, Christopher Z.

"Unbound from Wrath: Orc and Blake's Crisis of Vision in *The Four Zoas*." *SEL: Studies in English Literature, 1500-1900* 33.4 (1993): 725-54.
Category: Criticism

Richey, William

"'One must be master': Patronage in Blake's *Vala*." *SEL: Studies in English Literature, 1500-1900* 33.4 (1993): 705-24.
Category: Criticism

Rosso, George Anthony, Jr.

Blake's Prophetic Workshop: A Study of The Four Zoas.
Lewisburg: Bucknell UP, 1993.

Category: Criticism

According to Rosso, Blake's narrative technique in *The Four Zoas* is one of *kerygma*, which aims actively to engage its readers so as to induce vision and transform them. Further, Blake conflates traditions, and also internal subjectivity and political history, to emphasize that internal redemption must extend out into social redemption for a true apocalypse to occur. Rosso's book, the published version of his dissertation (1987), is the first devoted to the manuscript that includes a close look at its composition history as part of an interpretation.

Vine, Steven

Blake's Poetry: Spectral Visions. Basingstoke: Macmillan P; New York: St. Martin's P, 1993.
Category: Criticism
Ch. 6 (96-126), "Excesses of Joy and Grief: The Veil, Sexuality and Apocalypse in *The Four Zoas*."

1994

Cox, Philip

"'Among the Flocks of Tharmas': *The Four Zoas* and the Pastoral of Commerce." *Historicizing Blake*. Ed. Steve Clark and David Worrall. Basingstoke: Macmillan P; New York: St. Martin's P, 1994. 86-104.
Category: Criticism

Kruger, Kathryn Sullivan

"Weaving the Word: The Metaphorics of Weaving and Female Textual Production." Diss. U of Miami, 1994.
Category: Criticism
On Blake's *The Four Zoas*, as well as Tennyson.

Lansverk, Marvin D. L.

The Wisdom of Many, the Vision of One: The Proverbs of William Blake. New York: P. Lang, 1994.

Category: Criticism

Ch. 7 (131-60), "*The Four Zoas*: Blake's Vision of Ecclesiastes."

Romero, Milena

"The Fourfold Circle of Jerusalem." *Textus: English Studies in Italy* 7 (1994): 23-40.
Category: Criticism
Romero's article on the numerological and symbolic significance of Jerusalem covers both *Jerusalem* and *The Four Zoas*.

Smith, Elizabeth Leigh
 "William Blake's *The Four Zoas*: Romantic Poetry in the Epic Tradition." Master's thesis. U of Houston, 1994.
 Category: Criticism

1995

Ando, Eiko
 "The Four Zoas: Blake's Jesus." *Centre and Circumference: Essays in English Romanticism*. Ed. Kenkishi Kamijima and Yasuo Deguchi. Tokyo: Kiriha Shoten for the Association of English Romanticism in Japan, 1995. 114-26.
 Category: Criticism

Bentley, G. E., Jr.
 "A Fifth Zoa." *Aligarh Journal of English Studies* 17.1-2 (1995): 25-28.
 Category: Criticism

Freeman, Kathryn S.
 "Narrative Fragmentation and Undifferentiated Consciousness in Blake's *The Four Zoas*." *European Romantic Review* 5.2 (1995): 178-92.
 Category: Criticism
 Freeman argues that in *The Four Zoas*, Blake revises traditional dream-vision narrative techniques in order to represent his most challenging idea: the contemporaneity of Eternity and the fallen world that appears to have been divided from it. He accomplishes this by making the "dream" that of the single authorial consciousness itself, in which the fallen characters become the narrators at times in order to emphasize the vulnerabilities of the fallen mind projecting/creating them. Thus, textual inconsistencies are resolved by Night IX, where a continuous narrative of dawning reintegration exposes the fragmentary and delusional perceptions of a divided consciousness that are found in the previous Nights. By making every aspect of existence within the poem the creation of a single "sleeping" consciousness, Blake suggests that human divinity resists all attempts to divide the human from the divine. Most of the content of this article is included in Freeman's 1997 monograph.

Lincoln, Andrew
Spiritual History: A Reading of William Blake's Vala or The Four Zoas. Oxford: Clarendon P, 1995.
 Category: Criticism
 Lincoln's thesis is that Blake begins *The Four Zoas* with a reinterpretation of history using Enlightenment-era methods of philosophy, sociology, and theology. Through several stages of revision, he moves first towards a (revised) history of Jesus that allows for the casting off of error and for brotherhood, then towards a particularly nationalistic myth; it is at this point that he abandons the poem. Although the poem is complex, to judge it as a "ruin" is a critical recoiling from,

rather than engaging with, these complexities. Lincoln bases his interpretation upon the growth of the manuscript as he believes it occurred.

Suh, Kang Mok
 "William Eui Yeoksa Dasi Sseugi: *Ne Zoa Deul Ggajieui Han Ilgi* [William Blake's Re-Writing of History: A Reading up to *The Four Zoas*]." Diss. Seoul National U, 1995.
 Category: Criticism
 I believe this work to be in Korean rather than English.

Wada, A.
 "The Evolution of Blake's *Vala/The Four Zoas*: Its Formation, Collapse and Regeneration." Diss. Durham U, 1995.
 Category: Criticism (textual)

1996

Baulch, David Monroe
 "'Forms Sublime': William Blake's Aesthetics of the Sublime in *The Four Zoas*, Milton, and Jerusalem." Diss. U of Washington, 1996.
 Category: Criticism

Brachfeld, Jennifer
 "The State of the Union: Bi-Gendered Redemption in William Blake's *The Four Zoas*." Master's thesis. Florida Atlantic U, 1996.
 Category: Criticism

Csikós, Dóra
 "Is He the Divine Image? Blake's Luvah and Vala." *AnaChronist* (1996): 162-84.
 Category: Criticism

Richey, William
Blake's Altering Aesthetic. Columbia: U of Missouri P, 1996.
 Category: Criticism
 Ch. 3 (75-109), "The Rise and Fall of Blake's Classicism: *Vala* and *The Four Zoas*."

1997

Csikós, Dóra
 "Narrative Techniques in *The Four Zoas*." *AnaChronist* (1997): 29-38.
 Category: Criticism

Csikós, Dóra
 "'Urizen Who Was Faith and Certainty Is Changed to Doubt': The Changing Portrayal of Urizen." *Hungarian Journal of English and American Studies* 3.2 (1997): 131-59.
 Category: Criticism

Freeman, Kathryn

Blake's Nostos: Fragmentation and Nondualism in The Four Zoas. Albany: State U of New York P, 1997.

Category: Criticism

Developing her earlier (1995) article on this subject, Freeman here presents Blake as deliberately and meticulously crafting *The Four Zoas* in order to give an entirely cognizant mythic representation, albeit complex, of the human consciousness. The dream within a dream within a dream structure is the vehicle for Blake to dramatize the fallacies of fallen/fragmented consciousness. This structure also allows Blake to portray the progressive movement from dualism, a state of complete externalization of the divine self that is all things, to non-dualistic wholeness, when the universe and God are recognized as being one's true center. Thus, Blake is able to show that wholeness is an ever-present, underlying reality that is simply not recognized by the various parts of the one eternal consciousness. Like Blake's myth, then, existence is a quest towards wholeness in which the quester and the goal are the same thing; the distinction is mere illusion. According to Freeman, *The Four Zoas* is a representation of that mind as it goes on its quest to itself, and the poem's complexity dissolves due to the freedom to backread such a perspective gives: linearity of narrative structure, like time itself, is an illusion. Freeman's is a psychological reading drawing extensively on Eastern and Western sources.

James-Hansen, Jeanne A.

"The Universal Female: Female Characters as Catalysts in William Blake's *Vala* or *The Four Zoas*." Master's thesis. South Dakota State U, 1997.

Category: Criticism

1998

Pierce, John B.

Flexible Design: Revisionary Poetics in Blake's Vala or The Four Zoas. Montreal and Kingston: McGill-Queen's UP, 1998.

Category: Criticism

Pierce's "essential argument is that the synoptic and synchronic tendencies of Blake's poetics are the result of conscious revision and correction of an essentially diachronic narrative" in *Vala* (xvii-xviii). He particularly highlights Blake's changing of the poem's subtitle to "The torments of Love & Jealousy" as applying to each set of characters and to Blake's (late) method of analogous or syncretistic characterization that focuses on such "torments." Pierce is consistently and helpfully attentive to the development of the manuscript as he presents his argument.

1999

Baulch, David M.

"Blake's *Vala* or *The Four Zoas*: Hypertext and Multiple Plurality." *Wordsworth Circle* 30.3 (1999): 154-60.

Category: Criticism

The fact that Blake created a "multiple plural" (or redundancy) by adding "s" to the already plural Greek "zoa" suggests two interpretive possibilities: "Either the multiple plural is bad Greek or the manuscript that follows embodies what its title grammatically implies, many sets of four zoas" (154). The manuscript has not yet benefited from a hypertext version, so that its editorial history is one of extracting a single, coherent narrative from the tangle of revisions—this has in turn largely influenced its interpretive history. However, such a Newtonian imposition of singularity is directly opposed by Blake's counter-Newtonian theme, of which the multiple plurality of the "zoas" is an intrinsic part. In contrast, "hypertext can preserve the integrity of the manuscript of *The Four Zoas* as a total of its narrative possibilities," since hypertext allows for asynchronous and non-linear relationships—the many possible worlds of *The Four Zoas* that constitute it.

Hobson, Christopher Z.

The Chained Boy: Orc and Blake's Idea of Revolution.

Lewisburg: Bucknell UP, 1999.

Category: Criticism

Ch. 4 (151-210), "Rethinking Social Agency in *The Four Zoas*." This chapter incorporates Hobson's article "Unbound from Wrath" in *SEL* (1993).

Kang, Ok-Sun

["A Study of the Image of Father in William Blake's Poems: Focusing on *The Songs of Experience* and *The Four Zoas*."] *Yongjo Yongmunhak [Journal of English Language and Literature]* 45 (1999): 117-36.

Category: Criticism

In Korean, with a summary in English.

2000

Hobson, Christopher Z.

Blake and Homosexuality. New York: Palgrave, 2000.

Category: Criticism

Ch. 3 is on "Homosexuality, Resistance, and Apocalypse: *The Four Zoas*."

Otto, Peter

Blake's Critique of Transcendence: Love, Jealousy, and the Sublime in The Four Zoas. Oxford: Oxford UP, 2000.

Category: Criticism

Otto argues that rather than urging sublime transcendence (whether through the invocation of a transcendent or of an immanent power) in *The Four Zoas*, Blake hopes to thwart it. Part of that effort takes place as "the poem deconstructs dominant cultural forms (religion, commerce, science, art) in order to uncover their 'real' content (the suffering body of Albion)" (345). However, this necessary precursor to "step[ping] forward into a living Eternity rather than a bodiless heaven" does not actually occur in the poem. Blake's critique involves a

conversation with Swedenborg, Young, and Locke, in which the poem's text speaks as/for the spirit and the illustrations speak as/for the body.

Sturrock, June

"Urizen as Ceres in Blake's *The Four Zoas*, Night the Ninth."

English Language Notes 38.1 (2000): 50-58.

Category: Criticism

Valentine, Stephen James

"The Clod and the Pebble: An Adaptation of William Blake's *The Four Zoas*." Master's thesis. U of Virginia, 2000.

Category: Other

2001

Kang, Ok-Sun

["William Blake's Prophetic Poems and His Social Consciousness: Focusing on *The Four Zoas* and *Jerusalem*."] *Yongho Yonmunhak [Journal of English Language and Literature]* 47 (2001): 755-73.

Category: Criticism

In Korean, with a summary in English.

Kruger, Kathryn Sullivan

Weaving the Word: The Metaphors of Weaving and Female Textual Production. Selinsgrove: Susquehanna UP, 2001.

Category: Criticism

Ch. 4 is on "The Loom of Language and the Garment of Words in William Blake's *The Four Zoas*." See also her dissertation with the same title (1994).

Otto, Peter

"A Pompous High Priest: Urizen's Ancient Phallic Religion in *The Four Zoas*." *Blake/An Illustrated Quarterly* 35.1 (summer 2001): 4-22.

Category: Criticism

Otto's article includes and expands upon material in his *Blake's Critique of Transcendence* (2000).

2002

Lussier, Mark

"'Rest before Labour': The Pre-Text/s of Blake's *The Four Zoas*." *Romanticism on the Net* 27 (2002). <<http://www.erudit.org/revue/ron/2002/v/n27/006563ar.html>>.

Category: Criticism

Otto, Peter

"From the Religious to the Psychological Sublime: The Fate of Young's *Night Thoughts* in Blake's *The Four Zoas*." *Prophetic Character: Essays on William Blake in Honor of John E. Grant*. Ed. Alexander S. Goulay. West Cornwall: Locust Hill P, 2002. 225-62.

Category: Criticism

Otto, Peter

"A Sublime Allegory: Blake, Blake Studies, and the Sublime." *Eighteenth Century: Theory and Interpretation* 43 (2002): 61-84.

Category: Criticism

Otto devotes much of his discussion to *The Four Zoas*.

Pritchard, Gwyn

Enitharmon. For mezzo-soprano and piano. 1973 (revised 1984-85). Birmingham: Camerata, 2002.

Category: Musical score

The music is accompanied by selected text from Blake's poem.

Risden, E. L.

"William Blake and the Personal Epic Fantastic." *Journal of the Fantastic in the Arts* 12.4 (2002): 417-24.

Category: Criticism

Risden's article examines Blake's treatment of personal epiphany in *The Four Zoas* and *Milton*.

So, Tat Sang

"Eternal Death in William Blake's *The Four Zoas*." Diss. U of Dallas, 2002.

Category: Criticism

2003

Ankarsjö, Magnus

"'Bring Me My Arrows of Desire': Gender Utopia in Blake's *The Four Zoas*." Diss. Göteborg U, 2003.

Category: Criticism

Baulch, David M.

"Time, Narrative, and the Multiverse: Post-Newtonian Narrative in Borges's *The Garden of the Forking Paths* and Blake's *Vala* or *The Four Zoas*." *Comparatist* 27 (2003): 56-78.

Category: Criticism

Csikós, Dóra Janzer

"*Four Mighty Ones Are in Every Man*": *The Development of the Fourfold in Blake*. *Philosophiae Doctores* 15. Budapest: Akadémiai Kiadó, 2003.

Category: Criticism

Hoshino, Eriko

"*Vala*, moshikuwa *Four Zoas* Dai Ichiya ni okeru Tharmas to Enion no Kankei no Hokai—Gnosis teki Kenchi kara [The Disruption of Relations between Tharmas and Enion in Night the First in *Vala*, or *The Four Zoas*—From a Viewpoint of Gnosis]." *Saitama Junshin Joshi Tanki Daigaku Kiyo [Bulletin of Saitama Junshin Women's Junior College]* 19 (2003): 89-95.

Category: Criticism

In Japanese.

Pierce, John B.

The Wondrous Art: William Blake and Writing. Madison: Fairleigh Dickinson UP, 2003.

Category: Criticism (textual)

Ch. 4 is on "Vala or *The Four Zoas* and the Archaeology of Writing."

Ripley, Wayne C.

"Erdman's Pagination of *The Four Zoas*." *Blake/An Illustrated Quarterly* 36.4 (spring 2003): 140-43.

Category: Criticism (textual)

Ripley gives an extremely helpful tabulation of page numbers in Erdman's *Complete Poetry and Prose* and the Magno-Erdman facsimile (1987), pointing out how problematic the editorial renumbering of manuscript pages ends up being for both the editors and readers (hence the need for a table of correspondences).

Rutland, Laura Ellen

"Hindrance, Act, and the Scapegoat: William Blake, Kenneth Burke, and the Rhetoric of Order." Diss. U of Tennessee, 2003.

Category: Criticism

Covers Blake's three epics.

Weir, David

Brahma in the West: William Blake and the Oriental Renaissance. Albany: State U of New York P, 2003.

Category: Criticism

Along with Weir's sustained focus on *The Four Zoas*, appendix B is a "Synopsis of *The Four Zoas*," which, the author says, "is intended mainly for novice students who need a rough guide to the poem" (133).

2004

Ankarsjö, Magnus

Bring Me My Arrows of Desire: Gender Utopia in Blake's The Four Zoas. Gothenburg Studies in English 87. Göteborg: Göteborg U, 2004.

Category: Criticism

This is the published version of Ankarsjö's 2003 dissertation.

2005

Beer, John

William Blake: A Literary Life. Basingstoke: Palgrave Macmillan, 2005.

Category: Biography

Ch. 8 (109-21), "'Vala' and the Fate of Narrative Epic," is devoted to *The Four Zoas*.

Feldman, Travis

"The Contexts and Production of William Blake's *The Four Zoas*: Towards a Theory of the Manuscript." Diss. U of Washington, 2005.

Category: Criticism (textual)

Serres, Nicholas Gorman

"Soteriology in the Poetry of William Blake: The Turn from Fall to Salvation in *The Four Zoas* and *Jerusalem*." Master's thesis. U of Montana, 2005.

Category: Criticism

Tambling, Jeremy

Blake's Night Thoughts. Basingstoke: Palgrave Macmillan, 2005.

Category: Criticism

Ch. 4 (71-96), "Night Dreams: *The Four Zoas*."

Van Kleeck, Justin

"Blake's Four ... 'Zoa's'?" *Blake/An Illustrated Quarterly* 39.1 (summer 2005): 38-43.

Category: Criticism (textual)

Van Kleeck suggests that the mark resembling an apostrophe above "Zoa's" in Blake's added title on the title page most likely is an intentional punctuation mark by Blake, so that editions should include it or editors should at least provide some commentary upon it.

Van Kleeck, Justin

"'Tenderness & Love Not Uninspired': Blake's Re-Vision of Sentimentalism in *The Four Zoas*." *Blake/An Illustrated Quarterly* 39.2 (fall 2005): 60-77.

Category: Criticism

According to Van Kleeck, Blake (characteristically) both criticizes and adopts for adaptation some of the key features of sentimentalism as a literary and a cultural phenomenon. Of particular importance are sentimentalism's gender stereotypes and divisions these create between and within the sexes, producing a social "system" further fragmenting the fragmented identity of the Universal Man Albion. Blake's re-vision of sentimentalism replaces a weakened/weakening sentimentality with inspired vision, the catalyst for true apocalypse that reunites the divided sexes at the poem's end.

2006

Ankarsjö, Magnus

"Blake's Four 'Zoa's!'" *Blake/An Illustrated Quarterly* 39.4 (spring 2006): 189-90.

Category: Criticism (textual)

Ankarsjö responds to Van Kleeck's suggestion in "Blake's Four ... 'Zoa's'?" (2005) about the possible title apostrophe; he argues that it is not a punctuation mark (based, in part, upon a comparison to other apostrophes in illuminated works).

Ankarsjö, Magnus

William Blake and Gender. Jefferson: McFarland & Co., 2006.

Category: Criticism

Includes a chapter on "The Gender Utopia of *The Four Zoas*."
See also his *Bring Me My Arrows of Desire* (2004).

Michael, Jennifer Davis

Blake and the City. Lewisburg: Bucknell UP, 2006.

Category: Criticism

Includes a chapter on "Prophetic Labor and Creation of Space: Lambeth and *The Four Zoas*."

Słomczyński, Maciej, ed.

Cztery Zoa: męki miłowania i zazdrości, gdy umarł i był osądzony Albion pradawny człowiek. Arcydzieła Literatury Światowej. Kraków: Zielona Sowa, 2006.

Category: Edition

A translation of the poem in Polish.

Van Kleeck, Justin

"mark ye the points." *Blake/An Illustrated Quarterly* 39.4 (spring 2006): 190-91.

Category: Criticism (textual)

Van Kleeck replies to Ankarsjö's response ("Blake's Four 'Zoas'!") regarding the possible title apostrophe with counterarguments in support of his original claim.

Van Kleeck, Justin Scott

"The Veils of VALA: A Critical Survey of Full Editions of William Blake's *Four Zoas* Manuscript." Diss. U of Virginia, 2006.

Category: Criticism (textual)

Van Kleeck undertakes the first review of all (textually and/or imaginatively) complete editions of Blake's manuscript, focusing in particular upon the ways each editorial persona (or personae) influences the nature of his/her edition, both for good and for bad. Van Kleeck is also interested in what he perceives to be a recurring editorial *discordia concors* between subjective interpretation and "objective" textual editing. This tense harmony, in his view, proves to be equally problematic and fruitful in its effect upon the nature of editions, thus making the edited versions of Blake's work at once "veils" and tools for new insight.

2007

Stevenson, W. H., ed.

Blake: The Complete Poems. 3rd ed. Longman Annotated English Poets. Harlow: Pearson Education Limited, 2007.

Category: Edition

Revised version of the 1971/1989 editions without significant changes to *The Four Zoas*, though other important changes have been made since the second edition, such as the inclusion of the prose tracts *All Religions are One* and *There is No*

Natural Religion, as well as a rearrangement of *Milton* to accord with Blake's ordering of the later copies.

No Date or Ongoing

Anon.

"The Four Zoas," by William Blake. Add. 39764."

British Library Manuscripts Catalogue. <<http://www.bl.uk/catalogues/manuscripts/HITS0001>.

ASP?VPath=html/33520.htm&Search=39764&Highlight

=F>.

Category: Other

Online catalogue entry for the manuscript in the British Library.

Eaves, Morris, Robert N. Essick, and Joseph Viscomi, eds.

The William Blake Archive. <<http://www.blakearchive.org>>.

Category: Other

Includes an electronic version of Erdman's text.

Hilton, Nelson, ed.

Blake Digital Text Project. <<http://www.english.uga.edu/wblake/home1.html>>.

Category: Other

Includes an electronic version of Erdman's text.

Ruegg, F. William

"Blake's 'The Four Zoas' Fetishized: An Experimental Hypertext." <<http://www.lcc.gatech.edu/~broglie/eromantic/blakefetish.nassr.html>>.

Category: Other

An online version of the manuscript of sorts, presenting only a few images of manuscript pages along with some critical (and other) commentary and additional material.

Whitmarsh-Knight, David Edward

"William Blake's 'The Four Zoas' Explained." <<http://www.thefourzoas.com>>.

Category: Criticism (textual)

This is an online publication by the author based on research for his dissertation of 1984, which focused on textual development along with interpretation. He states, "Because this research seems not to have been read or noted by scholars in the field, I have been asked frequently to make the research more generally available." The site also includes a similar analysis of *Jerusalem*.