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Blake: Complete Writings with Variant Readings, William Blake, Oxford University Press, 1969, , . .

Natural Supernaturalism Tradition and Revolution in Romantic Literature, Meyer Howard Abrams, 1973, Literary Criticism, 550 pages. Describes the major themes and ideas found in the works from the Romantic Age..

Milton , William Blake, 1978, Literary Criticism, 178 pages. .

William Blake, his art and times , David Bindman, William Blake, Yale Center for British Art, Art Gallery of Ontario, 1982, Art, 192 pages. .

Brodie's Notes on William Blake's Songs of Innocence and Experience , Graham Handley, 1992, , 59 pages. .

The craft and art of Dylan Thomas , William T. Moynihan, 1966, Literary Criticism, 304 pages. .

Nietzsche and Philosophy , Gilles Deleuze, 2006, Philosophy, 231 pages. Praised for its rare combination of scholarly rigor and imaginative interpretation, Nietzsche and Philosophy has long been recognized as one of the most important analyses of

Pooh , A. A. Milne, Ernest Howard Shepard, Jun 1, 1999, , 10 pages. Provides an introduction to A.A. Milne's famous teddy bear in a book shaped like a bear bent over a honey pot. On board pages..

Millennium Girls Today's Girls Around the World, Sherrie A. Inness, Jan 1, 1998, Social Science, 308 pages. Riding the wave of a booming girl culture worldwide, this collection of girls' voices across the globe invites us to learn more about varied girlhoods. From coming-of-age

Socrates , , 2005, , 416 pages. .

The Presocratic Philosophers A Critical History with a Selction of Texts, G. S. Kirk, Dec 29, 1983, Philosophy, 501 pages. This book traces the intellectual revolution initiated by Thales in the sixth century B.C. to its culmination in the metaphysics of Parmenides..

Blake and Freud , Diana Hume George, 1980, Literary Criticism, 253 pages. .

Mr. Keynes' edition of Blake's complete poetry and prose is the one I've used not only at Shimer College, but also in Russia and China when I taught Blake there. Mr. Keynes arranges Blake's writings chronologically. The reader can thus more clearly see how Blake's mythic system evolves. Clarity matters when a reader falls into a universe as visionary and fluid as William Blake's.

Each poem is a like a magical brick in the mystical structure Blake ultimately builds. His work begins

in Innocence, a world where science, imagination, love, and wild beasts blithely dance in balance. When the cruelty, greed, and fears of Experience blight the peaceable kingdoms then society and the human soul split into warring factions.

Blake has been called apocalyptic. In his late great prophetic books families, lovers, societies, and the ecosystem fall to bits. But Los, Blake's heroic artist, "keeps the divine vision in times of trouble." Techno-science and institutionalized greed overshadow the earth, but Los keeps on building Golgonooza, the gorgeous city of art which ultimately connects heaven and earth. This can bring Jerusalem (the feminine divine) back into the heart of Albion (the universal humanity). When the feminine divine suffuses masculine power all things coalesce in a cosmic orgasm of art, science, pleasure, and prayer. "There is no body distinct from the soul!" Mr. Blake proclaimed in his *Marriage of Heaven & Hell*. "Everything that lives is Holy!" cries Oothoon, whose indestructible purity embraces the love that's "free as the mountain wind." She's become a role model for some exuberant Shimer students.

To truly partake of Blake please treat yourself to at least a few of the full-color illustrated editions that are now wonderfully affordable. The Dover editions are a bargain--but I order the Blake Trust (Princeton University Press) editions for my classes as well as Sir Geoffrey Keynes' lovingly edited *Complete Writings*. Buy this book! It can bring you bliss! Read more ›

While Sir Geoffrey Keynes (brother of "that other Keynes") did a much-lauded service with this edition, wary readers should note that the punctuation is deliberately "corrected" by the editor. The Erdman and Ostriker editions at least attempt to give you what Blake wrote. Insofar as, in the illuminated works, the punctuation was Blake's own and not that of a drunken compositor, that seems an important consideration.

(I went with the Erdman; the Penguin's notes are better in many ways, glosses rather than commentary, but Penguin books are so damn shoddy these days, & the Erdman is published as a book that'll bear some reading without falling apart. Look at the old 2dhand Penguins in used-book shops; few of today's Penguins will survive so long, I fear.)

William Blake is one of the most underrated writers of all time. He is also a wonderful visual artist. Unlike his contemporaries, such as Milton, he created his own Mythology. A complex hierarchy of preternatural beings. Many people have spent years trying to piece together the puzzle of his complex philosophy. Any fan of English literature, and desire to be challenged by a writer gifted not only in meter, but also in content will be sad that they had not read Blake sooner. He comes very highly recommended. He affects the way you think. I close with his words: "Forth from the dead dust, rattling bones to bones/ Join; shaking convuls'd, the shiv'ring clay breathes,/ And all naked flesh stands: Fathers and Friends,/ Mothers & Infants, Kings & Warriors."

I could go on forever about the beauty and complexities of Blake's poetry, but nothing I could say could communicate the experience of reading Blake, so my advice would be to read through this collection yourself and then read Northrop Frye's analysis of Blake's work. I have yet to do so myself, but I hope to do so eventually. Blake's poetry is not something to be understood by the rational faculties and just needs to be absorbed in all its beauty by reading and rereading it.

I like this anthology better than any others I have come across (believe me I've seen many) because it arranges all of the poems in chronological order rather than trying to organize them for you. This way you can read them in the order they were developed or choose any other way to read them and still be able to find them by the date. This edition is also more complete and does not contain sections of poems like 'Jerusalem' or 'The Four Zoas', but the works in their entirety. The letters at the end are also an unexpected delight to read.

This was my first William Blake book. First and foremost, the book was almost falling apart as it was so used and marked and written on the margins all over by the person before me and also the paper seemed old. This book should not have been sold. I think the previous owner wanted to let it go and did not know how as he had, it seems, a strong relationship with this book over the years. I could not

look in it as it was overwhelming. I donated it to the local library.

Albion Angels beauty behold beneath Beulah blood bosom bright call'd clouds colours copy dark
Daughters Dear Sir deep delight descended Divine Earth Emanation engraved Enion Enitharmon
Eternal Death eyes father fear Felpham Female fire flames Flaxman fled Four Zoas Furnaces Gate
golden Golgonooza groans hand Hayley heard heaven Hell holy howling Human immortal iron
Jerusalem Jesus JOHN LINNELL King labour Lamb limbs lines Lord loud Luvah mighty Milton
Mnetha morning mortal mountains never night o'er Oothoon Painting Palamabron pity Plate poem
printed rage Rahab Rintrah rocks roll'd round Satan shadow silent sleep smile song Songs of
Experience Sons sons & daughters sorrow soul Spectre Spirit stood sweet tears terrible terror
Tharmas thee Theotormon thing thou thro thunders Tiriel tree trembling Urizen Urthona Vala Vision
voice weeping wept William Blake WILLIAM HAYLEY wind World wrath written

William Blake's poems, prophecies, and engravings represent his strong vision and voice for rebellion against orthodoxy and all forms of repression. Born in London in November 1757; his father, a hosier of limited means, could do little for the boy's education. However, when the young Blake's talent for design became apparent, his wise father sent him to drawing school at the age of 10. In 1771 Blake was apprenticed to an engraver. Blake went on to develop his own technique, a method he claimed that came to him in a vision of his deceased younger brother. In this, as in so many other areas of his life, Blake was an iconoclast; his blend of printing and engraving gave his works a unique and striking illumination. Blake joined with other young men in support of the Revolutions in France and America. He also lived his own revolt against established rules of conduct, even in his own home. One of his first acts after marrying his lifetime companion, Catherine Boucher, was to teach her to read and write, rare for a woman at that time. Blake's writings were increasingly styled after the Hebrew prophets. His engravings and poetry give form and substance to the conflicts and passions of the elemental human heart, made real as actual characters in his later work. Although he was ignored by the British literary community through most of his life, interest and study of his work has never waned. Blake's creativity and original thinking mark him as one of the earliest Romantic poets, best known for his Songs of Innocence (1789) and Songs of Experience (1794) and The Tiger. Blake died in London in 1827.

Since its first publication in 1965, this edition has been widely hailed as the best available text of Blake's poetry and prose. Now revised, it includes up-to-date work on variants, chronology of the poems, and critical commentary by Harold Bloom. An "Approved Edition" of the Center for Scholarly Editions of the Modern Language Association.

This review has been hidden because it contains spoilers. To view it, click here. How is it possible that Blake was able to articulate the full enormity of his vision while keeping up with the complex mythological narrative he invented? Through much of his longer poetical works he so effortlessly associates his mammoth cosmic figures with a riveting and impassioned philosophical discourse. One wonders whether the man was even human. And yet it is precisely this disbelief he and, a bit later and with more severity, Nietzsche preached against.

For Blake, the human imagination is the gateway to eternity, and anyone is capable of it. Yet even this vote of confidence in man falls short of Nietzsche's often misunderstood optimism when he asserts that artistic achievement has nothing to do with the "muse" and is wholly within the boundaries of human ability. For Nietzsche, man alone responsible for his great works, and to credit anything else with their sublimity is to undermine human potential. But Blake, a man of profound faith, contends that "When I am commanded by the spirits, then I write; and the moment I have written, I see the words fly about the room in all directions." Yet how telling it is that even this humble explaining-away of his powers is fraught with poetry.

But whether or not Blake credited himself with his evident genius, the works speak for themselves. And for "The Complete Poetry and Prose," two of the most competent Blake scholars join forces to offer a clear, extensive and informed presentation of Blake's output. Astonishing in scope and scholarship, this Erdman/Bloom edition is as indispensable for Blake's work as it is for their notes and commentary. My only complaint is the inconsistency of Bloom's commentary. He skips entire

sections of Blake's worth here, whereas he covers every last word of it in his own book, "Blake's Apocalypse." Hmm . . . Harold wouldn't, by any chance, be trying to get us to, um, SPEND a little more, you think? Naaahhh.

But no commentary -- no matter how illuminating -- will ever approach the radiance of Blake's own words. From the plainspoken awe of the early masterpieces, "Ahanian" and "The Book of Thel," to the astonishing epics "The Four Zoas" and "Jerusalem" and right down to "The Mental Traveler," that late fruition of Blake's bitingly ironical voice, "The Complete Poems and Prose" reads like a Bible in its own right. Routinely taking on such lofty subjects as the fall of man, love and jealousy, desire and reason, good and evil, a reading of Blake's work all together yields just as much beauty, mystery and genius.

Equally as riveting are the many letters with which the primary portion of the book concludes. Rife with the fierce inquisitiveness and confidence that characterizes the famous "Proverbs of Hell," Blake's letters rank with those of Keats and Hopkins as some of the most stirring autobiographical sketches ever produced by a master poet.

Erdman's "Prophet Against Empire" and Bloom's aforementioned "Blake's Apocalypse" make for great companion pieces, as does Frye's "Fearful Symmetry." But I think the best way for new readers to take on Blake's work is by diving blindly into its initially cold waters, and only calling in Erdman, Bloom and Frye to turn up the heat later on.

Blake was a printer and published his own poemsâ€”many illustrated. In fact scholars debate which pantheon to place him: artist or poet. Because of the labor intensive and time consuming manner in which type was set my hand, Blakeâ€™s poetry is extremely economic. It is this conservation of words expressing such an abundance of ideas that makes his writing profoundly simple. That combined with the fact he had visions and was probably insane makes for great poetry.

I like it so much, I may buy a copy. I knew Blake composed beautiful work. I knew little about how radical he was for his time. He created most of his work during the period from 1784 until his death in...more I borrowed The Complete Poetry & Prose of William Blake through the Arrowhead interlibrary loan system, which serves northeast Minnesota. I must return it by Feb 4, 2013. Literally, it is a very heavy book in paperback. You could prop up an end of a bookshelf with it, or use it as a doorstop.

I like it so much, I may buy a copy. I knew Blake composed beautiful work. I knew little about how radical he was for his time. He created most of his work during the period from 1784 until his death in 1827. He challenges whatever you believe, whether traditional Christian or Humanist, and often writes his own opposing opinions back-to-back. He challenged the translations of Greek and Roman mythology, from Chaucer, Marlowe, and Milton. He has little good to say about the Church of England, or Rome. I thought he was a follower of Swedenborg, but he is an antagonist, and rewrites the doctrines.

Erdman's edition of the complete poetry and prose is now the standard edition of Blake's complete works and is the edition referenced by the Blake concordance online (as well as being available online, but Bloom's commentary is not). It is superior editorially to Keynes's edition, but the organization of Keynes's edition always made more sense to me, being more strictly chronological. Furthermore, the Erdman edition heavily edits The Four Zoas to make it a coherent text, so I recommend direct st...more Erdman's edition of the complete poetry and prose is now the standard edition of Blake's complete works and is the edition referenced by the Blake concordance online (as well as being available online, but Bloom's commentary is not). It is superior editorially to Keynes's edition, but the organization of Keynes's edition always made more sense to me, being more strictly chronological. Furthermore, the Erdman edition heavily edits The Four Zoas to make it a coherent text, so I recommend direct study of the manuscript of FZ to those serious about it, making reference to Erdman's version of FZ as one reading of the poem rather than the poem itself.(less)

When I first saw William Blake's paintings I thought they were naive, in bad taste, and so child-like

as to elude serious consideration. But somehow over the years I have gotten into them to the point where I might even put a post-card version of "Urizen creating Adam" on a living room bulletin board and in doing so invoke the oft verbalized consternation of my Blake-hating wife. The trouble with the mass-market prints of Blake though are that all the original darkness has to get brightened and...more When I first saw William Blake's paintings I thought they were naive, in bad taste, and so child-like as to elude serious consideration. But somehow over the years I have gotten into them to the point where I might even put a post-card version of "Urizen creating Adam" on a living room bulletin board and in doing so invoke the oft verbalized consternation of my Blake-hating wife. The trouble with the mass-market prints of Blake though are that all the original darkness has to get brightened and the other color tones are tweaked to get a higher contrast image. A visit to the Tate Britain renders these concerns irrelevant however as the viewer can drink in many of these surprisingly small, demonic, fancies quite happily and without the intrusion of technological mediation and, to a degree, a Blake-hating wife.

But this is a book review so if you hate Blake paintings forget what you just read and start thinking about what follows. "Complete Poetry and Prose" is the ultimate Blake as simple as that. It has everything. It has so many Blake writings that only Northrop Frye and Harold Bloom understand what the hell it all means. "Songs of Innocence" and "Songs of Experience" are only the tip of the spear when it comes to Blake but those simple, heart-breaking, luminous, bits a person could hardly do without. The other "Prophecies" and "Songs" are much longer and fuller explorations of Blake's private cosmology and eschatological thunderings. They take a while to reward the reader but Blake's unique approach and preoccupations tap the deepest vein of human, spiritual, and expressive freedom that can be put on paper so it's worth it.(less)

Like other Romantic poets, Blake's themes include nature and the imagination. His originality is in the mythic system he creates and employs in his major "prophetic" works (The Four Zoas, Milton and Jerusalem The Emanation Of The Giant Albion, for example; Northrop Frye's book Fearful Symmetry: A Study of William Blake is a study of development of this mythic system). Songs of Innocence And of Experience are more accessible to readers reading Blake for the first time (but they, too, have their a...more Like other Romantic poets, Blake's themes include nature and the imagination. His originality is in the mythic system he creates and employs in his major "prophetic" works (The Four Zoas, Milton and Jerusalem The Emanation Of The Giant Albion, for example; Northrop Frye's book Fearful Symmetry: A Study of William Blake is a study of development of this mythic system). Songs of Innocence And of Experience are more accessible to readers reading Blake for the first time (but they, too, have their ambiguities"Harold Bloom is a good commentator on these). Other works like An Island in the Moon and The Marriage of Heaven and Hell: A Facsimile in Full Color do not require too much knowledge of Blake's mythology (some knowledge of Friedrich Nietzsche's philosophy or of Arthur Rimbaud's poetry is particularly useful in regard to The Marriage). (less)

William Blake became one of the most highly regarded writers and painters during his time--after his death. He was opinionated and luckily he was afforded the opportunity to express views that others were persecuted for expressing during that time in history. To fully understand his work, study his life and the societal norms of the day. Otherwise you can't fully appreciate the beauty of his ideas.

Growing up I hated poetry, but Blake was the one that changed that. I found Blake's rhymes pleasing to the ear and I could understand how poetry could convey more than simple prose alone. What I enjoy most about Blake's poetry is when he creates poems in opposition to each other, such as in the Songs of Innocence and Songs of Experience.

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