William Blake and His Circle:
A Checklist of Scholarship in 2023

BY WAYNE C. RIPLEY

WORKS IN ROMANCE LANGUAGES
CONTRIBUTED BY FERNANDO CASTANEDO

WORKS IN JAPANESE CONTRIBUTED BY
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WORKS IN TURKISH CONTRIBUTED BY
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Symbols

§ Works preceded by a section mark are reported on secondhand authority

Abbreviations

BB G. E. Bentley, Jr., Blake Books (1977)
Blake Blake/An Illustrated Quarterly
<Blake ([year])> indicates the installment of “William Blake and His Circle” published in the year specified
Diss. Dissertation

1. Research for “William Blake and His Circle” was conducted in: Krueger Library at Winona State University (for works in English); the Universidad de Alcalá Library, Madrid (for works in Romance languages); CiNii and the National Diet Library online catalogue, Komaba Library and General Library of the University of Tokyo, and the National Diet Library (for works in Japanese); and the General Library of the Social Sciences University of Ankara, the Beytepe Library of Hacettepe University, and the Bill Bryson Library at Durham University (for works in Turkish).

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Passings

1 GIVEN that this introduction is being written in the shadow of Morris Eaves’s unexpected death, I thought it only fitting to begin with the passings section. Morris was a longtime co-editor of both Blake and the William Blake Archive. That these two venues are essential parts of the infrastructure of Blake scholarship is due in no small measure to Morris’s numerous abilities as a colleague, collaborator, and, of course, a scholar. He takes with him a profound knowledge of Blake, an unmatched ability to express this knowledge lucidly, and the affection and respect of all those who worked with him.

2 Hazard Adams passed away in 2023. Another pillar of scholarship, Adams published on Blake for more than sixty years, and his work on Blake, Yeats, Joyce, Cary, symbolism, and the practice of literary criticism in general was highly influential. Also lost in 2023 was Kenzaburo Ōe, the Nobel Prize-winning Japanese writer and author of the Blakean novel Rouse Up O Young Men of the New Age! (1983). In two articles, Hikari Sato discusses how Ōe learned about Blake and his use of Blake in that work.

Editions and Translations

3 New copies of illuminated books now in the Blake Archive include copy a of Europe (11 proof impressions); copies D, O, Q, and S of Innocence; and copies D, K, L, and M of Visions. (Copy W of Songs, which was Blake’s own copy, can be found in a new facsimile published by the Folio Society.) Now accessible in the archive’s “Manuscripts and Typographic Works” section are the manuscript sketches “then She bore Pale desire” and “Woe cried the muse” (both c. 1783); the poems “A Fairy leapt” (c. 1793) and “The Phoenix to Mrs. Butts” (c. 1794–1803); a flyer for the 1809 exhibition sent to Ozias Humphry, “Exhibition of Paintings in Fresco”; and two advertisements for Blake’s engraving after his Canterbury Pilgrims painting. A full list of items in what the archive is terming the “Chaucer Omnibus” can be found in its 30 April 2023 publication announcement and is also enumerated below in Division I, Part V, under the William Blake Archive.

4 Jerusalem was partially translated in a French edition by Romain Mollard, and there is a new reproduction of For the Sexes by a German publisher that lacks any scholarly apparatus other than transcriptions (the copy used is not noted). Fernando Castanedo’s recent bilingual edition of the Ballads Manuscript was favorably reviewed. New or reprinted collections of Blake’s works in Italian, Japanese, Portuguese, Russian, and Spanish are recorded. “A Poison Tree” was translated into both Filipino and Ilocano.

Drawings and Paintings

5 Blake’s illustrations to Pilgrim’s Progress are reproduced in a book of letters to a new Christian (see also Mark Vernon’s YouTube presentation “Jesus the Imagination. Taking William Blake’s Christianity Seriously”), and the illustrations to Dante were reproduced in full for the first time in Russia, in an edition of the Divine Comedy.

Exhibitions and Catalogues

6 The Blake exhibition at the Getty Museum, having been long delayed by COVID-19, opened in October 2023, and I have listed several reviews under its catalogue (originally published in 2020) in Part VI. (At Hell’s Printing Press, Sarah Jones interviewed its curators, Edina Adam and Julian Brooks.) A plate from The Book of Thel copy N was reproduced in the catalogue for the exhibition J. R. R. Tolkien: The Art of the Manuscript, held at Marquette University, Milwaukee, from August to December 2022. A pencil study of nudes (Butlin #395) appeared in a sale catalogue of works from the collection of Walter Augustus Brandt (1902–78), along with drawings by members of Blake’s circle. Previously unrecorded exhibition catalogues that contain works by or essays on Blake and his circle include L’âge d’or de la peinture anglaise: de Reynolds à Turner (Paris, 2019) and British Art: Ancient Landscapes (Salisbury Museum, 2017).

Bibliographies

7 In addition to the annual checklists in Blake, there is also a bibliography of scholarly works that address Blake’s representations of animals, which appears in a previously unrecorded article by G. E. Bentley, Jr., “A Blake Bestiary . . . Part I” (2020).
Digital Resources

8 The Paul Mellon Centre for British Art has a very useful digital project that compiles the Royal Academy summer exhibition catalogues from 1769 to 2018. In my annotation in Division I, Part V, I have linked to all the entries on Blake, the exhibition of Blake’s portrait by Thomas Phillips, and the major references to Blake in later catalogues.

9 In what might be a good model for undergraduates tasked with a similar assignment, Timothy Gress, the coordinator of the New York Public Library’s Pforzheimer Collection, posted a comparison of the differences between the two copies of Innocence held by the library (E and K).

10 The Allen Ginsberg Project continued its posting of Ginsberg’s 1979 Naropa lectures on Blake (including both audio files and transcriptions). Stephen F. Eisenman, the curator of the 2017 exhibition William Blake and the Age of Aquarius, has an online article that addresses the question, “What’s the Use of William Blake?” and a blog post at UCLA similarly asks, “Why Does William Blake’s Work Resonate Today?” At the Yale Review, Anahid Nersessian has a short article, “William Blake’s ‘Laocoön: Why the Poet’s Engraving Reads like a Protest Poster.” Keri Davies’s blog has an interesting post on the prostitutes listed as living on South Molton Street (where Blake lived from 1803 to 1821) in Harris’s List of Covent-Garden Ladies (1760–95).

11 Jason Whittaker’s Zoamorphosis continues to grow, develop, and reorganize. A redesign includes new menu options that greatly assist in accessing the wealth of material. In addition to the tiles announcing recent posts, the blog portion of the site can be accessed through the “Arts & Culture” option, which classifies the entries in the categories of “Blake and Art,” “Blake and Music,” “Blake and Poetry,” and “Reviews.” (The monthly “Blakespotting” article seems to have been discontinued in 2023.)

12 Under the adjacent menu option, “Projects & Publications,” are four categories: “Zoavision,” “Global Blake,” “Divine Images,” and “VALA.” Zoavision is the site’s YouTube channel, and it has four different series: Blake Bites, which are short (4-5 minute) explications of ideas or context; Blake Sound Bites, which are musical settings or recitations, followed by an analysis; Global Blake, which comprises Zoom presentations by scholars; and Visionary, which consists of longer considerations or discussions. The videos are embedded on the Zoavision page and are also available on YouTube.

13 The Global Blake category links to the Global Blake Network, a center for information about Blake studies. It includes recent news about Blake, the Global Blake recordings, reviews, and, perhaps most importantly, “What’s On,” a list of upcoming events. There is a digital newsletter available. “Divine Images” and “VALA” link to a description of Whitaker’s recent biography and to a page about VALA, the Blake Society’s annual journal.

14 Given Whittaker’s 2022 book on the “Jerusalem” hymn, it is not surprising that two of the longer Visionary posts from 2023 are on the lyric and its setting by Hubert Parry; the third is a discussion by Hannah McAuliffe, Jon Mee, and Sharon Choe on Blake and the idea of the body. The Blake Sound Bites post “‘Jerusalem’ by Mark Stewart & the Mafia” was originally recorded in 2010 but rereleased after Stewart’s death.

15 The Blake Society had fewer online events than in the years immediately after COVID-19, but those available on YouTube include Carl Gopalkrishnan’s discussion of using Blake’s America as the basis for his own painting Australia a Prophecy (see his contribution to VALA as well); Annise Rogers’s presentation on Blake’s and Tolkien’s art; Mark Bowler, Dan Norman, and Marianna Suri’s discussion of their project Fragments of Experience (a six-minute preview is at 47:30 of the video); and a conversation with employees of the Folio Society regarding the 2023 facsimile of Songs copy W. Also accessible is the online launch party for issue 4 of VALA.

16 Other significant engagements on YouTube are Tat’yana Levina’s series of seventeen lectures on Blake in Russian; Steve Dempsey, the creator of the role-playing game Fearful Symmetries, appearing on Mage: The Podcast to discuss Blake’s cosmology; Nerdwriter1’s explication of “London”; and Comics and Lit’s animation of that poem. (It turns out that animated recitations of “London” on YouTube are enough of a genre that Jane Glennie reviews them in her “Set Texts, Poetry Film, & William Blake.”)

17 In conjunction with the 2022–23 exhibition Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism, the Courtauld held a series of lectures entitled “Fuseli and the Graphic Body,” which are now available on YouTube. Blake is addressed most substantially in Sarah Carter’s “The Art of Thinking through Collaboration: Fuseli, Blake and Darwin”; she suggests that the economic conditions of the early 1790s facilitated their collaboration. The other presentations (Kevin Saltino, “Female Trouble: Vamps, Vixens and Viragoes in the Art of Henry Fuseli”; Camilla Smith, “Fools, Heroes and Whores: Henry Fuseli’s Switzerland”; and Martin Myrone, “Fuseli’s Mutable Bodies”) focus in different ways on Fuseli’s representations of the female body especially.
Scholarship

Discoveries

In separate articles in *Blake*, Lisa Sherlock—who sadly passed away as this checklist was being prepared for publication—and Mark Crosby discuss the copy of Richard Bentley’s 1732 edition of *Paradise Lost*, once owned by Michael Phillips and now at Victoria University Library (University of Toronto), that contains two annotations signed “WB.” Sherlock compares these annotations with the handwriting of a previous owner, William Backwell, as well as Blake’s. For his part, Crosby distinguishes the provenances of three copies of Bentley’s edition associated with William Cowper. Among his evidence is a previously unpublished letter from William Hayley to Lady Harriet Hesketh that is dated 10 Jan. 1802 and contains an allusion to Blake.

In *VALA*, Angus Whitehead and Catherine Kelly offer a concise but detailed history of 17 South Molton Street from the 1750s to the current day. In his presentation for Global Blake, Wayne C. Ripley provides new information about Stephen Horncastle and his family, neighbors of the Blake family, who resided at 29 Broad Street and held the lease for 30 Broad Street. This information includes the fact that Horncastle and his two wives originated from the same region of Yorkshire as Thomas Armitage and that, as suspected by Mark Yates, Horncastle sold paper.

The twenty-fifth anniversary of Helen P. Bruder’s *William Blake and the Daughters of Albion* was commemorated by Elizabeth Effinger’s interview with Bruder, who reflects on the book’s and feminism’s impact on Blake studies. (For important work on the female artists of Blake’s era, see Paris A. Spies-Gans’s *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830* [2022] and her article “Why Do We Think There Have Been No Great Women Artists? Revisiting Linda Nochlin and the Archive,” both described below.) With many references to the engagement of Blake studies with the problem, Alinec Pinheiro de Sousa and Jason Whittaker take up the perennial question of how to read Blake without imposing an authoritative meaning.

*Songs*

Marsha Keith Schuchard persuasively argues that Moravian-Swedishborgian education theory and practices should be seen as essential contexts for understanding Blake’s *Songs*. (See William Blake’s Circle for a description of her article on Charles Augustus Tulk’s and John Flaxman’s interest in alchemy.) Among other new work on the *Songs*, a section in Elizabeth S. Dodd’s *The Lyric Voice in English Theology* reads the prophetic implications of the lyrical first person, while Ian Thomson analyzes the instrument held by the piper in the frontispiece to *Innocence*, concluding that it is “an eighteenth-century clarinet.” Wiebke Katharina Schäfer closely examines the designs in three companion poems in copy T of *Songs*, and Ines Tébourski’s presentation for Global Blake explores the symmetrical and asymmetrical relationships of the companion poems. Sun Shuting reads “The Little Vagabond” as an attack on organized religion, while Jonathan Perris sees in “The Little Black Boy” a critique of evangelical abolitionist writing (including Olaudah Equiano’s *Interesting Narrative*). Milena Stepanyan compares Russian translations of “The Little Boy Found” and “The Little Boy Lost,” and Harriet Kramer Linkin explores how Blake’s handwritten *Songs* disrupted late eighteenth-century print culture. Finally, a new essay by Sibylle Erle considers “A Poison Tree” alongside *Urizen*, *Marriage*, and “The Ancient of Days” to examine Blake’s depictions of creation and the fall.

Political and Historical Readings

Hüseyin Alhas argues for the impact of newspaper accounts on *The French Revolution* and “The Tyger.” In contrast, Tara Lee, looking at *The French Revolution* and *Urizen*, contends that Blake’s notion of “the body politic metaphor” stemmed from his “intimate dialogue with Burke, [Emmanuel Joseph] Sieyès, and other revolutionary and reactionary writers.” Joey S. Kim’s chapter on Blake in her book *Romanticism and the Poetics of Orientation* fruitfully utilizes the different meanings of orientate to capture his ambiguous and ambivalent relationship to empire and Orientalism. (See Matthew Sangster’s “Five Questions: Joey S. Kim on Romanticism and the Poetics of Orientation” at the BARS Blog in part V for Kim’s explication of her argument.) Li Qi Peh contends that Stedman relied on Blake’s engravings of his drawings to counter the editing of the *Narrative* by the pro-slavery William Thompson.

Collections of Essays

In a special issue of *Studies in Romanticism* devoted to Romanticism and Palestine, published before the Hamas terror attack and the Israeli decimation of Gaza, Saraee Makdissi distinguishes Blake from other Romantics who saw Palestine as a blank slate, suggesting that “Jerusalem” shows that Blake’s true concerns were in England and not Palestine. (The issue also contains an essay on Venn.)

As noted in Sibylle Erle’s introduction to VALA, both Gaza and Ukraine offer heartbreaking backdrops to the theme of its latest issue, war and peace. Many of the articles highlight Blake’s (or the contributor’s) experiences with war or how art and poetry can heal the wounds caused by war, if not preclude it. The former approach is embodied by Hugo Lurman’s and Carl Gopalkrishnan’s pieces, which both explain how war and its damage fuel their Blakean art. The latter is represented by Mark Vernon’s explication of Blake’s idea of forgiveness; Rumyana Hristova’s stress on “the invisible war for human consciousness”; Perienne Christian’s vision of a humanity either dominated by AI or enhanced by the organic; and much of the art and poetry in the issue. Erle considers how Blake’s lifetime was structured by a series of wars; Stephen Pritchard examines Blake’s depictions of war and hunting in his works; and an excerpt from Jason Whittaker’s Jerusalem: Blake, Parry, and the Fight for Englishness describes Blake’s encounter with the soldier John Scolfield in Felpham.

Articles in VALA outside of the topic of war and peace include David Fallon’s experiments with getting AI to produce Blakean poetry and images; John Riordan’s examination of allusions to Blake in the work of the comic book writer Grant Morrison; Roger Wharton’s experience of using the press now at Rice University; and, as noted above, Angus Whitehead and Catherine Kelly’s history of 17 South Molton Street. Andy Wilson reviews the stage production of Simon McBurney’s adaptation of Olga Tokarczuk’s Drive Your Plow over the Bones of the Dead, and Sibylle Erle describes the rehanging of Blakes at Tate Britain and reviews Keith G. Davies’s book on Blake and Newton.

Maureen McCue and Sophie Thomas’s Edinburgh Companion to Romanticism and the Arts, which focuses on the relationship between British Romanticism and the visual arts, is a collection that every Blake scholar will want to explore. The vast majority of the chapters deal at least in part with Blake and/or members of his circle, though only James Gracie’s examination of Blake’s depictions of music and musical instruments considers Blake exclusively. The chapters that discuss Blake at any length are listed in Division I, Part VI, while any that discuss members of Blake’s circle are listed under Cultures and Technologies of Display and Exhibition in Division II. Chapters that touch on Blake include Katie Garner’s discussion of his designs for The Grave; Martin Myrone’s positioning of Blake in terms of exhibition culture; Susan Matthews’s consideration of the illustrations for Thomas Gray and Edward Young in light of what she argues is a nascent idea of book illustration in the eighteenth century; Laura Engel’s comparison of Diana Beaucerle’s and Blake’s illustrations for Bürger’s Leonora; and Jason Whittaker’s examination of Blake’s depiction in comics. (On a similar topic, Catherine Spooner’s article for Gothic Studies considers the influence of Blake on the graphic novel Satania.)

Blake also figures significantly in several chapters of Angelica Duran and Mario Murgia’s 2021 collection, Global Milton and Visual Art. Nathalie Collé considers his portrait of Milton for the Eighteen Heads of Poets; Joshua Reid compares his illustrations of Paradise Lost with Salvador Dalí’s; and Joseph Wittreich surveys eighteenth- and early nineteenth-century illustrations of Paradise Lost, with substantial reference to Blake’s.

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Rebecca Marks’s presentation for Global Blake examines Blake’s drawings after Michelangelo’s Sistine ceiling (Butlin #167-70), pointing to the importance of Fuseli’s description of the figures. Emilia di Rocco looks at “the relationship between literature and the arts” in eighteenth- and early nineteenth-century artists and writers, including Reynolds, Blake, and Byron, by examining their depictions of Dante’s Ugolino. Sam Solecki’s book on the modern reception of the Etruscans contains a chapter on Blake and his allusions to Etruscans in Island and A Descriptive Catalogue, with earlier chapters highlighting Winckelmann’s descriptions, the collection of William Hamilton, Josiah Wedgwood’s pottery, and Erasmus Darwin’s references to Wedgwood’s Etruria and the Etruscans in The Botanic Garden. Lissette Lopez Szywulsky’s Transmedia Adaptation in the Nineteenth Century (2020) discusses Blake’s engravings for Stedman and his illustrations of Young, Gray, Milton, and Dante, as well as referencing Boydell, Macklin, and Fuseli. Tracing the British reception of Friedrich August Moritz Retzsch’s illustrations to Goethe’s Faust, Evanghelia Stead highlights the role of Henry Crabb Robinson, with references to Flaxman (who saw the illustrations) and to Blake. Mónica Sánchez Tierrasoca suggests “artistic cartography” as a way to represent Blake’s Golgonooza. Finally, Evan R. Firestone’s Mist and Fog in British and European Painting: Fuseli, Friedrich, Turner, Monet and Their Contemporaries has a chapter on Blake and his circle (mostly Fuseli) that focuses on the use of mist and haze in their depictions of the supernatural, with a reference to Blake’s annotations to Reynolds in the book’s conclusion.

Two new books engage with Blake’s relationship to science. Andrew M. Cooper’s A Bastard Kind of Reasoning: William Blake and Geometry explicitly sets out to rewrite Donald Ault’s influential account of Blake’s relationship to Newton in Visionary Physics (1974). Cooper reads most of the prophetic books, the Newton color print, and The Vision of the Last Judgment and refers to both late seventeenth- and
eighteenth-century figures—including, in addition to Newton, Henry More, George Berkeley, David Hartley, and Joseph Priestley—and to many contemporary scientists. Suggesting that Blake anticipates the insights of post-Newtonian physics, Cooper offers many (dare one say Aultian?) diagrams to represent Blake’s cosmological ideas. (In a similar vein, Mark Lusser’s presentation for Global Blake addresses the intersections of Blake’s work with contemporary physics.)

30 In terms of Blake and the life sciences, Gillian Xu’s Global Blake presentation highlights the imagery of blood and circulation in The Four Zoas and Jerusalem. David Worrall argues that Blake’s visions were rooted in his experience of migraine auras and synesthesia in an article published in a 2021 exhibition catalogue for the contemporary painter Degard, whose works depict her own experiences of auras.

Milton a Poem and Religion

31 A large number of scholarly works in the last year focused on Milton. G. A. Rosso seeks to correct the confusion between the eschatological and the apocalyptic common in Blake studies since Northrop Frye, and he reads Milton in light of contemporary biblical studies to illustrate Blake’s ideas of the different concepts. Tristanne Connolly looks at what the imagery of the wine press crushing human grapes suggests about Blake’s views of redemption and violence. Revisiting and, at times, challenging Angela Esterhammer’s Creating States: Studies in the Performative Language of John Milton and William Blake (1994), Brian Russell Graham’s Speech Acts in Blake’s “Milton” provides a book-length reading of the entire poem (which was not considered in Esterhammer’s study). Focusing on the prosody of Milton, Richard Ness suggests that the poem’s “metrical experiments” explain its “strange temporal frameworks.” Jared S. Richman’s presentation for Global Blake also takes up the issue of time in Milton, but considers it through Blake’s “construction of non-normative embodiment and the senses.” A chapter in Matthew Leporati’s Romantic Epics and the Mission of Empire highlights how Milton subverts the epic genre’s typical “imperial allegory.”

32 Works that consider Milton and Jerusalem include Leporati’s “Emanuel Swedenborg’s Conjugal Love and the Erotic Politics of William Blake’s Epics,” which emphasizes the importance of Swedenborg’s ideas of erotic love to the transformation of the epic, and Zoe Beenstock’s “Jerusalem Moves West: Undoing the Hebrew Bible in Blake’s Milton and Jerusalem,” which examines Blake’s reconstruction of the Bible and the biblical world.

33 Dar’ya Tarabanova similarly considers “Blake’s approach to the genre of vision” and his turn to “the prophetic books of the Old Testament.” (Listed in Division II, Yosefa Raz’s article on Robert Lowth provides further context for Blake’s rewriting of the Bible, with Raz suggesting that Lowth’s influential fusing of classical genres with the Hebrew Bible continues to shape our own notion of biblical genres today.)

34 The well-entrenched association of Blake and antinomianism receives some pushback in Matthew Mauger’s interesting book William Blake and the Visionary Law: Prophecy, Legislation and Constitution. Mauger seeks to determine the role that Blake saw for law in Eternity and to explore his understanding of and encounters with English law. (For a counterview, see Duane Williams, who makes the case that Blake can be understood as a Christian anarchist.) Like other Calvinist Methodists, James Hervey was accused of antinomianism, and Dennis M. Read examines Blake’s painting Epitome of James Hervey’s “Meditations among the Tombs.” Read contends that the painting is not an illustration of Hervey’s work per se but, rather, a “strong suggestion of a common religious belief between Blake and [Thomas] Butts, one that shows their bond of friendship and shared values, specifically allied with Hervey’s Methodism, following George Whitefield’s belief in sanctification rather than John Wesley’s doctrine of perfectionism.”

Ecological Studies

35 Noah Heringman’s Deep Time: A Literary History has a chapter that looks at Blake’s relationship to the Romantic ballad revival and to Johann Gottfried Herder, reading the “Introduction” and “Earth’s Answer” from the Songs of Experience and geological imagery in Milton and Jerusalem. In an article, William Ilan Rubel argues that the climate emergency can only be solved by “a ‘haptic’ approach to nature” found in Alfred North Whitehead and earlier in Blake and William Wordsworth.

36 Written during the height of the COVID-19 pandemic, Joey S. Kim’s article “A Series of Digital Research Discoveries” reflects on encountering the Blake Archive as an undergraduate and how it affected her teaching during the lockdown. Fuson Wang’s The Smallpox Report: Vaccination and the Romantic Illness Narrative, conceived during the pandemic, has related chapters on Erasmus Darwin and on Blake, exploring their representations of inoculation and its related figures of the social body and disease.

37 Somehow, a two-part article by G. E. Bentley, Jr., published three years after his 2017 passing, was missed in previous checklists; it considers Blake’s depictions of animals both real and fictitious. (As noted above, the first part includes a bibliography.)
Recepción y Influencia

38 Complementing the recent attention to Blake's reception in America and Europe,1 Alexis Harley, Claire Knowles, and Chris Murray provide an overview of his reception in Australia in relationship to English identity and empire. M. Cecilia Marchetto Santorini's “William Blake in Spanish Popular Culture and Literature” surveys his reception in Spain and stresses how it was shaped by different communities and regions.

39 Reiko Onodera has a chapter on Blake and medieval manuscripts that examines the Songs and the Night Thoughts illustrations. In addition to his two articles on Kenzaburo Òe, mentioned above, Hikari Sato also published on Bunsho Jugaku, discussing his thesis on Jerusalem and why he compared Blake with Buddhism.

40 Jerome McGann's book on Byron contains a chapter comparing him and Blake. Isobel Armstrong examines Blake's influence on the text and images of Christina Rossetti. Melih Karakuzu and Özlem Sayar compare Blake's and Elizabeth Barrett Browning's depictions of child labor in the “Chimney Sweeper” poems and “The Cry of the Children.” Clare Broome Saunders argues that Phoebe Anna Traquair's illustrations for Barrett Browning's Sonnets from the Portuguese reveal “striking connections” with Blake's work. In a collection on the Victorian critic Walter Pater, Luisa Calè contends that the influence of Blake on Pater was more substantial than most readers have assumed. Andrés Ferrada Aguilar reads Blake alongside Emerson and Whitman regarding Protestant modernity.

41 Pijush Bhadra analyzes how Blake and Yeats similarly utilized “symbols of materiality and spirituality,” while Arianna Antonielli considers the divergence of Yeats's and John Ellis's views of Blake after their collaboration on The Works of William Blake (1893). (Blake's influence on James Joyce is traced in Matthew Leporati's presentation for Global Blake.)

42 Aimed at a more popular audience than Jason Whittaker's Jerusalem: Blake, Parry, and the Fight for Englishness, Edwin John Lerner's Jerusalem: The Story of a Song similarly recounts the origins and popularization of “Jerusalem,” including its setting by Hubert Parry. (Both books are reviewed by James Murray-White at his blog, Finding Blake. All Baeva looks at Dmitri Smirnov's opera Tiriel.

43 2023 saw much work on Blake scholars. Dara Barnat's study of the response of Jewish American poets to Walt Whitman includes Alicia Ostriker, with part of one chapter examining her relationship to Whitman and part of another examining Ginsberg's. (Ostriker is also the subject of a study by Sean Burt.) Anne Cranney-Franci's Jack Lindsay: Writer, Revolutionary has two chapters on Lindsay's writing on and relationship to Blake. James Crossley seeks to recover the importance of A. L. Morton in the British Marxist tradition, highlighting his English Utopia (1952) as well as touching on his Blake scholarship. Writing in VALA, David Worrall has a fascinating account of Anthony Blunt's career as a spy for the Soviet Union in Britain during the Cold War. Michael Davis's William Blake: A New Kind of Man, originally published in 1977, has been reprinted as part of the University of California Press's Voices Revived series.

Psychoanalytic and Therapeutic Uses of Blake

44 While Blake is mentioned only once, Laura Cleaver's article on the great Blake collectors and dealers George D. Smith and Bernard Alfred Quaritch discusses their role in creating the collections of medieval manuscripts at the Huntington, the Morgan, and the Walters.

Dissertations

45 Jason Wright's Blake's Job: Adventures in Becoming is a book-length explication of the Illustrations of the Book of Job as a therapeutic model. Jeff McLaughlin suggests that Blake's works can be seen as models for educational psychology. The preface to Mark Edmundson's The Age of Guilt: The Super-Ego in the Online World ties the idea of the superego to Blake's Nobodaddy, Urizen, and Spectre. Lorenz Hindrichsen has an article on aging that examines "The Ecchoing Green" and argues that it encourages the reader to laugh away old age.

46 Five recent dissertations have at least a chapter on Blake. Elizabeth Giardina (UC Davis) positions Blake within “the poetics of earth system design”; Rasheed Martin Hinds (CUNY) considers representations of Africans and revolution largely in the Lambeth prophecies and the engravings for Stedman; Collin D. Lam (SUNY Binghamton) reads Blake's Los and Albion in relationship to Rousseau's Social Contract; Jodie Marley (University of Nottingham) positions Blake and Yeats within the mystic communities of both their own times and those of their later reception history; and Ramazan Saral (Ege University, Türkiye) reads the minor prophecies “as a means to re-evaluate the perception of history through mythopoeia.” (Saral's poem "Self-Doubt" is in the latest issue of VALA.)

Blake's Circle

Several chapters in *The Edinburgh Companion to Romanticism and the Arts* consider members of Blake's circle. Katharina Boehm highlights James Basire's and George Vertue's engravings for the Society of Antiquaries; Kacie L. Wills discusses Reynolds's *Portrait of Omai* (1776); Joan Coutu surveys Charles Townley's collecting and displaying of statues at his country house, with references to Canova, Flaxman, and Richard Cosway; Peter Funnell examines celebrity portraits by Reynolds, Lawrence, Nollekens, and Romney; Heather McPherson focuses on representations of the stage in paintings by Fuseli, Lawrence, and Romney; Thora Brylowe presents an overview of Angelica Kauffman's life, including her relationship to the Royal Academy and the Boydell and Macklin galleries; and Alison Chapman explores illustrated poetry, including Stothard's vignette in *Samuel Rogers's Italy, a Poem* (1830).

Other chapters in the collection look at wider issues of display and exhibition. Charlotte Boyce discusses merchandise that commemorated Nelson; Susanna Avery-Quash charts the development of public art galleries; Sarah Zimmerman examines the space of the public lecture (including those given at the Royal Academy); Peter Otto traces the rise of technologies of illusion and the commercialization of spectacle; Maureen McCue surveys the London print shop; Jennie Batchelor analyzes the role of illustrations in *The Lady's Magazine*; Samantha Matthews explores the practice of compiling scrap albums; and Hila Shachar considers "cultural developments in the representation of Romantic ideologies on screen."

Late in 2022, the Fondazione Maria Cosway in Lodi, Italy, held an exhibition of her works and produced a catalogue. On YouTube, the Cosway scholar Stephen Lloyd has a presentation on the exhibition and catalogue. *Cosway's The Duchess of Devonshire as Cynthia from Spenser's "The Faerie Queene"* (c. 1782) is the cover illustration for Paris A. Spies-Gans's magnificent study of women artists, *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*. The book includes many charts, tables, and graphs quantifying the number of exhibitions in which women participated, the number of women artists, the genres in which they worked, and other useful facts. In addition to its lengthy treatment of Cosway (most of pp. 129-45 and passim), it discusses Angelica Kauffman, Mary Moser, Mary Ann Flaxman, Maria Denman, Mary Hoare, Maria Spilsbury, Anne Seymour Damer, Anne Mee, and Frances Reynolds, with high-quality reproductions of their works. A related article by Spies-Gans provides a more detailed discussion of women artists in the field of art history, with many of the same artists examined.

I have recorded more reviews for the 2022–23 Fuseli exhibition at the Musée Jacquemart-André in Paris, and Fuseli's paintings were featured in a new exhibition, Götter, Helden und Verräter, held at the Albertina Museum. Frederick Antal's classic *Fuseli Studies* (1956) was reprinted in 2022. Stephanie O'Rourke's *Art, Science, and the Body in Early Romanticism* has a chapter on Fuseli, which argues that he intentionally drew and painted bodies that could not be read according to Lavater's physiognomic system.

Marsha Keith Schuchard documents the alchemical interests of Charles Augustus Tulk and John Flaxman, with references to many Swedenborgian and Masonic figures and slight mention of Blake. Caspar Meyer and Alexa Petsalidis-Diomidis's collection, *Drawing the Greek Vase*, has one chapter on Flaxman's representation of Greek vases and another on Thomas Hope's. Cassie, Lise, and David Mayer have an article on the early life of the circus owner Philip Astley, Blake's neighbor.

2023 marked the 300th anniversary of Joshua Reynolds's birth, and he was the subject of two exhibitions. The first was held at the Box in Plymouth, UK, and, though no catalogue was produced, there is a video at the museum's website. The second was at Kenwood House, and, again, no catalogue was produced, though images of some of the works displayed can be found at its website. Both had public lectures on Reynolds, which were posted to YouTube. Interestingly, the reviews for the Kenwood exhibition seem to reflect the tension between Blake and Reynolds, with the
Wall Street Journal and Financial Times praising the exhibition and Reynolds, but with the Guardian condemning Reynolds, with explicit references to Blake's animosity. Miriam Al Jamil highlights an etching of Reynolds’s painting Johnson Arguing by Mary Dawson Turner, the wife of Blake’s would-be patron Dawsons Turner.

The influence of Erasmus Darwin on his grandson Charles has long been debated. Eva Guadalupe Hernández-Avilez and Rosaura Ruiz-Gutiérrez analyze Charles’s annotations to Erasmus’s The Temple of Nature (1803) to suggest affinities with Charles’s The Descent of Man (1871). Two chapters in Melissa Bailes’s Regenerating Romanticism: Botany, Sensibility, and Originality in British Literature, 1750–1830 address Erasmus Darwin, with slight mention of Blake and Fuseli in relationship to the designs and engravings for The Botanic Garden. Darwin also figures in Stephen Leach’s book on the Lunar Society member Peter Perez Burdett.

Like Blake, Mary Wollstonecraft is also being used for therapeutic purposes. In Joanna Biggs’s memoir of starting her life over, she retells the lives of nine women writers who did the same, beginning with Wollstonecraft. For her part, Regan Penaluna uses Wollstonecraft as one of four women philosophers who help her challenge the male-dominated traditions and profession of philosophy. In the Journal of the History of Philosophy, Lauren Kopajtic contends that Adam Smith was not a gender essentialist and that this fact was recognized by Wollstonecraft herself. Elena Makarova has two articles on Wollstonecraft, the first on Helen Maria Williams’s and Wollstonecraft’s lives in France during the French Revolution and the second on Wollstonecraft’s life in Scandinavia. Eileen M. Hunt’s Portraits of Wollstonecraft: The Making of a Feminist Icon, 1785 to 2020 records and analyzes artistic and written depictions. Written in the wake of the overturning of Roe vs. Wade in the US, Susan J. Wolfson’s On Mary Wollstonecraft’s “A Vindication of the Rights of Woman”: The First of a New Genus is both a close reading and reception history of the work as well as a plea for not ignoring its lessons.

Division I: William Blake
Part I: Blake’s Writings
Section A: Original Editions, Facsimiles, Reprints, and Translations

“Albion rose” (1795)

See Morley in Part VI.

Ballads (Pickering) Manuscript (1807?)


Sanz Jiménez, Miguel. Hikma 22.1 (2023): 345-48. In Spanish. “Castanedo’s careful editing and translation offer a documented and rigorous reading that invites reflection and allows readers to solve, on their own, Blake’s riddles” (348).

“Blake’s Chaucer: An Original Engraving” (1810)


“Blake’s Chaucer: The Canterbury Pilgrims” (1809)


Europe a Prophecy (1794)


“Exhibition of Paintings in Fresco” (1809)


“A Fairy leapt” (c. 1793)


For the Sexes: The Gates of Paradise (1793, c. 1818)


A reproduction without any scholarly apparatus.
An Island in the Moon (1786?)


Jerusalem (c. 1804–20)


This bilingual edition is the first solo edition and translation of Jerusalem into French. It does not, however, contain the full text of Blake’s illuminated work. The four-volume edition of Blake’s Oeuvres (Aubier/Flammarion, 1974–83), directed by Pierre Leyris and translated by Leyris and Jacques Blondel (for vol. 4, Vala), did not include Jerusalem. Leyris did include “extracts from Jerusalem (bilingual)” in his Écrits prophétiques des dernières années, suivis de Lettres ([Paris]: Editions José Corti, 2000) <WBHC p. 495>.

Review

Porée, Marc. “La forge de l’imagination.” En attendant Nadeau 187 (13–26 Dec. 2023). In French. Whilst welcoming the publication, Porée laments the fragmentary result of the gathered excerpts from Jerusalem. He also regrets some typographical errors and “risky choices” in translation, even if “the breath, the power and the glory” remain of a Jerusalem “cut apart, but nevertheless liberated.”

Laocoön (c. 1826–27)


A limited-edition handcrafted box (ten copies when launched, in Aug. 2022) containing three items: a reproduction of Blake’s annotated Laocoön (c. 1826–27); a leaflet with a bilingual edition (English and Spanish) of Blake’s engraved epigrams and maxims; and a separate pamphlet with an essay titled “El lamento de la obra eterna,” “on Blake’s work and complex symbols and their relation to this reproduction” (publisher’s webpage).


“The Phoenix to Mrs. Butts” (c. 1794–1803)


Songs of Innocence (1789)


Songs of Innocence and of Experience (1794)

Songs of Innocence and of Experience [W]. Folio Society, 2023.5

“then She bore Pale desire” and “Woe cried the muse”

“then She bore Pale desire” and “Woe cried the muse.”


Visions of the Daughters of Albion (1793)


Section B: Collections and Selections


5. See the Blake Society interview with staff members of the Folio Society about this edition.


6. This earliest translation of Blake into Italian is not listed in either WBHC or D. W. Dörrebecker’s Blake checklists (note by Fernando Castaneda).


### Part II: Reproductions of Drawings and Paintings

#### Section A: Illustrations of Individual Authors

**Bunyan, John**

Freeman, Curtis W. *Pilgrim Journey: Instruction in the Basic Teaching of Christ*. Minneapolis: Fortress Press, 2023. A book of letters to a new Christian, each accompanied by an illustration to *Pilgrim’s Progress*. There is also the frontispiece to *Jerusalem*. Freeman’s *Pilgrim Letters: Instruction in the Basic Teaching of Christ* (2021), from the same publisher, appears to have the same format.

**Chaucer, Geoffrey**


**Dante Alighieri**

Section B: Collections and Selections

Eighteen Heads of Poets (c. 1800–03)


Part III: Commercial Engravings

Section A: Illustrations of Individual Authors

Chaucer, Geoffrey


Part IV: Bibliographies and Catalogues

Section A: Bibliographies

[cross-listing articles with substantial bibliographical content]


Calè, Luisa. “Blake and Exhibitions, 2022.” See Blake 57.1 in Part VI.

Oliveira, Camila, and Jason Whittaker. “Blake and Music, 2022.” See Blake 57.1 in Part VI.


Section B: Catalogues


Night Thoughts: Romantic Drawings from the Brandt Collection. London: Lowell Libson & Jonny Yarker Ltd., 2023. ISBN: 9781999978365. Includes a biographical overview of Walter Augustus Brandt (1902–78) and contains drawings by Blake and members of his circle (Fuseli, Flaxman, Romney, Mortimer, Ottley, and Hoare) that Brandt owned. Blake is represented by a two-sided pencil sketch titled Nude Studies (c. 1810) (Butlin #595). His Fertilization of Egypt sketch after Fuseli (British Museum) is reproduced alongside Fuseli's chalk sketch Satan Summoning His Legions. The entry for Flaxman's design depicting a scene from William Sotheby's "Rienzi" includes transcriptions of the lines illustrated and the accompanying letter.


“William Blake.” Epic and Divine was an exhibition held in the Noel Shaw Gallery at the University of Melbourne from 3 Mar. to 26 June 2022. The digital version of the exhibition includes images of the facsimiles created for the 1978 Blake Trust edition of Blake's Dante engravings.

Part V: Digital Resources

Allen Ginsberg Project


Blake Society (see also VALA in Part VI)

Events:


“Hercules Road—Blake’s Old Haunt.” 7 May 2023. “Members of the Blake Society are invited to be involved in the ‘finale’ event of an exhibition of artworks, inspired by William and Catherine’s years living in Hercules Road. The venue ‘Hercules Road’ is located inside a flat, next to the William Blake Estate, the site of the Blakes’ former home from 1790–1800.” No video is available, but images of some of the artworks are on the website.

“Auguries of Innocence: First Experiences with Letterpress.” 22 May 2023. Held at Swedenborg House, London. “Graphic design students at Cambridge School of Art turn their hands to letterpress in a five-year project celebrating William Blake and ‘Auguries of Innocence.’” No video is available, but images from the book produced are on the website.

“Blake at Bradford Literature Festival!” 24 June 2023. Three events at the festival tied to Blake. No video is available.


Bowler, Mark, Dan Norman, and Marianna Suri. “Fragments of Experience.” 8 Nov. 2023. “The team will talk about the inspiration behind the project and the years-long journey that began with a trip to Petworth House and has culminated in a classical song cycle paired with electronic music, live film footage, 2D animation and cutting edge AI animation.”

“VALA 4 Launch.” 29 Nov. 2023. “The launch of issue 4 of VALA, the journal of The Blake Society, with the sadly apposite theme of ‘War and Peace.’” (See VALA in Part VI.)

Rosewell, Tamsin. “A Glimpse behind the Scenes with the Folio Society.” 13 Dec. 2023. “Illustrator and Blake Society Trustee, Tamsin Rosewell, will be talking to Folio Society Art Director, Raquel Leis Allion, Production Director, Kate Grimwade, and Senior Designer, Charlotte Tate—all of whom have worked on the creation of this new Folio Society edition [of Songs of Innocence and of Experience].”

The Box, Plymouth

British Association for Romantic Studies

BARS Blog:


BARS Digital Events:

“State of the Arts: Reframing the Visual in Romantic Period Studies.” 28 May 2021. “This roundtable was held on the 27th May 2021 and showcased some of the innovative work being undertaken in this field for *The Edinburgh Companion to Romanticism and the Arts*. Each participant offered a five-minute presentation of their chapter, organized around a key image, allowing plenty of time for discussion about how visual studies have reshaped how we approach and understand the boundaries between print and visual culture in the period.”

Cincinnati Art Museum, Blog


The Courtauld


Salatino, Kevin. “‘Female Trouble’: Vamps, Vixens and Viragoes in the Art of Henry Fuseli.” 13 Oct. 2022. “Closely looking at what might be called his ‘private’ or ‘secret’ drawings, the vast number of which were of his wife, this lecture teases out the ways in which Fuseli both succumbed to and defied fashion in a multi-decade exploration of the female form at its most fetishized and eroticized.”

Smith, Camilla. “Fools, Heroes and Whores: Henry Fuseli’s Switzerland.” 22 Nov. 2022. “This paper explores Fuseli’s Swiss roots. It focuses in particular on drawings taken from his Jugendalbum (Youth Album) now housed in the Kunsthaus Zürich. It explores the type of place Zürich was—its cultural traditions, religious beliefs and social attitudes—in order to explain why patriotic, religious and sexual themes feature prominently in the artist’s formative works.”

Carter, Sarah. “The Art of Thinking through Collaboration: Fuseli, Blake and Darwin.” 29 Nov. 2022. “Bringing The Fertilization of Egypt into conversation with Falsa ad Coelum (c. 1790) and a series of erotic drawings that Fuseli made between 1800–1810, it contends that the bold virility first realised and later frustrated in these graphic works speaks to the economic climate that brought Fuseli, Blake and Darwin into professional alliance.”

Myrone, Martin. “Fuseli’s Mutable Bodies.” 6 Dec. 2022. “This lecture would explore the mutability of Fuseli’s graphic bodies, and how they operate around but also defy distinctions between life and death, the sculpted and the fleshy, orderly and disorderly anatomies.”


Scholarship:


Eisenman, Stephen F. “What's the Use of William Blake?” Sheerpost (28 May 2023). “The first thing to know about Blake, apart from his extraordinary skill, is that he was clued in to the exigencies of his time: war and revolution; immiseration of the masses and enrichment of the few; the rise of the fossil fuel economy; and grave threats to political and expressive freedom. To Blake, what mattered in both art and politics, was radicalism, meaning getting to the heart of the matter, and imagination, freeing the mind to enable liberation.”


Friends of Kenwood Sunday Lecture


Global Blake Network

“In Conversation” series:


contemporary physical theory meets physiological and psychological descriptions in several works by William Blake which presage what has been termed ‘the new physics’ of quantum mechanics and relativity.”

Tebourski, Ines. “Symmetry/Assymetry in William Blake’s Companion Poems.” 24 Apr. 2023. “This presentation seeks to show how Blake’s symmetry is coupled with hidden ‘asymmetrical’ features that are to be approached through the ‘companion poems’ which are in themselves part of Blake’s ‘dualities.’ They are called ‘companion poems’ as a reference to the fact that selected poems in Innocence have their counterpart in Experience.”


Xu, Gillian. “The Metamorphosis of Blood: William Blake’s Chemical, Circulitary Poetics.” 21 July 2023. “In William Blake’s The Four Zoas and Jerusalem, a fallen world is regenerated into one filled with hope and potential. I argue that in these two texts Blake is imagining a way in which bodies can learn to understand—through the concept of flexible bloodlines—nonhuman organisms and environments. Blake may have been drawn to Herman Boerhaave, who was a seventeenth-century chemist and who emphasized that chemistry can allow for surprising combinations of existing elements.”

Marks, Rebecca. “Organs of Embodied Sentiment: Contextualising William Blake’s Sistine Studies c. 1770–1790.” 16 Oct. 2023. “In this paper, I use Fuseli’s description of Michelangelo’s Sistine figures as a frame for reading a series of little-known watercolours by Blake, which he completed between 1770–1790, and which indicate how Michelangelo was increasingly being used as a source of affective, emblematic, visual language.”

Leporati, Matthew. “There’s Lots of Blake in Finnegans Wake: James Joyce’s Adaptation of Jerusalem.” 14 Nov. 2023. “While Ulysses is typically regarded as Joyce’s major engagement with epic literature, I argue in this presentation that Finnegans Wake more radically engages it by adapting Jerusalem into a postmodern, postcolonial reflection on empire’s fragmentation of the world and on the possibility of creating global unity.”

Ripley, Wayne C. “How dye do Neighbour?: Stephen Horncastle in Relationship to Blake’s Family, Neighbours, and Circle.” 11 Dec. 2023. “Despite living across the street from the Blake family for thirty years, the stationer Stephen Horncastle has only been recognized as existing by Blake criticism since 2005. This presentation will highlight key elements of Horncastle’s biography, his professional life, and his place in Blake’s social and commercial networks.”


Paul Mellon Centre


His portrait by Thomas Phillips was exhibited in 1807. Other catalogues or articles about them that mention Blake are 1947, 1974, and 1988.


Rice University (and articles announcing its acquisition of Michael Phillips's replica of Blake's press)


Stevens, Lenhardt. "William Blake and the Endurance of Satan as Hero in *Paradise Lost*.” *Medium* (10 Aug. 2023). “I want to introduce William Blake's interpretation of Satan in this post. Blake falls squarely in the Satan as admirable camp and has, for better or worse, become one of the earliest ‘Satanist’ critics.”


“Simon Avery's Sorrowmouth;” 8 July 2023.

“William Blake—Visionary,” 5 Jan. 2024. “This is a remarkable catalogue of an exhibition that I am, quite simply, very jealous I cannot see in Los Angeles.”

Blakeana:
“One King, One God, One Law: Monarchy and Dissent,” 8 May 2023. On the coronation of Charles III.

“Heaven in a Wild Flower: Nick Drake and William Blake.” 19 June 2023. “On the anniversary of the birthday of Nick Drake (1948–1974), this is a short appreciation of how the singer and poet’s work was shaped by his love of William Blake.”

Zoavision (Zoamorphosis’s YouTube channel). In addition to the categories listed below, Zoavision includes the recordings of Global Blake events.

Blake Bites (short explications of Blake’s ideas):
“The Role of the Poetic Form in William Blake’s ‘Holy Thursday’ (Innocence).” 13 Jan. 2023. “This short video explores how William Blake’s use of a particular poetic form in his poem ‘Holy Thursday’ in Songs of Innocence changes the way that we read his verses.”


“Swedenborg and The Marriage of Heaven and Hell.” 23 Apr. 2023. “This short video explains the importance of the philosopher, scientist and theologian, Emanuel Swedenborg, on William Blake’s The Marriage of Heaven and Hell.”


“I Must Create a System.” 28 May 2023. “Hannah McAuliffe from the Centre for Eighteenth Century Studies, University of York, examines how Blake’s famous epigram—‘I must Create a System, or be enslav’d by another Mans’—is part of a much more complex relation with Enlightenment thinking and system building than is often appreciated.”

Blake Sound Bites (on musical settings of Blake’s works or recitations and short analyses):
“Jerusalem’ by Mark Stewart & the Maffia.” 22 Apr. 2023. “While William Blake’s stanza has become one of his most famous poems since it was set to music as the hymn ‘Jerusalem,’ probably the most unique version is that recorded by Mark Stewart in 1982. This short podcast explores what makes Stewart’s version so unusual and explains how it works to both appeal to—and alienate—its listeners. This was first recorded as an audio in 2010 and is now republished following the sad news of Mark’s death.”


“Jah Wobble Presents the Inspiration of William Blake.” 24 Apr. 2023. “Jah Wobble’s 1996 setting of poems by William Blake is one of the most inventive and enjoyable albums that takes Blake as its inspiration. This podcast was first recorded in 2010.”

“Jerusalem’ by Test Dept.” 24 Apr. 2023. On a setting of “Jerusalem.” “The podcast was first recorded in 2010.”

“John Tavener and Thelema.” 3 May 2023. “This audio podcast explores two radically different settings [of “The Tyger”], one by the classical composer, John Tavener, and another by a Belorussian black metal band, Thelema. This podcast was first published in 2010.”

Visionary (videos longer than Blake Bites, analyzing or discussing Blake):
“And Did Whose Feet? William Blake’s ‘Jerusalem.’” 30 May 2023. “This podcast explores the circumstances in which [Blake] wrote his stanzas, as well as answering questions as to the poem’s meaning.”


“Jerusalem: From Blake to Parry.” 3 July 2023. “For decades after his death, no one read William Blake’s stanzas from Milton a Poem beginning ‘And did those feet in ancient time,’ and the lyric was nearly forgotten. This podcast explores how Blake’s lines were rediscovered and reinterpreted as a nationalist celebration, how they came to be set to music by Sir Hubert Parry as the hymn Jerusalem, and how Parry turned against their use in the nationalist cause and instead gave the copyright to Millicent Fawcett to become the hymn of the Women Voter[s].”

William Blake Archive

Review

Chaucer Omnibus (a publication announcement highlighting all the material tied to Blake’s Chaucer projects now available in the archive):
The frontispiece (a commercial engraving after Stothard, 1783) to vol. 13 of The Poetical Works of Geoffrey Chaucer.

Chaucer. Eighteen Heads of Poets (c. 1800–03).
Sir Jeffery Chaucer and the Nine and Twenty Pilgrims on Their Journey to Canterbury (1808).
A Descriptive Catalogue (1809).
The Canterbury Pilgrims: Sketch for the Engraving (1809).
"Blake's Chaucer: The Canterbury Pilgrims" (1809). A prospectus for the engraving of his painting.
"Exhibition of Paintings in Fresco" (1809). An advertisement for the 1809 exhibition (recto) and his “Invention of a Portable Fresco” (verso).
"Blake's Chaucer: An Original Engraving" (1810). An advertisement for and description of his engraving.
"Chaucers Canterbury Pilgrims" (1810).
The Prologue and Characters of Chaucer's Pilgrims (1812). "A companion and advertisement for Blake's large engraving."


Part VI: Criticism, Biography, and Reviews

A


Reviews


Skelly, Jack. “Revolutionary Blake-Splaining.” Los Angeles Review of Books (4 Jan. 2024). “At the risk of Blake-splaining, let's state that the artist directly experienced the Imagination (capitalization his) as the engine of this creative resistance: an individual/universal resurrection rendered in illuminated books of epic prophecies within a vast mytho-system, which were cryptically codified to elude the authorities. Experiencing them up close in the Getty galleries is emotionally powerful and psychically charging.”


Sweeney, Julia. “Let’s Go to the Getty and See the William Blake Exhibit” Substack (10 Nov. 2023). Video of the exhibition shot by the actor Julia Sweeney.


Curator talks


Jones, Sarah. “Then patient wait a little while: Blake Comes to the Getty.” See William Blake Archive in Part V.


Albani, Louisa Amelia, and David Mullin. “In Search of Paradise: William Blake at Old Wyldes.” See VALA.


Reviews


Allas, Hüseyin. “The Impact of Newspapers on William Blake’s The French Revolution and ‘Tyger.’” Hacettepe University Journal of Faculty of Letters 40.1 (2023): 262-73. In English (abstract in Turkish and English). Allas delves into the impact of newspapers on Blake’s perception of the French Revolution, drawing from archival materials. He indicates that the newspapers of the era profoundly influenced Blake’s poetic output during the early stages of the French Revolution, as evidenced in works such as The French Revolution (1791) and “The Tyger” (1792–93).


Armstrong, Isobel. “Christina Rossetti’s Sing-Song: Three Illustrators, Three Readings of Image and Text.” Victorian Poetry 60.4 (2022): 547-80. “William Blake solved the problem of image and text by attempting to imbicate image and text as nearly as possible so that one becomes the other. [Christina] Rossetti’s solution was Blake-like: tiny images, in soft pencil with dashes of red, heading her handwritten poems and seemingly produced organically from them” (549-50). (The three illustrators of the title are Christina Rossetti, Arthur Hughes, and Alice Boyd.)

B


Beenstock, Zoe. “Jerusalem Moves West: Undoing the Hebrew Bible in Blake’s Milton and Jerusalem.” European Romantic Review 34.5 (2023): 609-27. “In his prophetic poems, he undoes the temporal and spatial organization of the Hebrew Bible, a possibility first explored in Milton and...
then fully achieved in Jerusalem, where Blake deconstructs the ancient biblical world to rebuild it in modern Britain” (abstract).


Bhadra, Pijush. “Myth and Symbol in Yeats and Blake: Traditional to Individual.” Journal of Cultural Research Studies 2.2 (2023): 94-105. Both Blake and Yeats created a dichotomy between symbols of materiality and spirituality in a society which is torn between ‘mythos’ and ‘logos,’ between beliefs and logical proofs” (103).

Binning, Sean, with illustration by Sally Kindberg. “In Conflict with the Mainstream: William Blake Considered as an Outsider Artist.” See VALA.

Blake/An Illustrated Quarterly

Volume 56, number 4 (spring 2023)

Articles
Harley, Alexis, Claire Knowles, and Chris Murray. “Prophet against Empire? William Blake in Australia.” 32 pars. “In this essay, we turn to the reception, reproduction, and revisioning of Blake in the settler colonies of Australia, and we find a Blake whose work, mediated through a range of editorial and curatorial lenses, proves unexpectedly amenable to conflicting Australian desires both to affirm cultural fealty to England and empire and to refuse it” (par. 1).

Reviews
Rovira, James. Joseph Fletcher, William Blake as Natural Philosopher, 1788–1795. 14 pars. “I don’t believe that I have invalidated Fletcher’s thesis, just that additional work needs to be done before he can be said to have supported his argument” (par. 12).
editor since 2006, and welcoming Sibylle Erle into the role.

**Article**


**Discussion**


Crosby, Mark. “A Copy of Richard Bentley’s Edition of *Paradise Lost* in William Hayley's Library c. 1802.” 14 pars. In addition to recording an allusion to Blake in a previously unpublished 10 Jan. 1802 letter from Hayley to Lady Harriet Hesketh, Crosby distinguishes the provenance of three copies of Richard Bentley’s edition of *Paradise Lost.* The first, now at Christ's College, contains Cowper’s bookplate and his annotations; it was never in Hayley’s possession. The second had been annotated by Ashley Cowper (Cowper’s uncle), was obtained by Hayley through John [Johnny] Johnson (Cowper’s cousin), and, at an unknown date, was passed by Hayley to Theodora Jane Cowper (Cowper’s cousin). This is probably the copy recorded by William Barker as being in Cowper’s library in 1800; it is now untraced. The third, now at Victoria University Library (Toronto), has many annotations, including two signed “WB.” It belonged to the banker William Backwell and contains his bookplate. The Backwell family may have loaned this copy to Cowper; after his death it probably went to Hayley, who describes a copy with annotations, supplied to Cowper by friends, in his preface to Cowper’s *Latin and Italian Poems of Milton* (1808).


**C**


Calè, Luisa. "William Blake's Universe: An Interview with David Bindman and Esther Chadwick." See *Blake* 57.3.

Cazeneuve, Elsa. “De l’œil à l’étoile: poétiques du globe chez William Blake, William Wordsworth et Samuel Taylor Coleridge/ Celestial Eyes: Metaphors of the Globe in the Works of William Blake, William Wordsworth and Samuel Taylor Coleridge.” *Études Épistém. Revue de littérature et de civilisation* (XVF-XVIIIᵉ siècles) 43 (2023): 38 pars. In French (abstract in French and English). “This paper proposes the idea that astronomy contributed to structure the perceptive philosophy and poetics of the first Romantic generation through the figure of the globe. Indeed, celestial spheres came to serve as a metaphor for the eye globe, which in turn symbolized the possibility of renewed or expanded vision” (abstract).


Christian, Perienne. “Choicepoint 2023.” See VALA.


Cleaver, Laura. “George D. Smith (1870–1920), Bernard Alfred Quaritch (1871–1913), and the Trade in Medieval European Manuscripts in the United States ca. 1890–1920,” *Manuscript Studies: A Journal of the Schoenbeck Institute for Manuscript Studies* 8.1 (2023): 61-94. Compares the lives of Smith and Quaritch and their roles in shaping the holdings of medieval manuscripts in the...
Huntington, Morgan, and Walters collections. There is only one mention of Blake, though both were major Blake dealers.


Cooke, Stuart. Rev. of Kate Rigby, Reclaiming Romanticism: Towards an Ecopoetics of Decolonization. See Rigby.


Cooper, Andrew M. “Small Room for Judgment: Geometry and Prolepsis in Blake's 'Infant Sorrow.'” European Romantic Review 31.2 (2020): 129-55. “The extensive typological allusions in Blake's 'Infant Sorrow' (Songs of Experience) associate swaddling with the establishment of traditional moral-materialist culture based on sacrifice. Blake links his culture's materialism to three-dimensional perspective, which the accompanying design overthrows in accordance with Berkeley's contention that distance exists only in the mind. By setting the poem's aged speaker and the design's infant at odds, Blake undermines the received relation between these two 'sister arts' and enforces a cognitive dissonance that is of apocalyptic intensity. The supercharged political context of 1792–93 adds further immediacy" (abstract).


Cooke, Stuart. Rev. of Kate Rigby, Reclaiming Romanticism: Towards an Ecopoetics of Decolonization. See Rigby.


Cooper, Andrew M. “Small Room for Judgment: Geometry and Prolepsis in Blake's 'Infant Sorrow.'” European Romantic Review 31.2 (2020): 129-55. “The extensive typological allusions in Blake's 'Infant Sorrow' (Songs of Experience) associate swaddling with the establishment of traditional moral-materialist culture based on sacrifice. Blake links his culture's materialism to three-dimensional perspective, which the accompanying design overthrows in accordance with Berkeley's contention that distance exists only in the mind. By setting the poem's aged speaker and the design's infant at odds, Blake undermines the received relation between these two 'sister arts' and enforces a cognitive dissonance that is of apocalyptic intensity. The supercharged political context of 1792–93 adds further immediacy" (abstract).


Review Erle, Sibylle. See VALA.

Davies, Keri. "Another Engraver in South Molton Street." See Davies in Part V.


Eisenman, Stephen F. “What's the Use of William Blake?” See Eisenman in Part V.


Erle, Sibylle. “Eternity is in love with the productions of time.” See VALA.

Erle, Sibylle. Rev. of Keith G. Davies, William Blake, the Single Vision, and Newton's Sleep: A History of Science, Poetry, and Progress. See VALA.

Erle, Sibylle. “William Blake and Tate Britain’s Rehang.” See VALA.


F


Fallon, David. “‘A Machine is not a Man nor a Work of Art’: Adventures with Blake and AI.” See VALA.


Firestone, Evan R. “Mist and Gothicism in British Painting.” Mist and Fog in British and European Painting: Fuseli, Friedrich, Turner, Monet and Their Contemporaries. London: Lund Humphries, 2023. ISBN: 9781848225732. 19-57. A chapter on mist, obscurity, the supernatural, and the Gothic in the Romantic era reproduces Blake's The Ghost of Samuel Appearing to Saul, c. 1800 (Butlin #458); The Temptation and Fall of Eve, 1807 (Butlin #536.9); and Milton's Mysterious Dream, c. 1816–20 (Butlin #543.11) (titled Mysterious Dream in the book). The chapter also discusses many members of Blake's circle, most prominently Fuseli, but also Mortimer, Stothard, Romney, and Maria Cosway. Blake's annotations to Reynolds are discussed briefly in “Conclusion: Another Look at the Sublime” (148).

Rovira, James. See Blake 56.4.


Fry, Paul H. Rev. of Chris Townsend, George Berkeley and Romanticism: Ghostly Language. See Townsend.


Giorgio, Simone. “Tradurre la visione: Celati, Blake, Michaux,” *Griseldaonline* 22.1 (2023): 27-40. In Italian (abstract in Italian and English). The essay explores “Gianni Celati’s relationship with … William Blake and Henri Michaux. Starting from the reproposal of some excerpts of their works on ‘Il semplice,’ it is exposed how Celati’s interest in these writers is linked to themes such as vision and liberation from social constraints—two topics variably treated by Celati in his works” (abstract).

Gopalkrishnan, Carl. “Australia a Prophecy.” See Blake Society in Part V.

Gopalkrishnan, Carl. “A Field Manual for a Lost Soldier.” See VALA.


H


Heringman, Noah. William Blake, the Ballad Revival, and the Deep Past of Poetry.” *Deep Time: A Literary History.* Princeton: Princeton University Press, 2023. ISBN: 9780691235790. 120-75. Considers Blake’s notion of deep time in relationship to the eighteenth-century ballad revival and especially to Joseph Ritson’s A Select Collection of English Songs (1783), with a focus on the “Introduction” and “Earth’s Answer” from the Songs of Experience and on the “contact zone between geology and prehistory” (169) in Milton and Jerusalem. There are also comparisons between Blake and Herder.


Chatterjee, Tayana. “Poet, Mystic, Madman.” *Telegraph Online* (2 Sept. 2022). “Higgs manages to neatly place what was thought to be the frenzy of a madman into the realms of modern science and comparative religion.”

Gourlay, Alexander S. See Blake 56.4.


Hristova, Rumyana, with illustration by Emanuela Kovach. “Blake’s Divine Vision and the Mental Fight.” See VALA.

Hudson, Jake. “Augury of Innocence.” See VALA.


“This article puts Blake in intimate dialogue with Burke, Sieyès, and other revolutionary and reactionary writers who evocatively updated the body politic metaphor to describe a radically changing political landscape” (abstract).

Leporati, Matthew. “Emanuel Swedenborg’s *Conjugial Love* and the Erotic Politics of William Blake’s Epics.” *European Romantic Review* 34.4 (2023): 397-421. “Situating Milton and Jerusalem in the epic revival of the late-eighteenth and early-nineteenth centuries, the article argues that Blake’s incorporation and revision of Swedenborgian ideas help him to challenge some forms of misogynistic, militaristic politics that writers of Blake’s day were supporting with appeals to the classical and Miltonic epic traditions” (abstract).

Leporati, Matthew. “‘Mark Well My Words! They Are of Your Eternal Salvation’: William Blake’s Milton as Missionary against Empire.” *Romantic Epics and the Mission of Empire*. Cambridge: Cambridge University Press, 2023. ISBN: 9781009285186. 183-224. “In exploring the power of art to promote a freedom from Selfhood, Blake is subverting the tendency of Christian evangelism, along with the secular civilizing mission, to reify the dichotomy between self and Other upon which imperialism is largely predicated” (219).


Manwaring, Kevan. “Drawing Blake.” See VALA.


Marks, Rebecca. “‘Organs of Embodied Sentiment’: Contextualising William Blake’s Sistine Studies c. 1770–1790.” See Global Blake in Part V.


Marley, Jodie Lorna. “The Mystic Communities of William Blake and W. B. Yeats: Shared Spiritual Influences and Legacies.” PhD diss., University of Nottingham, 2023. “Both William Blake’s and W. B. Yeats’ work is indebted to and driven by their spiritual convictions. Their engagement with the mystic and the esoteric within their social circles is mirrored across time. My thesis aims to...
make the case that the sources of these authors' mysticisms, and their engagement with mystic spirituality in a community context impacted both Blake's, and Yeats' critical and cultural reception" (abstract). There are also chapters on Dorothy Gott and Joanna Southcott.

Marley, Jodie, with illustration by Richard Hemmings. "Vegetable Eyes." See VALA.


McCue, Maureen, and Sophie Thomas, eds. The Edinburgh Companion to Romanticism and the Arts. Edinburgh: Edinburgh University Press, 2023. ISBN: 9781474484176. A collection of essays examining British Romanticism and the visual arts. Only the chapters that address Blake directly are listed below. Other essays related to Blake's circle or exhibition practices are listed in Cultures and Technologies of Display and Exhibition in Division II.


Myrone, Martin. "Exhibitions Culture, Consumerism and the Romantic Artist." 184-200. "I would propose that the phenomenon of exhibitions culture helped institute a structurally precarious, inherently competitive and individualist artistic field, revealing a still larger set of transformations accompanying social, economic and political modernization" (189). Positions Blake in this context (197-98), with references to the Royal Academy, Reynolds, Fuseli, Boydell, Macklin, Bowyer, Romney, and Barry.


Matthews, Susan. "Illustrated Poetry in the Romantic Period." 356-73. On the relative novelty of the idea of "illustrations" in the Romantic period, with references to Blake's illustrations to Gray and Young, as well as Stothard, Fuseli, Boydell, and Charlotte Malkin.

Engel, Laura. "Fashioning the Female Artist: Allegory and Celebrity in Lady Diana Beauclerk's Watercolours of The Faerie Queene." 374-90. In addition to analyzing Beauclerk's watercolors (c. 1781) and Bartolozzi's engraving of her Portrait of the Artist's Daughters, Mary and Elizabeth, Reading a Book (c. 1780), looks at the comparison by the British Critic between Beauclerk's and Blake's illustrations for Bürger's Leonora.


"State of the Arts: Reframing the Visual in Romantic Period Studies." See British Association for Romantic Studies in Part V.


McGann, Jerome. "Byron, Blake, and the Adversity of Poetics." Byron and the Poetics of Adversity. Cambridge: Cambridge University Press, 2023. 119-53. "Oddly but, as we shall see, truly, while each worked from a different English lexicon—Blake's religious and even theological, Byron's secular and Enlightened—they shared certain important ideas that skewed them from what their age demanded" (119).


Milnes, Timothy. Rev. of Chris Townsend, George Berkeley and Romanticism: Ghostly Language. See Townsend.

Moloney, Francis J. Rev. of Christopher Rowland, "By an Immediate Revelation": Studies in Apocalypticism, Its Origins and Effects. See Rowland.


Mugleston, Charles. “Unity.” See VALA.


Pacitti, Diane, and Antonio Pacitti. “Auguries of War and Peace.” See VALA.

Peh, Li Qi. “Stedman’s Horror, Blake’s Indifference.” *ELH* 90.2 (2023): 367-91. Argues that “Stedman’s Narrative both dramatizes and complicates” “readerly experiences of horror,” and that Blake “dampens these emotions, making it such that the reader does not experience horror too intensely” so that “the reader retains the emotional space necessary to plot out future courses of political action.”


Pritchard, Stephen, with illustration by John Riordan. “Just War?” See VALA.

R


Rauser, Amelia. The Age of Undress: Art, Fashion, and the Classical Ideal in the 1790s. New Haven: Yale University Press, 2020. In a book reading the white muslin dress of the 1790s as an embodiment of neoclassicism, there is discussion of Blake's engraving of George Cumberland's design of Cupid and Psyche in Thoughts on Outline (81-82); Flaxman's and Cumberland's neoclassical aesthetics (109-10); and many of Romney's portraits.

Read, Dennis M. “Blake’s Hervey, Thomas Butts, and Methodism.” See Blake 57.3.


Richman, Jared S. “Blake’s Visionary Temporalities: Disability and Form in Milton a Poem.” See Global Blake in Part V.


Marland, Pippa. Worldviews: Global Religions, Culture, and Ecology 26.3 (2022): 281-84. “What makes Rigby's book so boldly original is the way in which she puts poetry from the late 18th and early 19th centuries into dialogue with 20th and 21st century works, the latter written in a post-colonial consciousness and in a time of increasing environmental crisis” (282).


Riordan, John. “Blake/Morrison.” See VALA.

Ripley, Wayne C. “‘How dye do Neighbour?: Stephen Horncastle in Relationship to Blake’s Family, Neighbours, and Circle.” See Global Blake in Part V.


Rocco, Emilia di. “‘Homer has nothing so sublime!': Ugolino tra Illuminismo e Romanticismo.” Strumenti critici 38.1 (2023): 73-90. In Italian (online abstract in English). “This article explores the reception history of the story of Ugolino in Dante’s Inferno from the Enlightenment to Romanticism. The analysis focuses on the relationship between literature and the arts in the works of Jonathan Richardson, Joshua Reynolds, Johann Jakob Bodmer, Lord Byron, and William Blake” (abstract).

Rogers, Annise. “The Edge of Human Experience: Blake and Tolkien's Art.” See Blake Society in Part V.

Rose, Aimee. “Augury of Innocence.” See VALA.

Rosso, G. A. “Redefining Apocalypse in Blake Studies.” See Blake 57.2.

Rovira, James. Rev. of Joseph Fletcher, William Blake as Natural Philosopher, 1788–1795. See Blake 56.4.


Rocco, Emilia di. “‘Homer has nothing so sublime!': Ugolino tra Illuminismo e Romanticismo.” Strumenti critici 38.1 (2023): 73-90. In Italian (online abstract in English). “This article explores the reception history of the story of Ugolino in Dante’s Inferno from the Enlightenment to Romanticism. The analysis focuses on the relationship between literature and the arts in the works of Jonathan Richardson, Joshua Reynolds, Johann Jakob Bodmer, Lord Byron, and William Blake” (abstract).
leading authority on the origins and effects of apocalypticism is a significant contribution to our understanding of early Christianity, and a reminder to all who preach the Gospel to listen to its call for the suffering and marginalized” (377).

Rubel, William Ilan. ““The Eye Altering Alters All”: Optics, Haptics, and Ecological Modernity in Alfred North Whitehead and Romanticism.” *Process Studies* 52.1 (2023): 9-27. “Blake, more than Shelley, strikes me as the poet who resonates with the idea everywhere implicit in Whitehead’s writings: that social transformation is only possible in poiesis, or in a mode of attention that undoes the perceptual chains and ‘mind-forg’d manacles’ (Blake, ‘London’) of modern epistemic regimes” (10).


Saral, Ramazan. “Mythopoeia as a Means of Reevaluating Human History in the Works of William Blake.” PhD diss., Ege University, 2023. In English (abstract in English and Turkish). “In this doctoral dissertation, the works called Minor Prophecies by William Blake, one of the most important poets of the English Romantic Period, who left his mark on 18th and 19th Century English Literature will be read as a means to re-evaluate the perception of history through mythopoeia” (abstract).

Saral, Ramazan. “Self-Doubt.” See VALA.


Sato, Hikari. “Oe Kenzaburo ‘Atarashii hito yo mezameyo’ ni oite saiso zo sareru William Blake/William Blake Re-created in *Rouse Up O Young Men of the New Age* by Kenzaburo Oe.” *Hikaku Bungaku/Journal of Comparative Literature* 65 (2023): 7-21. In Japanese, with English synopsis. 1 plate by Blake. The narrator (“I”) in *Rouse Up O Young Men of the New Age!,* an enthusiastic reader of Blake and the father of a brain-damaged son, discusses the sorrow of birth, referring to *The Book of Thel* and the third stanza from “To Tirzah.” He also introduces the reader to the design on plate 76 of *Jerusalem,* giving the text on plate 96 as though it were a dialogue between Jesus and Albion drawn on plate 76. Comparing himself to the aged Jesus and his son to young Albion, the narrator reads Blake, not in Blake’s context but in the context of his own personal life. Oe re-creates Blake for his profound story of a father, his disabled son, family, and society.

Saral, Ramazan. “Mythopoeia: a Means of Re-evaluating Human History in the Works of William Blake.” PhD diss., Ege University, 2023. In English (abstract in English and Turkish). “In this doctoral dissertation, the works called Minor Prophecies by William Blake, one of the most important poets of the English Romantic Period, who left his mark on 18th and 19th Century English Literature will be read as a means to re-evaluate the perception of history through mythopoeia” (abstract).


Schuchard, Marsha Keith. “The Peculiar Alchemical Research of John Flaxman, Charles Augustus Tulk, and Fabian Wrede Ekenstam (1776–1818).” *Heredom: The Transactions of the Scottish Rite Research Society* 29 (2021): 96-132. Argues that “though Flaxman’s biographers have been unaware of his alchemical involvement, evidence for his collaboration and that of his wife Nancy survives in the unpublished correspondence and book marginalia of Tulk and [Fabian Wrede] Ekenstam” (96). In addition to these figures, there are references to Blake, Moravianism, Swedenborg and later Swedenborgians (particularly Augustus Nordenskjöld), and Thomas Taylor.

Schuchard, Marsha Keith. “Text Books for Innocence: Moravian-Swedish Infant Education and William Blake's *Songs of Innocence and Experience* [sic].” *Studies in Romanticism* 62.3 (fall 2023): 405-34. "In the 1780s and 90s, William Blake and his wife Catherine shared the radical, often esoteric theories of Moravian-Swedish pedagogy with an international network of mystical Freemasons, and he produced illustrated (illuminated) songs and poems to express their notions of infant education” (406).

Şentürk Uzun, Nesihan. “Negative Theology, Random Profanity, and Subversive Semiotics in William Blake's *The Marriage of Heaven and Hell*.” *World Language Studies* 3.2 (2023): 131-49. In English (abstract in English and Turkish). Examines *The Marriage of Heaven and Hell* within the context of its exploration of language and semiotic paradigms during the Romantic period. It highlights Blake's deliberate subversion of traditional linguistic and religious norms, particularly through techniques such as “negative theology” and “random profanity,” which challenge conventional semiotic frameworks. Drawing parallels with the semiotic theories of St. Augustine and C. S. Peirce, the paper emphasizes Blake's departure from fixed sign methodologies and his alignment with Peirce's dynamic triadic model of signification, ultimately demonstrating how Blake's disruptive linguistic position fosters interpretations that are profound and subversive.


Stead, Evanghelia. “First Steps in Britain.” *Goethe's 'Faust I' Outlined: Moritz Retzsch's Prints in Circulation*. Leiden: Brill, 2023. ISBN: 9789004518551. On the British reception of Friedrich August Moritz Retzsch's illustrations to Faust. The first section of the chapter highlights the role of Henry Crabb Robinson in their dissemination (having been given the work by Friedrich Christoph Perthes, the publisher of Robinson's German biographical sketch of Blake), Robinson's comparison of the designs to John Flaxman's work, and Flaxman's own reaction to the designs, with references to Blake.


Tebourski, Ines. “Symmetry/Assymetry in William Blake's Companion Poems.” See *Global Blake* in Part V.


Reviews
Milnes, Timothy. *Review of English Studies* 74 (2023): 575-77. “Occasionally a monograph comes along that so adroitly fills a gap in our knowledge of Romanticism that one's first reaction is surprise that the gap was not noticed earlier. Chris Townsend's fine study, *George Berkeley and Romanticism: Ghostly Language*, is such a book” (575).


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**Articles**

Erle, Sibylle. “‘Eternity is in love with the productions of time.’” 4-7. On moments in Blake's life and art tied to war and peace.


Christian, Perienne. “‘Choicepoint 2023’.” 68-69. “The drawing ‘Choicepoint 2023’ describes a visionary state I entered into on a train journey up to London. I was shown two distinct ways forward for humanity. One organic and one AI” (69).
Hristova, Rumyana, with illustration by Emanuela Kovach. “Blake’s Divine Vision and the Mental Fight.” 72-74. “Today, the main war we are confronted with is the invisible war for human consciousness” (74).
Binning, Sean, with illustration by Sally Kindberg. “In Conflict with the Mainstream: William Blake Considered as an Outsider Artist.” 97-99. “So my suggestion is, that Blake was not always an outsider artist but that profound creative conflict forced him to become one” (99).

Vernon, Mark. “‘Wars of Love’: William Blake, Christian Idealism, and the Way from Despair to Life.” See VALA.

W


Reviews

Reviews, excerpts, etc.
Hensher, Philip. “‘Jerusalem’ Is a Rousing Anthem—But Who Knows What the Words Mean?” Spectator (9 July 2022).

Murray-White, James. See Murray-White in Part V.
Schierenbeck, Daniel D. *Choice* 60.10 (June 2023).
Whittaker, Jason, with illustration by Tamsin Rosewell. “Ascend from Felpham’s Vale: Blake, ‘Jerusalem,’ and Felpham.” See VALA.
Wolf, Benjamin. *Musica Judaica Online Reviews* (25 July 2023). “Though Whittaker may have felt that two hundred pages was sufficient length for a discussion of one poem and one song, these gaps mean that he has written a good and very useful work of cultural history, but he has not done as much as he could have to integrate ‘Jerusalem’ into the wider sociology of music or musical culture.”


**Division II: William Blake’s Circle**

Astley, Philip (1742–1814)
Circus owner, Blake’s neighbor in Lambeth


Banks, Thomas (1735–1805)
Sculptor

Bryant, Julius. “‘The sister arts’: Modern Sculpture and Its Settings in Britain, c. 1725–1895.” PhD diss., Oxford Brookes University, 2019. Argues that Banks was “a key link” in the “continuity between sculpture, furniture and interior design” (abstract).

Barry, James (1741–1806)
History painter

Myrone, Martin. “Exhibitions Culture, Consumerism and the Romantic Artist.” See McCue and Thomas in Division I, Part VI.
Basire, James, Sr. (1730–1802)  
Engraver, Blake’s master


Boehme, Jacob [Jakob Böhme] (1575–1624)  
Mystic

Boydell, John (1720–1804)  
Engraver, printseller

Bowyer, Robert (1758–1834)  
Print impresario

Myrone, Martin. “Exhibitions Culture, Consumerism and the Romantic Artist.” See McCue and Thomas in Division I, Part VI.


Matthews, Susan. “Illustrated Poetry in the Romantic Period.” See McCue and Thomas in Division I, Part VI.

Myrone, Martin. “Exhibitions Culture, Consumerism and the Romantic Artist.” See McCue and Thomas in Division I, Part VI.


Calvert, Edward (1799–1883)  
Painter, printmaker


Cosway, Maria (1760–1838)  
Painter, acquaintance of Blake


- Riberi, Mario. “L’educazione in età napoleonica.”
- Ferrario, Massimiliano. “I am susceptible and everything that surrounds me has great power to magnetise me: Maria Cosway e l’ambiente romantico.”
- Facchin, Laura. “Maria Cosway et l’ambiente artistico-letterario femminile fra la fine dell’Antico Regime e la Restaurazione.”
- Antonelli, Rosalba. “Maria Cosway, Leonardo e Giuseppe Bossi: fra teorie artistiche e appunti figurativi.”
- Fiorio, Patrizia. “La musica nella vita e nel progetto educativo di Maria Cosway.”
- Laghezza, Francesco, and Beatrice Porchera. “Una storia ancora da raccontare: la biblioteca della Fondazione Maria Cosway.”
- Mira, Silvia. “La moda nella Parigi et nella Milano di Maria Cosway.”
- Facchin, Laura, and Massimiliano Ferrario. “La vita di Blevio.”
- Marcarini, Luca. “Un titolo nobitare per Maria Cosway.”
- Bolandrini, Beatrice. “Gaetano Manfredini: volente scultore pei quale l’ingiusta sorte non ha benigni sorrisi! e l’eterno volto di Maria Cosway.”
- Loi, Maria Cristina. “But that immense sea, makes it a great distance: note sui carteggio Maria Cosway–Thomas Jefferson.”

Reviews

- Lloyd, Stephen. “The Maria Hadfield Cosway Exhibition at
the Fondazione Maria Cosway, Lodi.” YouTube. 11 Nov. 2022.

Firestone, Evan R. “Mist and Gothicism in British Painting.” See Firestone in Division I, Part VI.


Cosway, Richard (1742–1821)
Miniaturist, Blake’s acquaintance


Cowper, William (1731–1800)
Poet, hymnist

Crosby, Mark. “A Copy of Richard Bentley’s Edition of Paradise Lost in William Hayley’s Library c. 1802.” See Blake 57.3 in Division I, Part VI.

Sherlock, Lisa. “William Blake’s Annotations to Milton’s Paradise Lost: New Evidence for Attribution.” See Blake 57.2 in Division I, Part VI.

Cultures and Technologies of Display and Exhibition


Boyce, Charlotte. “Commemoration, Domestic Display and the Decorative Arts: Romantic Nelsonia.” 146-64. “Like the fine-art culture it emulated and adapted, Nelsonia deployed a variety of representational modes, enabling consumers to articulate their personal, social and cultural identities through their aesthetic choices” (162).

Avery-Quash, Susanna. “Building(s) for Art: The Evolution of Public Art Galleries in England, 1780–1840.” 165-83. Charts how “Britain’s cultural landscape … became increasingly populated with built spaces where art could be enjoyed ever-more publicly, by more diverse sections of society and on a permanent basis” (166).


Zimmerman, Sarah. “‘Taken by Storm: Multisensory Learning in the Lecture Room.’” 255-71. On the spaces of the public lecture, referencing the Royal Academy and other institutions.

Otto, Peter. “Romanticism, ‘Real’ Illusions and the Transformation of Experience in Modernity.” 272-92. On “three developments” which help shape the exchanges between the real, the actual and fiction/illusion: “the emergence of modern technologies of illusion; the proliferation and diversification of viewing/exhibition spaces; and the multiplication, democratisation and commercialisation of spectacle” (272).

McCue, Maureen. “‘A Point to Aim at in a Morning’s Walk’: Encounters at the Print Shop.” 335-55. No reference to Blake and Parker’s short-lived shop, but a good examination of the spaces, practices, and social significance of London print shops.

Brylowe, Thora. “Angelica Kauffman and the Sister Arts.” 391-407. An overview of Kauffman’s life, stressing the misogyny she faced and how her self-portraits invoked the themes of the sister arts. Considers her relationship to the Royal Academy, the engraving of her designs by William Wynne Ryland and Thomas Burke, and her relationship to the Boydell and Macklin galleries.


Matthews, Samantha. “Album Culture: Begging for Scraps.” 429-49. “This chapter explores the valences of
the ‘scrap’ in later Romantic print and manuscript culture through the gendered construction and reception of albums and scrapbooks during 1820s and early 1830s ‘albo-mania’” (429-30).

Chapman, Alison. “Nineteenth-Century Illustrated Poetry: Mise-en-Page and the Visual Rhythms of Seriality.” 450-70. On the intersection of word and image, referencing Stothard’s vignette in Samuel Rogers’s Italy, a Poem (1830) in addition to many other examples.


An important discussion of women artists in Blake’s period, with quantitative analyses of their work, their presence in exhibitions, and the genres in which they worked. The female artists considered who were in or near Blake’s circle include Maria Cosway, Angelica Kauffman, Mary Moser, Mary Ann Flaxman, Maria Denman, Mary Hoare, Maria Spilsbury, Anne Seymour Damer, Anne Mee, and Frances Reynolds. The Royal Academy, the Free Society of Artists, and the Society of Artists of Great Britain are also referenced, as are male artists such as Henry Fuseli, Richard Cosway, John Flaxman, George Romney, and Joshua Reynolds.

Spies-Gans, Paris A. “‘Why Do We Think There Have Been No Great Women Artists?’ Revisiting Linda Nochlin and the Archive,” Art Bulletin 104.4 (2022): 70-94. Engages with Nochlin’s influential feminist essay “Why Have There Been No Great Women Artists?” and considers the response of feminist art historians since, before highlighting the impediments women artists faced and overcame in the late eighteenth and early nineteenth centuries. Touches on Maria Cosway, Angelica Kauffman, Mary Moser, Maria Denman, and Mary Ann Flaxman.


Cumberland, George (1754–1848)
Dilettante, polymath, friend of Blake

Bushell, Sally, Julia S. Carlson, and Damian Walford Davies. “Introduction: Romantic Cartographies.” See Bushell et al. in Division I, Part VI.

Rauser, Amelia. The Age of Undress: Art, Fashion, and the Classical Ideal in the 1790s. See Rauser in Division I, Part VI.

Darwin, Erasmus (1731–1802)
Scientist, poet


Hernández-Avilez, Eva Guadalupe, and Rosaura Ruiz-Gutiérrez. “‘From One Darwin to Another: Charles Darwin’s Annotations to Erasmus Darwin’s The Temple of Nature.’” Humanities and Social Sciences Communications 10 (2023): 11 pp. Notes the markings of Charles Darwin in his copy of The Temple of Nature to suggest that his “annotations indicate his and his grandfather’s shared interest in the competition for reproduction (sexual selection) and point to a more remarkable resemblance between Erasmus Darwin’s The Temple of Nature and Charles Darwin’s The Descent of Man (1871) rather than to Charles Darwin’s theory of evolution by means of natural selection (The Origin of Species), to which Erasmus’s ideas are more often compared” (abstract).


Chapter leads to one on Blake (see Wang, Fuson, in Division I, Part VI).

Denman, Maria (1776–1861)
Artist


d’Éon, Chevalier (1728–1810)
Spy


Vicente, Marta V. “Trans Visual Narratives: Representing Gender and Nature in Early Modern Europe.” *Journal of Women’s History* 35.4 (2023): 57–75. “This article studies the portraits of two gender-ambiguous individuals, the seventeenth-century Spanish soldier Antonio (née Catalina) de Erauso and the eighteenth-century French diplomat the Chevalier (Chevalière) d’Éon, as they offer a window into early modern debates on the representation of nature through its wonders” (abstract).

Flaxman, John (1755–1826)
Sculptor, friend of Blake


Night Thoughts: Romantic Drawings from the Brandt Collection. See Night Thoughts in Division I, Part IV, Section B.

Rauser, Amelia. *The Age of Undress: Art, Fashion, and the Classical Ideal in the 1790s*. See Rauser in Division I, Part VI.


Stead, Evanghelia. “First Steps in Britain.” See Stead in Division I, Part VI.

Flaxman, Mary Ann (1768–1833)
Artist


Fuseli, Henry [Johann Heinrich Füssli] (1741–1825)
Painter, friend of Blake


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Firestone, Evan R. “Mist and Gothicism in British Painting.” See Firestone in Division I, Part VI.


Matthews, Susan. “Illustrated Poetry in the Romantic Period.” See McCue and Thomas in Division I, Part VI.


Night Thoughts: Romantic Drawings from the Brandt Collection. See Night Thoughts in Division I, Part IV, Section B.

Myrone, Martin. “Exhibitions Culture, Consumerism and the Romantic Artist.” See McCue and Thomas in Division I, Part VI.

Myrone, Martin. “Fuseli's Mutable Bodies.” See the Courtauld in Division I, Part V.


Salatino, Kevin. “Female Trouble: Vamps, Vixens and Viragoes in the Art of Henry Fuseli.” See the Courtauld in Division I, Part V.

Shachar, Hila. “Cultural Manifestations of Romanticism on the Contemporary Screen.” See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

Smith, Camilla. “Fools, Heroes and Whores: Henry Fuseli's Switzerland.” See the Courtauld in Division I, Part V.


Gibson, John (1786–1866)
Sculptor

Hayley, William (1745–1820)
Man of letters, patron of Blake
Crosby, Mark. “A Copy of Richard Bentley's Edition of Paradise Lost in William Hayley's Library c. 1802.” See Blake 57.3 in Division I, Part VI.


Hoare, Prince (1755–1834)
Painter
Hope’s graphic encounters with Greek vases actively mediated between original artefacts and further two- or three-dimensional artwork” (84).

Johnson, Joseph (1738–1809)
Bookseller, employer of Blake


Reviews


Kauffman, Angelica [Angelika Kauffmann] (1741–1807)
Painter


Metzger, Christof, and Julia Zaunbauer, eds. *Götter, Helden und Verräter: Das Historienbild um 1800*. See Metzger and Zaunbauer under Fuseli.

O’Rourke, Stephanie. “Fuseli’s Physiognomic Impressions.” See O’Rourke under Fuseli.


Lowth, Robert (1710–87)
Bible scholar

Raz, Yosefa. “Imagining the Hebrew Ode: On Robert Lowth’s Biblical Species.” *Prooftexts* 40.1 (2023): 85–109. “I argue that the seemingly neutral presentations of the genres of biblical poetry in the twentieth century, which we have learned to take for granted in our reading of the Bible as a literature, are rooted in an eighteenth-century encounter: the English exegete Robert Lowth’s dramatic attempt to fit Greek and Roman generic models to the Hebrew text” (86).

Macklin, Thomas (1752/53–1800)
Publisher


Macpherson, James (1736–96)
Writer

Buesking, Renee K. “‘Do ye Sweep the Lyre?: Romantic Resonances in The Poems of Ossian.’ *European Romantic Review* 34.5 (2023): 589-607. “My reading of The Poems of Ossian as a polyphonic text in which the elegiac voices join the songs of the epic bard helps us to reimagine texts influenced by Ossian, and thus Romanticism itself, as a kind of resonant echo chamber in which elegiac mourners emerge and simultaneously speak to the past and to the future” (abstract).

Malkin, Benjamin (1769–1842)
Writer

Bushell, Sally, Julia S. Carlson, and Damian Walford Davies. “Introduction: Romantic Cartographies.” See Bushell et al. in Division I, Part VI.

Malkin, Charlotte (1772–1859)
Artist, diarist

Matthews, Susan. “Illustrated Poetry in the Romantic Period.” See McCue and Thomas in Division I, Part VI.

Moravianism


Morganwg, Iolo [Edward Williams] (1747–1826)
Welsh antiquarian

Mortimer, John Hamilton (1740–79)
Painter

Firestone, Evan R. "Mist and Gothicism in British Painting." See Firestone in Division I, Part VI.

Night Thoughts: Romantic Drawings from the Brandt Collection. See Night Thoughts in Division I, Part IV, Section B.

Ottley, William Young (1771–1836)
Painter

Night Thoughts: Romantic Drawings from the Brandt Collection. See Night Thoughts in Division I, Part IV, Section B.

Reynolds, Joshua (1723–92)
Painter


Ditkovskaya, D. V., and Elena Kotlyar. "Osobennosti paradnogo portreta v angliyskoy zhivopisi XVIII veka/ Peculiarities of the Court Portrait in English Painting of the 18th Century." Bonum Initium 18.26 (2023): 29-35. In Russian (abstract in Russian and English). The authors consider the works of the main representatives of the English painting school, such as Hogarth, Reynolds, and Gainsborough, in the genre of the formal ceremonial portrait.

Esposito, Donato. "The Artist as Collector: Sir Joshua Reynolds and His Collection of Art." See Friends of Kenwood Sunday Lecture in Division I, Part V.

Firestone, Evan R. "Mist and Gothicism in British Painting." See Firestone in Division I, Part VI.


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Myrone, Martin. “Exhibitions Culture, Consumerism and the Romantic Artist.” See McCue and Thomas in Division I, Part VI.

Night Thoughts: Romantic Drawings from the Brandt Collection. See Night Thoughts in Division I, Part IV, Section B.

Rauser, Amelia. The Age of Undress: Art, Fashion, and the Classical Ideal in the 1790s. See Rauser in Division I, Part VI.

Society of Antiquaries

Stedman, John Gabriel (1744–97)
Soldier, writer, friend of Blake

Peh, Li Qi. “Stedman’s Horror, Blake’s Indifference.” See Peh in Division I, Part VI.


Stothard, Thomas (1755–1834)
Painter, illustrator, Blake’s friend/enemy


Firestone, Evan R. “Mist and Gothicism in British Painting,” See Firestone in Division I, Part VI.


Matthews, Susan. “Illustrated Poetry in the Romantic Period.” See McCue and Thomas in Division I, Part VI.

Swedenborg, Emanuel (1688–1772)
Mystic

Dmitriev, Nikita. “Predstavlenie ob angel’skom mire u Yakoba Beme i Emmanuila Swedensborga [The Image of the Angel World in Jacob Böhme’s and Emmanuel Swedenborg’s Works].” See Dmitriev under Boehme.


Ustimov, Oleg. “Dostojevskiy i spiritizm: k postanovke problemy/Dostoevsky and Spiritualism: On the Setting of the Problem.” Otechestvennaya filologiya [Russian Philology] 4 (2023): 103-09. In Russian (abstract in Russian and English). The author traces “the influence of Swedenborgian and spiritualist ideas on certain characters of Dostojevsky (Svidrigailov), on the messages of entire works (Bobok) and on poetics (epistemic doubt)” (abstract).

Tulk, Charles Augustus (1786–1849)
Swedenborgian, politician


Turner, Dawson (1775–1858)
Banker, collector

Wedgwood, Josiah (1730–95)
Blake's employer


Winckelmann, Johann Joachim (1717–68)
Aesthetic theorist


Wollstonecraft, Mary (1759–97)
Author, radical, known in Blake's circle


Fairclough, Mary. Political Theology 25.1 (2024): 81-82.


Strandlund, Daniel P. Anglican Theological Review 105.4 (2023): 539-41. "The book ... is no doubt a major step in carving out for Mary Wollstonecraft a place in the canon of Christian theological ethics" (541).


Grenby, M. O. "‘Godwin versus Godwin’: Negotiating the War of Ideas in Charles Lloyd’s Isabel, A Tale," Romanticism 29.3 (2023): 239-52. Argues that Lloyd's novel Isabel, published in 1820 but written in the late 1790s, was a response to Wollstonecraft's writing, noting that manuscripts of the novel have the subtitle "Godwin versus Godwin."


Kopajtic, Lauren. “Mary Wollstonecraft and Adam Smith on Gender and Self-Control." Journal of the History of Philosophy 61.4 (2023): 627-48. “This paper revisits the scholarly debate over gender essentialism in Smith [Theory of Moral Sentiments], arguing that Smith's view of virtue is not gender essentialist, and that Wollstonecraft saw this and did not target Smith with her critique” (abstract).


**Reviews, author talks, etc.**

DeLucia, JoEllen. *Tulsa Studies in Women’s Literature* 42.2 (2023): 386-88. “Filled with dazzling close readings and offering an innovative reception history of Wollstonecraft’s work, Susan J. Wolfson’s *On Mary Wollstonecraft’s ‘A Vindication of the Rights of Woman’: The First of a New Genus* proves to be an exciting supplement to the ever-growing list of books on Wollstonecraft and her work” (386).

“Faculty Author Q&A: Susan Wolfson on *On Mary Wollstonecraft’s ‘A Vindication of the Rights of Woman.’*” *Princeton University Humanities Council Faculty Bookshelf* (15 Apr. 2023).


Lost Ladies of Lit. “Mary Wollstonecraft—*A Vindication of the Rights of Woman* with Susan J. Wolfson.”