

## William Blake and His Circle: A Checklist of Scholarship in 2018

BY WAYNE C. RIPLEY

WORKS IN ROMANCE LANGUAGES COLLECTED  
AND COMPILED BY FERNANDO CASTANEDO

WORKS IN JAPANESE COLLECTED AND  
COMPILED BY HIKARI SATO<sup>1</sup>

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1. Research for "William Blake and His Circle" in English was conducted at the Krueger Library at Winona State University. Research for works in Romance languages was conducted in the Universidad de Alcalá Library (Madrid). Research for Japanese publications was carried out in *CiNii* (National Institute of Informatics Scholarly and Academic Information Navigator), the National Diet Library online catalogue, Komaba Library and General Library in the University of Tokyo, and the National Diet Library.

### Introductory Essay

- 1 I want to begin my second checklist by thanking my collaborators, Fernando Castanedo and Hikari Sato, for their assistance with non-English material. With the exception of works in German, Russian, and Arabic, the annotations for non-English works are theirs. I also want to thank those kind scholars who sent me appreciative notes after last year's checklist, recognizing the very large shoes left to be filled by the late G. E. Bentley, Jr. I welcome e-mails notifying me of any published or forthcoming work on Blake or his circle, especially if it is not listed in the standard databases by the end of the respective year, or of any errors or mischaracterization of a work.
  - 2 As I did last year, I have added to the categories of Bentley's *Blake Books* one on digital resources to capture material produced for the digital environment, and have not included his category of books owned by Blake. I have cross-listed authors and reviewers who appear either in collections of essays or in *Blake* and other special issues of journals devoted to Blake both under the collection or journal and their names. (Reviewers are also listed under the books they review.) This year I have added an appendix that includes digitally available historic scholarship (with links to title pages), reprints of this material by on-demand publishers, and questionable editions, reprints, and scholarship that is plagiarized and/or commercially exploitative. These categories and their rationales are described below.
  - 3 2018 saw a new edition of Blake's selected works, the William Blake in Sussex: Visions of Albion exhibition at Petworth House and its catalogue, four monographs, four collections of essays, and six dissertations that are either exclusively about Blake or feature him prominently, and scores of insightful articles, to say nothing of the ongoing work of the *William Blake Archive* and Jason Whittaker's *Zoamorphosis*. In the mass media, there was also much coverage of the new tombstone at Blake's rediscovered gravesite at Bunhill Fields that was dedicated by the Blake Society on 12 August 2018 (see Whittaker's firsthand account at *Zoamorphosis*).
- Discoveries**
- 4 Significant discoveries include a hand-colored impression of *Little Tom the Sailor* and previously unrecorded states of the engravings of William Cowper after George Romney and of Johann Kaspar Lavater (see Robert N. Essick's "Blake in the Marketplace, 2017," *Blake* 51.4). Castanedo has important articles on the inscription and watermarks of *An Island in the Moon* (see *Blake* 52.1 and 52.3), and new minute details about Blake's work continue to emerge through the editorial work of the *Blake Archive* (see the postings in

*Hell's Printing Press*). Finally, Keri Davies tempered Wayne C. Ripley's too-easy association of two newspaper advertisements from the 1770s linked to James Blake with the material existence of Blake's family (see *Blake* 51.4).

### Major Publications

- 5 Peter Otto's *William Blake* (Oxford, 2018) presents the latest edition of Blake's selected works. Part of the 21<sup>st</sup>-Century Oxford Authors series, the book runs over 800 pages, and is rich with both textual and explanatory annotations and 120 black-and-white images. The works are arranged chronologically rather than generically, even to the point of offering *Songs of Innocence* alone and again with *Songs of Experience*.
- 6 In 2018, the *Blake Archive* offered seven new copies of or materials related to the illuminated books: copy J of *The First Book of Urizen*, copies A and I and miscellaneous prints and impressions (the new archive abbreviation "MPI") of *Jerusalem*, and copy R, plate 6 from proof copy a, and miscellaneous prints and impressions of *Visions of the Daughters of Albion*. Outside of the illuminated books, the archive offered its first copy of *A Descriptive Catalogue*, the Notebook, forty-three pencil sketches from 1779 to 1790, and five additional monochrome wash drawings for Thornton's *Virgil*. Its evolving editorial vision is covered well both in several entries at its blog, *Hell's Printing Press*, and in Michael Fox and Joseph Fletcher's recent article, "All Relate to Art': The *William Blake Archive* and Its Web of Relations," in *Digital Humanities Quarterly*. Three new *YouTube* tutorials were also produced: on the archive's digital Erdman, searching, and object relation tabs.
- 7 There were translations of Blake into Portuguese, Spanish, Japanese, French, and Russian, and scholarship in Portuguese, Spanish, Japanese, German, and Arabic. These include Ismael Belda's new Spanish translation of *A Descriptive Catalogue*, *A Vision of the Last Judgment*, and the letters, Seiichi Miyamachi's ongoing translation of *William Blake: The Poems* by Nicholas Marsh into Japanese, and Dmitri Nikolaevich Smirnov's Russian translation of *An Island in the Moon* and early prophecies (see also Smirnov's reflections on Blake and the catalogue of his settings of Blake to music in *Blake* 51.4 and 52.1). *The Book of Thel: Opera and Graphic Novel* (Black Earth Books, 2017) includes a black-and-white facsimile of copy D(?), an edited English transcription, the operatic score and libretto (in English) by Rolando Macrini, and a graphic novel (in Italian) by Jacopo Maran. Richard Quesnel's *Neuf vies pour un chat* (in French) is a "cycle of nine songs for a chorus, soloists, and an ensemble" with "texts by William Blake and Henri Monnier."
- 8 The catalogue of the 2018 Petworth House exhibition, *William Blake in Sussex: Visions of Albion*, is edited by the exhibition's curator, Andrew Loukes. It includes beautiful reproductions of many of Blake's works dating from around his time in Felpham and of two historical documents relating to his trial. Essays by Martin Butlin, Mark Crosby, Naomi Billingsley, Hayley Flynn, and Loukes illuminate this crucial period of Blake's life and its long-lasting impact.
- 9 Recent monographs treat distinct aspects of Blake's life and work. Billingsley's *The Visionary Art of William Blake: Christianity, Romanticism and the Pictorial Imagination* (I. B. Tauris, 2018) discusses Blake's depictions of Christ between the *Night Thoughts* watercolors and the *Illustrations of the Book of Job*, considering the intersection of Blake's "religious thought, his aesthetic theories, and his pictorial works and methods" (3). Alexander Regier's *Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations* (Oxford, 2018) positions Blake and Johann Georg Hamann against a backdrop of unrecognized Anglo-German networks; in addition to Blake and Hamann, it includes chapters on Johann Heinrich Füssli, Lavater, and the London Moravians. Thora Brylowe's technically and materially informed *Romantic Art in Practice: Cultural Work and the Sister Arts, 1760–1820* (Cambridge, 2019) considers Romantic conceptions of the sister-arts tradition in works ranging from verbal and visual representations of the Portland Vase to engravings after the Shakspeare Gallery. While Blake is the explicit subject of only one chapter, he figures significantly throughout.
- 10 Reception was a major theme of Blake scholarship in 2018. Linda Freedman's comprehensive history of Blake's reception in America, *William Blake and the Myth of America: From the Abolitionists to the Counterculture* (Oxford, 2018), was the most substantial, and her introduction is an accessible overview of his American reception that would work well in the classroom. Freedman's book is complemented well by new articles, notably Dominique Zino's examination of how Blake's materiality helped to mediate Emily Dickinson's initial reception, Daniel Clinton's analysis of the use of a Blakean theory of outline by Herman Melville in *Pierre* (1852) and *Timoleon* (1891) (with references to George Cumberland, John Flaxman, and John Ruskin), and Patricia C. Willis's survey of Blake's influence on Marianne Moore.
- 11 Reception is also the approach of two new collections. James Rovira's *Rock and Romanticism: Blake, Wordsworth, and Rock from Dylan to U2* (Lexington Books, 2018) traces Blake's influence on contemporary or recent musicians, including Martha Redbone (Nicole Lobdell), Jackson Browne (Gary L. Tandy), and Leonard Cohen and U2 (Lisa Crafton). Luke Walker's chapter on Blake, Bob Dylan, and

- the Beats (who are also referenced in Walker's review in *Blake* 52.2 of the rerelease on CD of Allen Ginsberg's *Songs of Innocence and Experience*) would be well read alongside both Freedman's later chapters on the counterculture and the essays in the catalogue for last year's exhibition at the Block Museum, *William Blake and the Age of Aquarius*. (For those wanting more of Blake and Ginsberg, *The Allen Ginsberg Project* has now posted a transcription and audio recording of Ginsberg's 25 January 1979 class on Blake at the Naropa Institute, and Andrio J. R. dos Santos has an article in Portuguese on Ginsberg's vision of Blake.) Colin Trodd and Whittaker's issue of *Visual Culture in Britain*, "William Blake: The Man from the Future?" (19.3, 2018) examines Blake in contexts that include how his notion of universal religion influenced the Australian Blake Prize for religious art (Billingsley), the twenty-first-century reception of Hubert Parry's "Jerusalem" hymn (Whittaker), and Blake's influence on Nietzsche and cultural criticism in Britain (Trodd), on Humphrey Jennings and Dada (David Hopkins), on Ludwig Meidner and Expressionism (Sibylle Erle), and on Ray Davies and the Kinks (Michael Sanders). Martin Myrone chronicles the exhibitions and displays of Blake between 1904 and 2014, and, appropriately, the issue also includes reviews of *William Blake and the Age of Aquarius* and of Leo Damrosch's biography, *Eternity's Sunrise*.
- 12 A host of individual articles consider Blake's reception outside of the American context. Elizabeth Helsing traces the influence of Blake's notion of song on the Pre-Raphaelites and Yeats. Caron Barry looks at Blake and Dante as "spiritual mentors" (145) of Yeats. Donovan Irven examines Stephen Dedalus's view of Blake in James Joyce's *Ulysses*. Michael Black recounts Blake's role in shaping how the Woolfs' Hogarth Press envisioned its hand-printed books. Cristina Flores examines Blake's early reception in Spain. Finally, in the introduction to her translation of Yanagi Sōetsu's *Chōsen no Bijutsu*, Penny Bailey chronicles Blake's influence on critiques of Japanese colonial expansion.
- 13 Beyond work primarily concerned with reception, Chris Bundock and Elizabeth Effinger's collection, *William Blake's Gothic Imagination: Bodies of Horror* (Manchester, 2018), seeks "to recognise aspects of Blake's art that ... productively intersect with the Gothic horror taking shape contemporaneously with Blake's career" (1). The essays provide careful and illuminating readings of Blake's texts in a context shaped by the Gothic, as in David Baulch's explication of Benjamin Heath Malkin's and Blake's ideas of the Gothic and in Tristanne Connolly's reading of *Visions* in relationship to James Graham's celestial bed. More formally, both Kiel Shaub and Claire Colebrook position Blake's notion of the Gothic in a wider context of eighteenth-century
- aesthetics. Essays by Lucy Cogan, Stephanie Codsí, Otto, Mark Lussier, and Ana Elena González-Treviño all touch on issues of gender, birth, and anatomy, and, pedagogically, such works will help tie Blake more firmly to Gothic novels like *Frankenstein* or Gothic elements of modern film, as suggested by Whittaker's chapter on the use of Blake and Milton in Ridley Scott's *Prometheus*.
- 14 2018 also saw the latest in Helen P. Bruder's and Connolly's line of commanding collections, *Beastly Blake* (Palgrave Macmillan, 2018). The essays in *Beastly Blake* focus on both real and symbolic animals, and are important contributions to the exploding fields of ecocriticism, animal studies, and posthuman studies. Kurt Fosso treats Blake's relationship to real horses, particularly William Hayley's pony Bruno. Anne Milne positions Blake within Romantic discussions of animal rights. Diane Piccitto analyzes what it means to put off the human in *Milton*. David Worrall likens Blake's visions of birds in the same poem to the /Xam cave painters. Bethan Stevens juxtaposes news accounts from Blake's era with Blake's images, suggesting how the relationship between human and animal informs the border between fact and fiction. Other essays examine Blake's representations of animals in various works, with Luisa Calè considering the illustrations to Dante, Flynn the Virgil woodcuts, Crosby the animal ballads by Hayley, and Erle *The Ghost of a Flea*. (For more on the topic of real animals in Blake's life, see Davies's and Ripley's discussions in *Blake* 51.4.)
- 15 While every checklist has listed earlier works that were missed, I want to call attention to three major works overlooked in last year's unexpected transition. Steve Clark and Connolly's collection, *British Romanticism in European Perspective: Into the Eurozone* (Palgrave Macmillan, 2015), has essays on both Blake and his circle. Bundock's *Romantic Prophecy and the Resistance to Historicism* (Toronto, 2016) reenvision the use of prophecy by Romantics from Herder to Mary Shelley in relationship to secularism and Enlightenment historiography, with references to Blake throughout much of the book. Kathryn R. Barush's *Art and the Sacred Journey in Britain, 1790–1850* (Routledge, 2016) has one chapter devoted to Blake's Canterbury Pilgrims, as recorded in an earlier checklist—see also Betsy Bowden's chapter on Blake's Wife of Bath in her book—and also extended sections on Thomas Stothard, Francis Douce, James Barry, Antiquarianism, and the Ancients.
- 16 In terms of new work on Blake scholars, Bentley's last book is a memoir, *Boondoggles: Travels of a Restless Professor* (FriesenPress, 2018), which includes reflections on his travels, bibliography, and Blake. Peter Main's biography of Ruthven Todd, *A Fervent Mind: The Life of Ruthven Todd* (Lomax Press, 2018), includes selections of Todd's pub-

lished and unpublished poetry. Martha Nell Smith and Julie R. Enszer have published a collection of essays on, and a new interview with, Alicia Ostriker, *Everywoman Her Own Theology: On the Poetry of Alicia Suskin Ostriker* (Michigan, 2018), which includes an essay dedicated to Blake's influence. Glenn R. Wittig's *Thomas J. J. Altizer, America's 20<sup>th</sup>-Century Religious Heretic: An Analytic Bibliography of the Writings of Altizer and the Death of God Theme* (Peter Lang, 2018) has a substantial section devoted to Altizer's writings on Blake and their reception. In shorter pieces, Cathrael Kazin has a reflection on her father, Alfred Kazin, which includes his thoughts on Blake, and Benjamin D. Carson refers to Harold Bloom's Blake criticism in his appreciation of Bloom.

- 17 Recently published work on Blake's circle includes an issue devoted to the sculptor John Gibson (1786–1866) in *Tate Papers*, the Tate's online research journal. *Studia Swedenborgiana* is now an online journal that publishes occasional articles. Matthew Rukgaber has considered Swedenborg's place in Immanuel Kant's *Dreams of a Spirit-Seer*. As might be expected, there is much work on Mary Wollstonecraft. Two monographs look at her as a female philosopher and her impact after death as organized around the idea of the female philosopher and Romantic feminism. In articles, Somi Ahn examines Wollstonecraft's *Original Stories from Real Life*, Fiore Sireci treats her literary criticism, and Elizabeth Fay considers Blake's and Wollstonecraft's depictions of bodies and the Enlightenment subject. John Bugg, editor of the recent *Joseph Johnson Letterbook*, has an important article reexamining the question of Johnson's radicalism, and Daisy Hay looks at how home and homelessness figured in the Johnson circle. Regier's *Exorbitant Enlightenment* might be well read alongside two articles on Henry Crabb Robinson's place as a mediator between England and Germany. David Clarke considers John Hamilton Mortimer's portrait of the Chinese artist Chitqua, whose work, as chronicled by Natasha Eaton, was displayed at the 1770 Royal Academy exhibition. Harriet Kramer Linkin examines Hayley's unsuccessful efforts to get Mary Tighe to publish an illustrated edition of her *Psyche* with the cartoons of Romney.

**Appendix: Historic Editions and Scholarship Digitally Available; Reprints by On-Demand Publishers; Questionable Editions**

- 18 In last year's checklist, I stated that I would forgo listing the output of on-demand publishing companies that reprint works whose copyrights have expired, many of which are digitally available on multiple platforms. These companies produce work of varying quality, typically with little or no editorial oversight. Worse still, they often market this material as though it were new, sometimes without reference to

the original author or publication date. As a result, those who look for the most recent work on Blake on *Amazon* or other e-retailers often find themselves awash in dated material in dubious editions.

- 19 Despite the shortcomings of these reprints, Bentley began listing them in the checklist for 2010, with the following commentary:

There is a flourishing industry of republishing works related to Blake whose chief virtue is that they are (deservedly) out of print. The chief practitioners seem to be Kessinger Publishing, Nabu Press, and General Books. Note that the Kessinger editions are mere digital reprints, with, as they admit, frequent defects. I have seen none of these reprints and confess my initial incredulity about some, such as the four separate publications of 18-44 pages into which Emily Hamblen's *On the Minor Prophecies of William Blake* (1930) has been divided. However, as each has an ISBN assigned, I take it that they were not only advertised but published.<sup>2</sup>

Since Bentley wrote these words, many other publishers have entered this sphere. The blog *The Digital Reader* describes well the claims, products, and business model of one of them:

Forgotten Books supports a website where it claims to publish public domain works. It then puts adverts up next to the (poor quality) ebooks, and tries to entice you into signing up for a paid membership. While FB claims to have a half million titles in its catalog, there's nothing here worth paying for.

If you haven't heard of this "publisher" before (I had not), Forgotten Books says that it was founded in 2007 with the goal of "rediscovering and republishing formerly out of print books" (it's rediscovered 484,473 titles so far, and plans to discover another half million).

To put it another way, Forgotten Books scrapes books uploaded to Project Gutenberg, and titles posted to Google Books, and republishes them under its own imprint.<sup>3</sup>

Given the number of titles, these publishers reprint works clearly without forethought or intention.

- 20 E-books form another category, about which Bentley wrote: "In January 2009 WorldCat reported hundreds of Blake 'eBooks' dating as far back as Malkin (1806). I have usually ignored 'eBooks'; the space to record them would

2. G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2010," *Blake* 45.1 (summer 2011): 4.

3. Nate Hoffelder, "Forgotten Books Buys 500,000 ISBNs, Makes Bid for Title of World's Largest Spam and Scam Book Publisher," *The Digital Reader* 7 July 2015 (accessed 1 Jan. 2019).

be prodigious and the advance in knowledge trifling.”<sup>4</sup> This material, of course, can be produced even more easily than physical reprints, and the errors many of these titles contain can be particularly egregious. For example, a Kindle edition of *Songs of Innocence, and Songs of Experience* [sic],<sup>5</sup> which reproduces *Dante Running from the Three Beasts* on its cover, claims to come “with the autobiography of the author.” But instead of being the greatest Blake find of the twenty-first century, the “autobiography” is a syntactically incoherent cribbing of *Wikipedia*: “Blake commenced engraving copies of drawings of Greek antiquities purchased for him via his father, a exercise that became desired to actual drawing.” Perhaps even more offensively, *Amazon’s* “editorial reviews” cite the reviews of Essick’s 2008 facsimile edition of *Songs*. These include Alexander S. Gourlay’s rightfully high praise of Essick’s book as “an intellectual and critical gem,”<sup>6</sup> but these words should have no relationship to this Kindle “edition” and others like it.

- 21 With all these shortcomings recognized, on-demand publishers can provide a useful service by offering cheap reprints of out-of-print scholarly sources, while e-books and digital editions may be the forms in which some readers of Blake encounter him. To square this circle, then, what I have done in the appendix is first to document (with links to the title pages) the open-source material on Blake that these publishers likely used as the basis for their reprints.<sup>7</sup> I have given these works the heading “Historic Editions,” and I have labeled each entry with its appropriate number from *Blake Books* or, if the work is recorded in *Blake Books Supplement*, *William Blake and His Circle*, or another source, the relevant page number(s). If I could distinguish significant bibliographical differences between the digital copies available, I made more than one entry. Oftentimes, the same copy would be available on several platforms, in which case I included the first I encountered.
- 22 In my entries for the commercial book illustrations, I have also noted the holding institution (as far as it could be gleaned from either the platform or the information available in the images themselves), whether the images are in color or black and white, and whether the digital file is found on another platform.

4. *WBHC* p. 31.

5. <<https://www.amazon.com/Songs-Innocence-Experience-William-Blake-ebook/dp/B07L6WQD18>>.

6. Alexander S. Gourlay, rev. of *William Blake, “Songs of Innocence and of Experience,”* ed. Robert N. Essick, *Blake* 46.1 (summer 2012): par. 1.

7. Methodologically, I went back and forth between *Amazon* and the *Internet Archive*, *HathiTrust*, and *Google Books*, searching for “William Blake” at each to find both reprints and the files they may be based on. No doubt there is far more material than I discovered, but that material will be documented in updates to the appendix.

23 Even though this scholarship is dated, there is much that is useful, including Cunningham’s *Lives*, each edition of Gilchrist, Damon’s *Philosophy and Symbols*, Wilson’s *Life*, Lowery’s *Windows of the Morning*, and Keynes and Wolf’s *William Blake’s Illuminated Books*. Moreover, given the current interest in reception, there are many reasons to consult the material.

24 Secondly, beneath these entries, under the heading of “Reprint(s),” I give the print and digital reprints I could find on *Amazon*, including those listed previously by Bentley. I have included the letter designations given by Bentley in *Blake Books*,<sup>8</sup> but I have discontinued adding new letters, given the proliferation of these reprints. In some cases, moreover, I have found reprints published before those with Bentley’s letter designations, creating a confusing system. Where the cover of the reprint or the digital preview provided enough information, I listed the reprint under the file, edition, and/or volume it is based on. Far too often, however, there was no preview available, or the digital preview linked to another edition altogether. For works published in several editions and/or volumes, it could often be difficult to determine which edition and volume had, in fact, been reprinted. If there is no indication in my listing about edition or volume, then it can be assumed that this information is unclear. For e-books, I have listed the Amazon Standard Identification Number (ASIN), and I have listed all the ISBNs offered by a publisher in a single year.

25 For reprints of the commercial book illustrations, it was frequently difficult to judge if Blake’s engravings were actually reprinted. Even if a digital preview is available, the number of pages that can be viewed is very limited, and there are many digitally available copies that have had the prints removed. When Blake’s engravings did not appear in all editions of a work (such as *The Triumphs of Temper* or *The Life ... of William Cowper*), I have listed reprints of only the editions that Blake worked on. When the edition of the reprint was not clear, I did not document it. When a university library or *ECCO* is listed as the publisher of a reprint without any editorial attribution or date other than the date of the original publication, I assume that the title is a reprint that reproduces files taken from this institution, rather than one produced by it.

26 By pairing the reprint with the digital material that it was likely based on, the list will, I hope, give scholars some

8. As seen, for example, in his listing of William Michael Rossetti’s *The Poetical Works of William Blake, Lyrical and Miscellaneous* (BB #299): “A. *The Poetical Works of William Blake, Lyrical and Miscellaneous*. Ed., with a Prefatory Memoir, by William Michael Rossetti. London, 1874. ... B. London, 1875. C. Third Edition. London, 1880. D. London, 1890. E. London, 1911. F. London, 1914.”

sense of the material used in a reprint if they choose to purchase it or provide an alternative source if they do not. Works reprinted by established presses (including Dover) will continue to appear in the main checklist.

27 Finally, the third category is “Questionable Editions and Reprints,” which includes items such as the Kindle edition of the *Songs* that I described above and other low-quality material. Much of this work appears to have been lifted from the images available at the *Blake Archive*, its digital edition of Erdman, or other digital versions of Blake’s works circulating on the internet. If this work has any “scholarly” apparatus, it is commonly drawn from, if not directly cut and pasted from, *Wikipedia* or other online encyclopedias or webpages. Usually, this work is anonymous. If there is an editor or author listed, my practice will be to list the work in the main section of the checklist, without regard to the quality of the work, unless the person’s other publications suggest a pattern of exploitive commercial reprints and plagiarized scholarly material (for example, Iacob Adrian). I was sometimes uncertain if a title was a reprint or a new edition; in such a case, I usually listed it as a questionable edition.

28 While the checklist has not, traditionally, made any distinction in the quality of a work on Blake, the ability of publishers to produce these books mechanically in a way that floods the marketplace and overshadows the work of active scholars demands, I think, a division. Bentley recorded 114 of these reprints or low-quality editions between 2010 and 2017 (not counting translations or works by Blake’s circle); I have listed nearly 700 more.

29 The appendix will be included among the bonus material on the *Blake* website, where it will be periodically updated. The format of the appendix follows that of *Blake Books*, with no distinct category for digital resources. With few exceptions, I have not documented historic reviews, non-English work, or works on Blake’s circle (outside of the commercial engravings).

## Symbols

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

## Abbreviations

ASIN	Amazon Standard Identification Number
BB	G. E. Bentley, Jr., <i>Blake Books</i> (1977)
BBS	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (1995)
Blake	<i>Blake/An Illustrated Quarterly</i> <Blake (year)> indicates the installment of

	“William Blake and His Circle” published in the year specified
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> (1981)
Diss.	Dissertation
ISBN	International Standard Book Number
WBHC	G. E. Bentley, Jr., <i>William Blake and His Circle</i> (2017) < <a href="http://library.vicu.utoronto.ca/collections/special_collections/bentley_blake_collection/blake_circle/2017/William_Blake_and_His_Circle.pdf">http://library.vicu.utoronto.ca/collections/special_collections/bentley_blake_collection/blake_circle/2017/William_Blake_and_His_Circle.pdf</a> >

## Division I: William Blake

### Part I: Blake’s Writings

#### Section A: Original Editions, Facsimiles, Reprints, and Translations

*The Book of Thel* (1789)  
Edition

*The Book of Thel: Opera and Graphic Novel*. Intro. Peter S. Case. Music by Rolando Macrini. Graphic novel by Jacopo Maran. London: Black Earth Books, 2017. ISBN: 9781910740040. In addition to the graphic novel adaptation (in Italian) and the sheet music for the opera (in English), it also includes black-and-white reproductions of copy D(?) (with a reduced color reproduction of the prints on the back cover) and an edited transcription of the text.

*A Descriptive Catalogue* (1809)  
Edition

*A Descriptive Catalogue* [D]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

*The [First] Book of Urizen* (1794)  
Edition

*The First Book of Urizen* [J]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

*Jerusalem* (c. 1804–20)  
Editions

§ *Jerusalém*. Trans. Saulo Alencastre. São Paulo: Hedra, 2010. 11.5 x 17.5 cm., 256 pp. ISBN: 9788577151554. In Portuguese.

*Jerusalem* [A]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

*Jerusalem* [I]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

*Jerusalem* [MPI].<sup>9</sup> *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

*The Marriage of Heaven and Hell* (1790–93?)

Edition

§ *O casamento do céu e do inferno*. Trans. Ivo Barroso. São Paulo: Hedra, 2008. 11 x 17.6 cm., 96 pp. ISBN: 9788577151059. In Portuguese.

*Milton* (c. 1804–11)

Edition

§ *Milton*. Prologue, trans., and notes Manuel Portela. Lisbon: Antígona, 2009. 294 pp., with full reproduction of the work in illuminated printing. ISBN: 9789726082095. In Portuguese.

Notebook (c. 1787–1818)

Edition

*Blake's Notebook*. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

*Songs of Innocence and of Experience* (1794)

Editions

§ *Cantigas da inocência e da experiência*. Trans. Manuel Portela. Lisbon: Antígona, 1994. 8°, 137 pp. ISBN: 9726080835. <WBHC pp. 414-15> B. Trans., intro., and notes Manuel Portela. 2nd ed. 2007. 220 pp. ISBN: 9789726081937. In Portuguese and English.

§ *Chansons d'innocence et d'expérience: Songs of Innocence and of Experience*. Trans. Armand Sedaine, illus. Sam Jones. Perros-Guirec [France]: La Tilv, 1996. 26 cm., 86 pp. ISBN: 2909159191. In French. <WBHC p. 415> B. Perros-Guirec: Anagrammes, 2007. 15 cm., 47 pp. ISBN: 2847190481. The cover says “morceaux choisis” i.e., selections. Bilingual French-English edition.

§ *Canções da inocência e Canções da experiência: os dois estados contrários da alma humana*. Trans., introductory essays, and commentary Gilberto Sorbini and Weimar de Carvalho. São Paulo: Disal, 2005. 157 pp. ISBN: 8589533395. In Portuguese, with facing English.

§ *Canções da inocência e da experiência: revelando os dois estados opostos da alma humana*. Trans., prologue, and notes Mário Alves Coutinho and Leonardo Gonçalves. Belo Horizonte [Brazil]: Crisálida, 2005. 147 pp. ISBN: 9788587961174. In Portuguese.

9. “MPI” is a new abbreviation at the *Blake Archive* for “Miscellaneous Plates and Impressions,” which describes “a work’s proofs, impressions in different states, posthumous impressions, and lifetime impressions not used or extracted from copies.”

Review

Steil, Juliana. *Cadernos de tradução* 1.15 (2005): 271-80. In Portuguese.

§ *Canções da inocência e da experiência*. Trans. Renato Suttana. Natal [Brazil]: Sol Negro Edições (Coleção Fúrias de Orfeu), 2005. B. Rev. ed. 2012 (Coleção Cinzas do Sol). 13.5 x 20 cm., 128 pp., with color reproductions of frontispieces to *Songs of Innocence* and *Songs of Innocence and of Experience*. In Portuguese, with facing English.

*Canções de inocência e de experiência*. Trans. Jorge Vaz de Carvalho. Lisbon: Assírio & Alvim, 2009. ISBN: 9789723714579. B. 2nd ed. 2017. 12.5 x 18.7 cm., 128 pp. ISBN: 9789723719888. In Portuguese, with facing color reproductions of Blake’s plates.

*Visions of the Daughters of Albion* (1793)

Editions

§ *Visões das Filhas de Albion*. Trans. Márcio Simões. Natal [Brazil]: Sol Negro Edições (Coleção Cinzas do Sol), 2012. 14 x 18 cm., 56 pp. In Portuguese, with facing English for *Visions*.

*Visions of the Daughters of Albion* [R]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

*Visions of the Daughters of Albion* [Plate 6 from proof copy a]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

*Visions of the Daughters of Albion* [MPI]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018.

**Section B: Collections and Selections**

Antonielli, Arianna, and Mark Nixon, eds. *Edwin John Ellis's and William Butler Yeats's "The Works of William Blake: Poetic, Symbolic and Critical": A Manuscript Edition, with Critical Analysis*. Preface by Warwick Gould. Florence: Firenze University Press, 2016. xvi, 746 pp. ISBN: 9788864533407.

Bentley, G. E., Jr., ed. *William Blake's Writings*. 2 vols. Oxford: Clarendon Press, 1978. <BBS p. 169>. B. 2018. Digital ed. EISBN: (vol. 1) 9780191867736, (vol. 2) 9780191867743.

§ *O casamento do céu e do inferno e outros escritos*. Trans., selection, and prologue Alberto Marsicano. Porto Alegre [Brazil]: L&PM Pocket Plus, 2007. 144 pp. ISBN:

9788525416285. In Portuguese, with facing English. <WBHC p. 478>

#### Review

Steil, Juliana. *Cadernos de tradução* 2.22 (2008): 275-78. In Portuguese.

§ *O matrimônio do céu e do inferno. O livro de Thel*. Trans. José Antônio Arantes. São Paulo: Iluminuras, 1987. B. 2001. C. 2007. 14 x 21 cm., 88 pp. ISBN: 9788573212792. In Portuguese.

Otto, Peter, ed. *William Blake: Selected Works*. Oxford: Oxford University Press, 2018. 8.5 x 5.4 in., xlix, 802 pp., 120 black-and-white illus. ISBN: 9780199644230.

§ *Quatro visões memoráveis*. Trans. Manuel Portela. Lisbon: Antígona, 2006. 168 pp., 32 color illus. ISBN: 9726081858. Gathers *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *The First Book of Urizen*, and *The Book of Ahania*. In Portuguese, with facing English.

§ Quesnel, Richard. *Neuf vies pour un chat*. Lyon: À coeur joie, 2015. 30 cm., 73 pp., color illus. Music score. "Cycle of nine songs for a chorus, soloists, and an ensemble." "Includes texts by William Blake and Henri Monnier." In French.

"The Sick Rose." *The Death of the Hat: A Brief History of Poetry in Fifty Objects*. Ed. Paul B. Janeczko, illus. Chris Raschka. 25 cm., 77 pp., illus. ISBN: 9780763699680. Somerville, MA: Candlewick Press, 2015. B. 2018.

Smirnov-Sadovsky, D. [pseudonym of Dmitri Nikolaevich Smirnov]. *Уильям Блейк: "Остров на Луне" и ранние пророчества. William Blake: "An Island in the Moon" and Early Prophecies*. Meladina Book Series (bilingual ed.). Complete Works of William Blake (1757-1827), vol. 2. Charleston: CreateSpace Independent Publishing Platform, 2016. ISBN: 9781535123631. In Russian and English.

§ *Tudo que vive é sagrado. William Blake & D. H. Lawrence*. Selected works by Blake and Lawrence. Trans. and essays Mário Alves Coutinho. 2nd ed. Belo Horizonte [Brazil]: Crisálida, 2010. 14 x 21 cm., 256 pp. ISBN: 9788587961501. In Portuguese.

"The Tyger." *Friday's Child: Poems of Suffering and Redemption*. Ed. Brian Mountford. Alresford, Hampshire: Christian Alternative Books, 2018. ISBN: 9781785357411. 4-5.

*Una visión del juicio final y otros textos*. Prologue and trans. Ismael Belda. Madrid: Estática Libros, 2018. 13 x 20 cm., 130 pp. ISBN: 9788494933219. Contents: Prólogo (ix-xxvi), *Catálogo descriptivo [A Descriptive Catalogue]* (1-45), *Una*

*visión del juicio final [A Vision of the Last Judgment]* (47-71), *Cartas [Letters]* (73-127). In Spanish.

Wilkie, Brian. *Blake's Thel and Oothoon*. See Wilkie in Part VI.

## Part II: Reproductions of Drawings and Paintings

### Section A: Illustrations of Individual Authors

DANTE, *Divine Comedy* (1824-27)

Editions

*William Blake: Los dibujos para la Divina Comedia de Dante*. Ed. Sebastian Schütze and Maria Antonietta Terzoli. Cologne: Taschen, 2014. In Spanish. Also available in German, English, French, and Italian. <Blake (2015, 2016)> B. *William Blake: Les dessins pour la Divine Comédie de Dante*. 2017. In French. Also available in English, German, Italian, and Spanish. <Blake (2018)>

Review

Yoder, Rick. *First Things: A Monthly Journal of Religion and Public Life* 282 (Apr. 2018): 63.

Dante Alighieri. *The Divine Comedy*. Illus. William Blake. Ed. and intro. Anna Amari-Parker. London: Sirius-Arcturus, 2017. ISBN: 9781784289201.

MILTON, John, *Paradise Lost* (1807, 1808, 1822)

Edition

John Milton. *Paradise Lost*. Illus. William Blake. London: Arcturus, 2017. ISBN: 9781784286453. Reproduces the Butts series.

VIRGIL, *Pastorals* (1821)

Edition

*Drawings for "The Pastorals of Virgil." William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018. New objects added:

Object 3: *Colinet and Thenot, with Shepherds' Crooks, Leaning against Trees*. (Butlin 769.3), c. 1820.

Object 6: "Nor Fox, Nor Wolf, Nor Rat among Our Sheep." (Butlin 769.7), c. 1820.

Object 7: *Sabrina's Silvery Flood*. (Butlin 769.8), c. 1820.

Object 8: *Colinet Passing a Milestone*. (Butlin 769.9), c. 1820.

Object 11: *First Comparison, Birds Flying over a Cornfield*. (Butlin 769.14), c. 1820.

### Section B: Collections and Selections

*Pencil Sketches 1779-1790. William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2018. Includes:



Object 1: *Academy Study: A Naked Youth Seen from the Side, Perhaps Robert Blake*. (Butlin 71), c. 1779–80.

Object 2: *Academy Study: Standing Male Nude Seen from Behind*. (Butlin 72 recto), c. 1779–80.

Object 3: *Standing and Seated(?) Figures, Possibly a Drawing Class in the Royal Academy*. (Butlin 72 verso), c. 1779–80.

Object 4: *Copy of the Belvedere Torso*. (Butlin 115 verso), c. 1779–80?

Object 5: *Part of a Face*. (Butlin 178 verso), c. 1779.

Object 6: *Study for “Glad Day,” “Albion Rose,” or “The Dance of Albion.”* (Butlin 73 recto), c. 1780.

Object 7: *Study for “Glad Day,” “Albion Rose,” or “The Dance of Albion”: The Same Figure Seen from Behind*. (Butlin 73 verso), c. 1780.

Object 8: *A Warring Angel*. (Butlin 78 recto), c. 1780.

Object 9: *Man with Arms Upraised, Perhaps the Resurrection*. (Butlin 78 verso), c. 1780.

Object 10: *The Resurrection of the Dead*. (Butlin 79 recto), c. 1780–85.

Object 11: *Two Sketches of a Swordsman Standing over His Defeated Opponent*. (Butlin 80 recto), c. 1780–85.

Object 12: *Two Sketches of a Swordsman Standing over His Defeated Opponent*. (Butlin 80 verso), c. 1780–85.

Object 13: *Sketch of Figures under a Yoke*. (Butlin 82 verso), c. 1780–85.

Object 14: *Madonna and Child Enthroned and Other Sketches*. (Butlin 83), c. 1780–85.

Object 15: *Samuel Presenting Saul to the People*. (Butlin 117), c. 1780–85.

Object 16: *Rough Sketch of Two or Three Figures in a Landscape*. (Butlin 123 verso), c. 1780–85.

Object 17: *Anatomical Sketch of Lower Legs*. (Butlin 127 verso), c. 1780–85.

Object 18: *Old Man Sitting*. (Butlin 133 verso), c. 1780–85.

Object 19: *Sketch of Two or Three Figures*. (Butlin 148 verso), c. 1780–85.

Object 20: *A Warrior in Armour Kneeling before a Beard-ed Elder*. (Butlin 154 verso), c. 1780.

Object 21: *Ugolino in Prison*. (Butlin 207 recto), c. 1780–85.

Object 22: *Head of a Man and Small Head of Ugolino*. (Butlin 207 verso), c. 1780–85.

Object 23: *A Group of Figures round a Table and a Seated Old Man*. (Butlin 223 verso), c. 1780.

Object 24: *Pestilence*. (BUTWBA 8),<sup>10</sup> c. 1784.

Object 25: *Woman Playing a Harp*. (Butlin 76 verso), c. 1785.

Object 26: *Lower Half of a Woman Playing a Harp*. (Butlin 77 verso), c. 1785.

Object 27: *A Pastoral Figure and Other Sketches*. (Butlin 81 recto), c. 1780–85.

Object 28: *A Harper and Other Figures*. (Butlin 81 verso), c. 1780–85.

Object 29: *Anubis*. (Butlin 87 verso), c. 1785–90.

Object 30: *Macbeth and the Ghost of Banquo*. (Butlin 154 recto), c. 1785.

Object 31: *Job’s Wife and Other Sketches*. (Butlin 162 verso), c. 1785.

Object 32: *Alternative Designs for Commins’s “Elegy.”* (BUTWBA 3), c. 1786.

Object 33: *Sketch for Engraving of Michelangelo after Fuseli, on a Drawing by Fuseli*. (Butlin 172), c. 1788.

Object 34: *Sketch for “Tiriell Denouncing His Sons and Daughters.”* (Butlin 199 recto), c. 1789.

Object 35: *Sketch for “Tiriell Supporting the Dying Myratana” (?)*. (Butlin 200 recto), c. 1789.

Object 36: *Sketch for “Tiriell Supporting the Dying Myratana” (?)*. (Butlin 200 verso), c. 1789.

Object 37: *Sketches for “The Book of Thel”: Thel and the Clod of Clay, and Thel Fleeing from the House of Clay*. (Butlin 218 recto), c. 1789.

Object 38: *Sketch for “The Book of Thel,” Plate 6*. (Butlin 218 verso), c. 1789.

Object 39: *A Standing and a Recumbent Figure, Both with Attendant Genii, Possibly for “The Book of Thel.”* (Butlin 219), c. 1789.

Object 40: *An Old Man Seated Leaning on a Pile of Books; A Young Man Approaches*. (Butlin 235 recto), c. 1789.

Object 41: *A Seated Man*. (Butlin 235 verso), c. 1789.

Object 42: *A Female with a Horse’s Head, Perhaps Hippa*. (Butlin 88 verso), c. 1790?

Object 43: *Three Figures in a Decorative Border*. (Butlin 220), c. 1790.

### Part III: Commercial Engravings

#### Section A: Illustrations of Individual Authors

HAYLEY, William

*The Life ... of William Cowper, Esqr.* (1803–04)

Plate 1 (frontispiece): A previously unrecorded prepublication proof state.<sup>11</sup>

Location: Essick collection.

10. BUTWBA is the *Blake Archive* designation for a work that would have appeared in Butlin had it been known or known as attributable to Blake.

11. See Essick, “Blake in the Marketplace, 2017,” *Blake* 51.4.

*Little Tom the Sailor* (1800)

Previously unrecorded copy: Hand colored by Blake.<sup>12</sup>  
Location: Deposited in the Wren Library, Trinity College, Cambridge.

LAVATER, Johann Kaspar

“Rev. John Caspar Lavater” (c. 1787)

Previously unrecorded state: Probably a working proof before the previously recorded first state.<sup>13</sup>  
Location: Essick collection.

#### Part IV: Bibliographies and Catalogues

##### Section A: Bibliographies

[cross-listing articles with substantial bibliographical content]

Calè, Luisa. “Blake and Exhibitions, 2017.” See *Blake* 52.1 in Part VI.

Myrone, Martin. “Blake in Exhibition and on Display, 1904–2014.” See *Visual Culture in Britain* in Part VI.

Ripley, Wayne C., with Fernando Castanedo and Hikari Sato. “William Blake and His Circle: A Checklist of Scholarship in 2017.” See *Blake* 52.1 in Part VI.

Smirnov, Dmitri Nikolaevich. “My Blake (Part 1: In Russia).” See *Blake* 51.4 in Part VI.

Smirnov, Dmitri Nikolaevich. “My Blake (Part 2: In England).” See *Blake* 52.1 in Part VI.

Whittaker, Jason. “Blake and Music, 2017.” See *Blake* 52.1 in Part VI.

##### Section B: Catalogues

Loukes, Andrew, ed. *William Blake in Sussex: Visions of Albion*. The catalogue for the exhibition of the same name at Petworth House, 13 January–25 March 2018. See Loukes, *William Blake in Sussex*, in Part VI.

§ *Sendak and Blake: Illustrating “Songs of Innocence.”* See Essick, “Introduction,” in Part VI.

Windle, John. *Blake Blowout*. San Francisco: John Windle, Antiquarian Bookseller, 2018. Catalogue 69.

12. See Essick, “Blake in the Marketplace, 2017,” *Blake* 51.4.

13. See Essick, “Blake in the Marketplace, 2017,” *Blake* 51.4.

Windle, John. *Blake Books: The Commercial Engravings of William Blake. A Tribute to Gerald E. Bentley, Jr.* San Francisco: John Windle, Antiquarian Bookseller, 2018.

#### Part V: Digital Resources

*The Allen Ginsberg Project*

Audio files and transcriptions of Ginsberg’s 25 Jan. 1979 class on Blake at the Naropa Institute, which includes a discussion of *The French Revolution* and many other works and issues related to Blake. These are found under a series of posts entitled “The Three Estates (French Revolution),” “Background to The French Revolution,” and three posts numbered “French Revolution” 1-3. The title then shifts to “Blake continues” in eleven posts numbered 1-11.

*Hell’s Printing Press: The Blog of the Blake Archive and Blake Quarterly* [formerly *The Cynic Sang*].

Editing and technical issues:

Robert Rich. “The Thornier Sections of TIRIEL and What I Found There.” 8 Feb. 2018. A good explanation of how the tags `<substSpan>`, `<delSpan>`, and `<addSpan>` are used to mark up heavily revised manuscripts like *Tiriel* and the letters.

Mary Learner. “Do You See What I See?” 15 Feb. 2018. A discussion of how her interpretation of *America*, copy O, object 6, differed from the preexisting image description.

Alison Harper. “Mirror-Writing Marginalia—How Did It Happen and What Do We Do With It?” 1 Mar. 2018. An engagement with the problem of whether to and how to transcribe the reverse text on page 82 of Lavater’s *Aphorisms on Man* that bled over, somehow, from page 135.

Rachael Isom. “Over-Reading Overwriting? A Textual Anomaly in *Songs of Innocence*, Copy Q.” 9 Mar. 2018. An examination of the textual variation in Blake’s overwriting of the last line of “Night” in *Songs of Innocence* copy Q, object 28.

Sarah Jones. “Serendipity and Difficulty.” 15 Mar. 2018. An update on the publication of the separate plates and a description of the editorial difficulties presented by the partly legible text on the National Gallery of Art’s impression of “A Dream of Thiralatha” (the cancelled plate d of *America*).

Oishani Sengupta. “Reconciling the *Four Zoas* and Marginalia Encoding Schemas.” 23 Mar. 2018. An explanation of why the `<layer>` tag won’t be used for the marginalia.

Robert Rich. “A New Guide to Choice Tags.” 4 Apr. 2018. Rich’s latest reflection on `<choice>` tags, which allow users to search diplomatic transcriptions even if Blake’s words are misspelled, abbreviated, or split over two lines.

Camden Burd. "From William Seward to William Blake—and Back Again: Lessons Learned from the *William Blake Archive*." 3 May 2018. A description of how the *Blake Archive*'s TEI practices could carry over to the *Seward Family Digital Archive*.

Robert Rich. "The Diffusion of Blake Letters." 20 July 2018. An anticipation of the forthcoming publication of another 28 Blake letters and a reflection on the number of letters, what constitutes a letter, what Blake's relationship to the letter must be to be included in the archive, and what to do with untraced letters.

Oishani Sengupta. "A Few (Small) Hiccups with the Receipts." 16 Nov. 2018. An update on the "Receipts Project" and the problems with using a single BAD [*Blake Archive* Descriptor] with all the receipts.

Meaghan Green. "The Artist, the Poet, and the Proofreader." 30 Nov. 2018. On the combination of art and language when transcribing a receipt.

Teaching with the *Blake Archive*:

Eric Loy. "Teaching with the Archive." 12 Apr. 2018. A description of using the *Blake Archive* to teach remediation to a Digital Media Studies class.

Blakeana:

Katherine Calvin. "Urizen, Bound and Unbound." 31 Jan. 2018. A reflection on Urizen in and outside of Blake's works.

Sarah Jones. "*Blake in Sussex*." 21 Mar. 2018. Information about Matt Wilmshurst's film *Blake in Sussex*.

Matthew Skwiat. "Reimagining William Blake in the Great War." 20 Apr. 2018. An examination of Blake's influence on poets and artists of the World War I era.

Sarah Jones. "Q&A with Roger Whitson." 6 Sept. 2018. An interview with Whitson on his @autoblake project.

Robert Rich. "What I Learned from Blake's Account of the Scofield Incident." 4 Oct. 2018. A close reading of Blake's 16 Aug. 1803 letter to Thomas Butts.

Marcie Woehl. "I heard a Devil curse': Blake and Halloween." 26 Oct. 2018. Reflections on Blake and Halloween, including *The Gambols of Ghosts* (1805).

Sarah Jones. "That Every Child May Joy to Hear: A Musical Adaptation of 'A Poison Tree.'" 7 Dec. 2018. Joseph A. Thompson of *Astralingua* on his setting of "A Poison Tree" for their album *Safe Passage*.

Kendall DeBoer. "Visual Poetics & Blake's Afterlife: Florine Stettheimer." 14 Dec. 2018. Parallels between Blake and the American artist Florine Stettheimer (1871–1944).

New *YouTube* tutorials:

Eric Loy. "Finding and Using Digital Erdman." 15 Feb. 2018.

Joey Kingsley. "Introduction to Search." 29 Apr. 2018.

Eric Loy. "Object Relation Tabs." 21 Sept. 2018.

Sewell, Elizabeth, and Ann Dickinson Beal. *A Blake Primer*. The digital publication (2010?) by Lehigh University Press of a typescript (with manuscript corrections) from the 1970s. The work focuses on *Urizen* and *Milton*. As Beal explains in her introduction, the original images have been replaced by color reproductions from various sources.

Whittaker, Jason. *Zoamorphosis/The Blake 2.0 Blog: William Blake in Art, Music, Film, and Literature*.

Significant postings include:

Scholarship:

"Jerusalem' as a Media Text." 12 May 2018. An "edited version" of Whittaker's "Blake and Big Data" talk delivered at the University of Lisbon.

"Blake and Data—Searches and *Twitter*, May 2018." 12 June 2018. An analysis of the trends for Blake on *Twitter* and *Google* search/news for May 2018.

"Blake and Data: William Blake on *Twitter* and the Web, June 2018." 11 July 2018. An analysis of the trends for Blake on *Twitter* and *Google* search/news for June 2018.

"From the Collection: Blake's Progress—R. F. Nelson." 12 July 2018. Discusses Nelson's science-fiction novel *Blake's Progress*, in which William and Catherine Blake "struggle against the time traveller Urizen throughout alternate universes." "Nelson suggests that she [Catherine] was the real talent behind the partnership: as her husband worked on crazy illuminated books that no one wished to read, Catherine produced the more commercially viable prints that kept body and soul together."

Reviews:

"Review: Philip Pullman—*La Belle Sauvage* and *Daemon Voices*." 10 Jan. 2018. Review of Pullman's *La Belle Sauvage* (the first volume of *The Book of Dust*) and his collection of essays, *Daemon Voices*, which includes "Soft Beulah's Night: William Blake and Vision" and "I Must Create a System: A Moth's-Eye View of William Blake."

"William Blake in Sussex: Visions of Albion—Review." 10 Mar. 2018. A review of the exhibition.

"Review: *Red White & Blake*." 15 Apr. 2018. A review of Will Franken and Scott Ambrose's documentary, *Red White & Blake* (2018).

"Review: *Her Infernal Descent* #1." 20 Apr. 2018. A review of the comic book wherein William Blake is the heroine's spirit guide.

"Review: Daniel Kidane—*Songs of Illumination*." 22 Apr. 2018. A review of the composer's *Songs of Illumination*, a new setting of three of Blake's poems, including "The Land of Dreams."

"Review: Fernand Péna, *Ode to William Blake, Vol. 2*; Shawn Colvin, 'Cradle Song'; Jóhann Jóhannsson, 'Holy Thursday.'" 9 June 2018. A review of three

pieces: Péna's *Ode to William Blake, Volume 2*, Colvin's "Cradle Song" on the album *The Starlighter*, and Jóhannsson's "Holy Thursday" on the album *Englabörn & Variations*.

"Review: *Rock and Romanticism*, edited by James Rovira." 16 June 2018.

"Review: Patti Smith—*The New Jerusalem*." 15 July 2018. A review of Smith's collection.

"Reviews: John Yau—*The Wild Children of William Blake*; Eric G. Wilson—*Polaris Ghost*." 21 July 2018.

"Review: Visions of the Daughters of Urizon—*What Should Be Wild*, Julia Fine." 28 Oct. 2018. A review of Fine's novel, which features "William Blakely's masterpiece, Urizon [a house]."

"Review: Olga Tokarczuk, *Drive Your Plow over the Bones of the Dead*." 25 Nov. 2018. A review of the English translation of the Polish author's novel: "*Drive Your Plow* is one of the most Blakean novels ever written, and I would number it among a small handful, including Joyce Cary's *The Horse's Mouth*, Kenzaburo Oe's *Rouse Up O Young Men of the New Age!* and J. G. Ballard's *The Unlimited Dream Company*, that are suffused throughout with Blake's ideas and words."

"Review: Harriet Stubbs—*Heaven & Hell: The Doors of Perception*." 20 Dec. 2018. A review of the debut album of the classical pianist Harriet Stubbs.

#### Blakeana:

"Apocalypse: The Unveiling of William Blake's New Gravestone." 13 Aug. 2018.

"William Blake: The Man and the Music." 11 Nov. 2018. Links to Whittaker's radio programs: "The aim for each programme is to take either a work by Blake and discuss how it has been adapted to music by various later composers and songwriters, or to concentrate on a single artist who set a number of Blake's works to music."

"Astralingua: 'A Poison Tree.'" 8 Dec. 2018. Joseph Andrew Thompson and Anne Rose Thompson share the ways that Blake has influenced their music.

### Part VI: Criticism, Biography, and Reviews

#### A

Ando, Kiyoshi. "Blake no meishi saidoku: 'Sanka Jerusalem,' 'Shinsei naru sugata,' 'Muku no yocho,' 'Mary' (Rereading Blake's Celebrated Poems: 'Jerusalem: Hymn,' 'The Divine Image,' 'Auguries of Innocence,' and 'Mary')." *Kanto Gakuin Daigaku Jimbun Gakkai Kiyo (Bulletin of the Society of Humanities, Kanto Gakuin University)* 137 (2017): 13-43. In Japanese. 15 pls.

André, Catherine M. "Oppositional Christian Symbolism and Salvation in Blake's *America: A Prophecy*." *Lumen* 37 (2018): 199-213.

Apostolos-Cappadona, D. Rev. of *Visualising a Sacred City: London, Art and Religion*, ed. Ben Quash, Aaron Rosen, and Chloë Reddaway. See Billingsley, "Citizens."

#### B

Bailey, Penny. "The Aestheticization of Korean Suffering in the Colonial Period: A Translation of Yanagi Sōetsu's *Chōsen no Bijutsu*." *Monumenta Nipponica* 73.1 (2018): 27-85. An introduction to and a translation of Yanagi Sōetsu's *Chōsen no Bijutsu* that includes a substantial discussion of Blake's influence on critiques of Japanese colonial expansion between 1919 and 1923.

Barry, Caron. "Yeats's Ideal Others: William Blake and Dante Alighieri." *New Hibernia Review* 22.2 (summer 2018): 128-45.

Barush, Kathryn R. "Every age is a Canterbury Pilgrimage': William Blake as Pilgrim and Painter." *Art and the Sacred Journey in Britain, 1790-1850*. Abingdon: Routledge, 2016. 99-146. <Blake (2017)> In addition to this chapter, there are substantial discussions of Blake in relationship to Thomas Stothard, the Ancients, and devotional art.

#### Review

McEvansoneya, Philip. *Material Religion* 14.3 (2018): 429-31.

Baulch, David. "'Living Form': William Blake's Gothic Relations." See Bundock and Effinger.

Bećirović, Senad. See Dedović-Atilla, Elma, and Senad Bećirović.

Bentley, G. E., Jr. *Boondoggles: Travels of a Restless Professor*. Victoria: FriesenPress, 2018. ISBN: 9781525513510. Bentley's last book and memoir.

Billingsley, Naomi. "An 'Apostle of Futurity': William Blake as Herald of a Universal Religious Worldview." See *Visual Culture in Britain*.

Billingsley, Naomi. "Citizens of 'London' as Members of Christ's Divine Body in William Blake's Biblical Illustrations." *Visualising a Sacred City: London, Art and Religion*. Ed. Ben Quash, Aaron Rosen, and Chloë Reddaway. London: I. B. Tauris & Co. Ltd., 2017. 89-101. <Blake (2018)>

#### Reviews (of the book)

Apostolos-Cappadona, D. *Choice* 55.1 (Sept. 2017): 57.

Ferguson, Christopher. *Urban History* 44.4 (Nov. 2017):

718-20.

Spalding, Frances. "Holy Ground: Recognizing the Spirituality of a Capital City." *Times Literary Supplement* 9 June 2017: 10.

Billingsley, Naomi. "On the Stocks': Biblical Watercolours from the Felpham Period." See Loukes, *William Blake in Sussex*.

Billingsley, Naomi. "Re-viewing William Blake's *Paradise Regained* (c. 1816–1820)." *Religion and the Arts* 22.1-2 (2018): 16-39.

Billingsley, Naomi. *The Visionary Art of William Blake: Christianity, Romanticism and the Pictorial Imagination*. London: I. B. Tauris, 2018. xxiv, 246 pp. ISBN: 9781784539832.

Billingsley, Naomi. Rev. of *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See Colin Trodd, Naomi Billingsley, Douglas Field, and Jason Whittaker in *Visual Culture in Britain*.

Black, Michael. "Wood is a pleasant thing to think about': William Blake and the Hand-Printed Books of the Hogarth Press." *Virginia Woolf and the World of Books: The Centenary of the Hogarth Press*. Ed. Nicola Wilson and Claire Battershill. Clemson, SC: Clemson University Press, 2018. 40-49.

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Articles

Robert N. Essick. "Blake in the Marketplace, 2017." 8 pars., plus listings.

Dmitri Nikolaevich Smirnov. "My Blake (Part 1: In Russia)." 19 pars., plus "Blake Set to Music by Dmitri N. Smirnov: Works Written in Russia."

Review

Alexander S. Gourlay. G. E. Bentley, Jr., *Thomas Macklin (1752–1800), Picture-Publisher and Patron: Creator of the Macklin Bible (1791–1800)*. 7 pars.

Discussion

Keri Davies. "'Two Newly Discovered Advertisements': A Response to Wayne C. Ripley." 19 pars.

Wayne C. Ripley. "Properly Cowed: An Answer to Keri Davies." 17 pars.

Volume 52, number 1 (summer 2018)

Articles

Dmitri Nikolaevich Smirnov. "My Blake (Part 2: In England)." 25 pars., plus "Blake Set to Music by Dmitri N. Smirnov: Works Written in England."

Fernando Castanedo. "A Blake Riddle: The Diagonal Pencil Inscription in *An Island in the Moon*." 25 pars.

Wayne C. Ripley, with Fernando Castanedo and Hikari Sato. "William Blake and His Circle: A Checklist of Scholarship in 2017." 18 pars., plus listings.

Luisa Calè. "Blake and Exhibitions, 2017." 1 par., plus listings.

Jason Whittaker. "Blake and Music, 2017." 3 pars., plus listings.

Volume 52, number 2 (fall 2018)

Article

Sheila A. Spector. "Reading *Jerusalem*: The Horizon of Expectations." 39 pars. Builds on her "*Glorious incomprehensible*": *The Development of Blake's Kabbalistic Language* and "*Wonders Divine*": *The Development of Blake's Kabbalistic Myth* "to provide the foundation for more coherent readings of Blake's final prophecy" (par. 2).

Reviews

Andrés Ferrada Aguilar. Daniela Picón, *Visiones de William Blake: Itinerarios de su recepción en los siglos XIX y XX*. 13 pars.

Luke Walker. Allen Ginsberg, *The Complete Songs of Innocence and Experience*. 13 pars.

Luisa Calè. William Blake in Sussex: Visions of Albion, Petworth House (National Trust), 13 January–25 March 2018; *William Blake in Sussex: Visions of Albion*, ed. Andrew Loukes. 11 pars.

Volume 52, number 3 (winter 2018–19)

Articles

Christopher Z. Hobson. "Blake, Paul, and Sexual Antinomianism." 37 pars. "The development of Blake's ideas on sexuality and moral law centers on a sustained appropriate and revisionary, sometimes polemical, engagement with biblical texts" (par. 1).

Fernando Castanedo. "Paper and Watermarks in Blake's *An Island in the Moon*." 15 pars. A detailed description and comparative study of the watermarks.

Reviews

John Patrick James. Christopher M. Bundock, *Romantic Prophecy and the Resistance to Historicism*. 6 pars.

Sibylle Erle. Tracey Emin and William Blake in Focus, Tate Liverpool, 16 September 2016–3 September 2017. 13 pars.

Jennifer Davis Michael. William Blake and the Age of Aquarius, Mary and Leigh Block Museum of Art, Northwestern University, 23 September 2017–11 March 2018; *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. 16 pars. "A Golgonoozic moment indeed" (par. 16).

Bourrier, Karen. Rev. of *Disabling Romanticism*, ed. Michael Bradshaw. See Lorenz.

Bowden, Betsy. "Audiovisual Oneness: The Wife of Bath by William Blake (1809)." *The Wife of Bath in Afterlife: Ballads to Blake*. Bethlehem, PA: Lehigh University Press, 2017. 275-99. Bowden connects Blake's depiction of the Wife of Bath to his portrayal of the Whore of Babylon, Rahab, and Mystery.

Boyle, David. *Jerusalem: England's National Anthem*. Kindle ed. Sharpe Books, 2018. ASIN: B07B44SGDC.

Boyles, Helen. *Romanticism and Methodism: The Problem of Religious Enthusiasm*. Abingdon: Routledge, 2017. <Blake (2018)>

#### Review

Schofield, Robin. *Literature and Theology* (20 Oct. 2018): 8 pars.

Bruder, Helen P., and Tristanne Connolly, eds. *Beastly Blake*. Cham: Palgrave Macmillan-Springer, 2018. ISBN: 9783319897875.

Helen P. Bruder and Tristanne Connolly. "Introduction: 'Conversing with the Animal forms of Wisdom.'" 1-35.

Kurt Fosso. "Blake's 'Horses of Instruction.'" 37-63.

Anne Milne. "Blake's 'Auguries of Innocence' as/in Radical Animal Politics, c. 1800." 65-85.

Elizabeth Effinger. "In the Company of Wolves: Blake's Lyca Poems as Political Fable." 87-110.

Diane Piccitto. "Apocalyptic Visions, Heroism, and Intersections of the Human and 'the Not Human' in Blake's *Milton*." 111-33.

David Worrall. "Blake as Shaman: The Neuroscience of Hallucinations and *Milton's* Lark." 135-52.

Luisa Calè. "Bestial Metamorphoses: Blake's Variations on Transhuman Change in Dante's Hell." 153-81.

Hayley Flynn. "'How sweet is the Shepherds sweet lot?' Sheep in Blake's Designs." 183-202.

Mark Crosby. "'Train of Elephants': Blake's (Un)Tamed Beasts and Hayley's Animal Ballads." 203-23.

Sibylle Erle. "From Vampire to Apollo: William Blake's Ghosts of the Flea, c. 1819-1820." 225-52.

Bethan Stevens. "News from the Thames (Blake! There's Something in the Water)." 253-91.

Bruder, Helen P., and Tristanne Connolly. "Introduction: 'Conversing with the Animal forms of Wisdom.'" See Bruder and Connolly, *Beastly Blake*.

Bruder, Helen P., and Tristanne Connolly, eds. *Sexy Blake*. Basingstoke: Palgrave Macmillan, 2013. <Blake (2014)>

#### Review

Rovira, James. *Romantic Circles* (24 May 2016): 6 pars.

Brylowe, Thora. *Romantic Art in Practice: Cultural Work and the Sister Arts, 1760-1820*. Cambridge: Cambridge University Press, 2019. ISBN: 9781108426404. Includes discussion of the Portland Vase, the Hunts, John Landseer, and the Shakspeare Gallery.

Bundock, Christopher M. *Romantic Prophecy and the Resistance to Historicism*. Toronto: University of Toronto Press, 2016. 23 cm., 261 pp. ISBN: 9781442630703. References to Blake throughout, intensifying in the last few chapters.

#### Review

James, John Patrick. See *Blake* 52.3.

Bundock, Chris, and Elizabeth Effinger. "Introduction." See Bundock and Effinger.

Bundock, Chris, and Elizabeth Effinger, eds. *William Blake's Gothic Imagination: Bodies of Horror*. Manchester: Manchester University Press, 2018. 312 pp. ISBN: 9781526121943.

Chris Bundock and Elizabeth Effinger. "Introduction." 1-29.

David Baulch. "'Living Form': William Blake's Gothic Relations." 33-63.

Kiel Shaub. "The Horror of Rahab: Towards an Aesthetic Context for William Blake's 'Gothic' Form." 64-84.

Claire Colebrook. "The Gothic Sublime." 85-106.

Jason Whittaker. "Dark Angels: Blake, Milton, and Lovecraft in Ridley Scott's *Prometheus*." 109-28.

Lucy Cogan. "William Blake's Monstrous Progeny: Anatomy and the Birth of Horror in *The [First] Book of Urizen*." 129-49.

Stephanie Codsi. "Blake's Gothic Humour: The Spectacle of Dissection." 150-62.

Peter Otto. "The Horrors of Creation: Globes, Englobing Powers, and Blake's Archaeologies of the Present." 165-88.

Ana Elena González-Treviño. "Female Spaces and the Gothic Imagination in *The Book of Thel* and *Visions of the Daughters of Albion*." 189-209.

Mark Lussier. "The Horrors of Subjectivity/The *Jouissance* of Immanence." 213-34.

Tristanne Connolly. "'Terrible Thunders' and 'Enormous Joys': Potency and Degeneracy in Blake's *Visions* and James Graham's *Celestial Bed*." 235-64.

Burkett, Andrew. *Romantic Mediations: Media Theory and British Romanticism*. Albany: State University of New York Press, 2016. <Blake (2017)>

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Haekel, Ralf. *BARS Review* 51 (2018): 3 pars.

Purinton, Marjean D. *European Romantic Review* 29.1

(2018): 134-39.  
Sessler, Randall. *Review 19* (8 Dec. 2017): 12 pars.

Butler, Marilyn. *Mapping Mythologies: Countercurrents in Eighteenth-Century British Poetry and Cultural History*. Cambridge: Cambridge University Press, 2015. <Blake (2018)>

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Cook, Daniel. *Review of English Studies* 67 (2016): 597-99.  
Rawson, Claude. *Common Knowledge* 24.1 (Jan. 2018): 169-70.

Butlin, Martin. "Vision and Frustration: Blake's Sussex in the Context of His Life and Art." See Loukes, *William Blake in Sussex*.

#### C

Cahoon, Claire. "The *William Blake Archive's* Pencil Drawings Highlight Access for All." *Triangle Digital Humanities Network* (14 Dec. 2018): 4 pars. An appreciative review of the pencil drawings published at the *Blake Archive*.

Caines, Michael. Rev. of Linda Freedman, *William Blake and the Myth of America: From the Abolitionists to the Counterculture*. See Freedman.

Calè, Luisa. "Bestial Metamorphoses: Blake's Variations on Transhuman Change in Dante's Hell." See Bruder and Connolly, *Beastly Blake*.

Calè, Luisa. "Blake and Exhibitions, 2017." See *Blake* 52.1.

Calè, Luisa. Rev. of William Blake in Sussex: Visions of Albion, Petworth House (National Trust), 13 January–25 March 2018; *William Blake in Sussex: Visions of Albion*, ed. Andrew Loukes. See *Blake* 52.2.

Carson, Benjamin D. "How to Read Harold Bloom and Why." *CEA Critic* 80.1 (Mar. 2018): 3-20. Some references to Bloom's criticism of Blake.

Castanedo, Fernando. "A Blake Riddle: The Diagonal Pencil Inscription in *An Island in the Moon*." See *Blake* 52.1.

Castanedo, Fernando. "Paper and Watermarks in Blake's *An Island in the Moon*." See *Blake* 52.3.

Clark, Steve, and Tristanne Connolly, eds. *British Romanticism in European Perspective: Into the Eurozone*. Basingstoke: Palgrave Macmillan, 2015. ISBN: 9781137461957. Includes:

Tristanne Connolly. "Mistaken for Natives of the Soil': Translation and Erasmus Darwin's *Loves of the Plants*." 133-54.

Peter Otto. "From the English to the French Revolution: The Body, the World and Experience in Locke's *Essay*, Bentley's 'A Prospect of Vapourland' and Blake's *Songs*." 210-29.

Diane Piccitto. "Blake and the European (Pre)History of Melodrama: Beyond the Borders of Time and Stage." 193-209.

#### Reviews

Timár, Andrea. *Romanticism* 24.2 (2018): 216-18.

Watson, Alex. *Essays in English Romanticism* 41 (2017): 134-39.

Clinton, Daniel. "Line and Lineage: Visual Form in Herman Melville's *Pierre* and *Timoleon*." *Nineteenth-Century Literature* 73.1 (2018): 1-29. Considers Melville's idea of form and outline in relationship to Blake, George Cumberland, John Flaxman, and John Ruskin.

Codsi, Stephanie. "Blake's Gothic Humour: The Spectacle of Dissection." See Bundock and Effinger.

Cogan, Lucy. "William Blake's Monstrous Progeny: Anatomy and the Birth of Horror in *The [First] Book of Urizen*." See Bundock and Effinger.

Colebrook, Claire. "The Gothic Sublime." See Bundock and Effinger.

Connolly, Tristanne. "Mistaken for Natives of the Soil': Translation and Erasmus Darwin's *Loves of the Plants*." See Clark and Connolly.

Connolly, Tristanne. "'Terrible Thunders' and 'Enormous Joys': Potency and Degeneracy in Blake's Visions and James Graham's Celestial Bed." See Bundock and Effinger.

Connolly, Tristanne. See also Bruder and Connolly, *Beastly Blake* and *Sexy Blake*.

Cook, Daniel. Rev. of Marilyn Butler, *Mapping Mythologies: Countercurrents in Eighteenth-Century British Poetry and Cultural History*. See Butler.

Cook, Peter. *The Romantic Legacy of Charles Dickens*. Cham: Palgrave Macmillan-Springer, 2018. ISBN: 9783319967905. Includes discussion of Blake.

Cooper, L. J. "William Blake's Aesthetic Reclamation: Newton, Newtonianism, and Absolute Space in *The Book of Urizen* and *Milton*." *European Romantic Review* 29.2 (2018): 247-69.

Corsino, Thais de Sousa. "William Blake: um ensaio biográfico." *A margem* 13.2 (2017): 42-65. Follows Thompson: "O trabalho de E. P. Thompson, por exemplo, é relevante por não apresentar uma interpretação simplista do poeta." In Portuguese (abstracts in Portuguese and Spanish).

Crafton, Lisa. "Tangle of Matter and Ghost': U2, Leonard Cohen, and Blakean Romanticism." See Rovira, *Rock and Romanticism*.

Crosby, Mark. "Three years Herculean Labours at Felpham': Blake's Sussex Experience." See Loukes, *William Blake in Sussex*.

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## D

Damrosch, Leo. *Eternity's Sunrise: The Imaginative World of William Blake*. New Haven: Yale University Press, 2015. <Blake (2016, 2017, 2018)>

### Review

Harvey, Grace. See *Visual Culture in Britain*.

da Silva, Suellen Cordovil, and Teófilo Augusto da Silva. "A tradução intersemiótica em *Frankenstein*, de Mary Shelley, *The Little Girl Lost*, de William Blake, e a série *The Frankenstein Chronicles* [The Intersemiotic Translation in *Frankenstein* by Mary Shelley, 'The Little Girl Lost' by William Blake, and *The Frankenstein Chronicles* Series]." *Tabuleiro de Letras* 11.2 (Dec. 2017): 140-57. In Portuguese (abstract in Portuguese and English).

da Silva, Teófilo Augusto. See da Silva, Suellen Cordovil, and Teófilo Augusto da Silva.

Davies, Keri. "Two Newly Discovered Advertisements': A Response to Wayne C. Ripley." See *Blake* 51.4.

§ Dedović-Atilla, Elma, and Senad Bećirović. "Human Image in Blake's Poetry." *European Researcher* 9.4 (Dec. 2018): 284-90.

Douglas, Aileen. "Printing the Author's Hand." *Work in Hand: Script, Print, and Writing, 1690-1840*. Oxford: Oxford University Press, 2017. ISBN: 9780198789185. 123-51. While not exclusively about Blake, the chapter has a substantial discussion of Blake's work in relationship to script and print.

## E

Earle, Bo. "Blake's Infant Smile: Facing Materialism." *Post-Personal Romanticism: Democratic Terror, Prosthetic Poetics, and the Comedy of Modern Ethical Life*. Columbus: Ohio State University Press, 2017. 35-62. <Blake (2018)>

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Scheer, Liz. *Review* 19 (6 Aug. 2018): 8 pars. "For teachers of Romantic-era literature, Earle supplies brilliant new ways to frame its relevance to contemporary life—a project that feels more urgent than ever in the university classroom" (par. 8).

Eaves, Morris, Robert N. Essick, Joseph Viscomi, Joseph Fletcher, and Michael Fox. "The *William Blake Archive*." *Wordsworth Circle* 49.2 (spring 2018): 94-95. A reprint of the March 2018 publication notice for *Visions* copies R, MPI, a (plate 6), and additional drawings for Thornton's Virgil.

Eaves, Morris, Robert N. Essick, Joseph Viscomi, Joseph Fletcher, and Michael Fox. "*William Blake Archive*: Blake's Notebook." *Wordsworth Circle* 49.3 (summer 2018): 177-78. A reprint of the August 2018 publication notice for Blake's Notebook.

Effinger, Elizabeth. "In the Company of Wolves: Blake's Lyca Poems as Political Fable." See Bruder and Connolly, *Beastly Blake*.

Effinger, Elizabeth. See also Bundock and Effinger.

Eisenman, Stephen F., ed. *William Blake and the Age of Aquarius*. Princeton: Princeton University Press and the Block Museum of Art, 2017. <Blake (2018)>

### Reviews

Green, Dominic. "What Do Walt Whitman, Jackson Pollock and Jimi Hendrix Have in Common? They Were All Devotees of William Blake—Whose Visionary Voice Continues to Inspire Each New Generation." *Spectator* [London] 13 Jan. 2018: 9 pars. "*William Blake and the Age of Aquarius* is the most intriguing book on Blake since Marsha Keith Schuchard's exposé of him as a swinger, *Why Mrs Blake Cried* (2006)" (par. 6).

Hoberman, J. *Artforum International* 56.1 (Sept. 2017): 164. Michael, Jennifer Davis. See *Blake* 52.3.

Mosher, Michael. *Leonardo* (Feb. 2018): 10 pars.

§ Rivero, Albert. "Cleansing the Doors of Perception." *Times Literary Supplement* 29 May 2018.

Trodd, Colin, Naomi Billingsley, Douglas Field, and Jason Whittaker. See *Visual Culture in Britain*.

Turner, Nancy B. *Library Journal* 142.20 (Dec. 2017): 97.



El-Hage, George Nicolas. "William Blake and Kahlil Gibran: Poets of Prophetic Vision." PhD diss., State University of New York (Binghamton), 1981. <BBS p. 461> B. *William Blake and Kahlil Gibran: Poets of Prophetic Vision*. Louaize [Lebanon]: NDU [Notre Dame University], 2002. <Blake (2006)> C. § *Gibran Kahlil Gibran wa William Blake: Sha'ira al-Ru'ya* [Gibran Kahlil Gibran and William Blake: Poets of Prophetic Vision]. CreateSpace Independent Publishing Platform, 2018. ISBN: 9781729537268. In Arabic.

Erle, Sibylle. "Blake, Ludwig Meidner and Expressionism." See *Visual Culture in Britain*.

Erle, Sibylle. "From Vampire to Apollo: William Blake's Ghosts of the Flea, c. 1819–1820." See Bruder and Connolly, *Beastly Blake*.

Erle, Sibylle. "'Was ward ich geboren mit anderm Gesicht': Meidner und Blake ('O why was I born with a different face': Meidner and Blake)." *Ludwig Meidner: Expressionismus, Ekstase, Exil/Exile, Ecstasy, Expressionism*. Ed. Erik Riedel and Mirjam Wenzel. Berlin: Gebr. Mann Verlag, 2018. ISBN: 9783786127840. 233–56. In German and English.

Erle, Sibylle. Rev. of Tracey Emin and William Blake in Focus, Tate Liverpool, 16 September 2016–3 September 2017. See *Blake* 52.3.

Essick, Robert N. "Blake in the Marketplace, 2017." See *Blake* 51.4.

§ Essick, Robert N. "Introduction." *Sendak and Blake: Illustrating "Songs of Innocence"*. New York: Society of Illustrators, 2018. An introduction to the catalogue for the exhibition of Sendak's work at the Society of Illustrators, 23 Oct.–3 Nov. 2018.

## F

Factor, Jenny. "Alicia Ostriker, World-Builder: *The Imaginary Lover, Green Age*, and Other Points of Fusion with William Blake." See Smith and Enszer.

Fay, Elizabeth. "Blake's Wollstonecraft's Girls." *Wordsworth Circle* 49.1 (winter 2018): 32–40.

Fender, Katherine. Rev. of Saree Makdisi, *Reading William Blake*. See Makdisi.

Ferguson, Christopher. Rev. of *Visualising a Sacred City: London, Art and Religion*, ed. Ben Quash, Aaron Rosen, and Chloë Reddaway. See Billingsley, "Citizens."

Ferrada Aguilar, Andrés. Rev. of Daniela Picón, *Visiones de William Blake: Itinerarios de su recepción en los siglos XIX y XX*. See *Blake* 52.2.

Field, Douglas. Rev. of *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See Colin Trodd, Naomi Billingsley, Douglas Field, and Jason Whittaker in *Visual Culture in Britain*.

Fischer, Kevin. "Imagination and Experience: Jacob Boehme and William Blake." *Temenos Academy Review* 20 (2017): 98–117.

Fletcher, Joseph. See Fox, Michael, and Joseph Fletcher.

Flores, Cristina. "William Blake Translated: The Creation of Blake's Literary Fame in Spain." *Comparative Critical Studies* 15 (supplement) (2018): 117–29.

Flynn, Hayley. "'How sweet is the Shepherds sweet lot?' Sheep in Blake's Designs." See Bruder and Connolly, *Beastly Blake*.

Flynn, Hayley. "The Influence of Felpham: Blake's Pastoral Experience." See Loukes, *William Blake in Sussex*.

Fosso, Kurt. "Blake's 'Horses of Instruction.'" See Bruder and Connolly, *Beastly Blake*.

Foster, Hal. *Hal Foster's "The Marriage of Heaven and Hell" by William Blake*. London: Marginalia Books, 2018. ISBN: 9781999798178. Publishes the annotations to *The Marriage of Heaven and Hell* by art critic and historian Hal Foster.

### Review

Rivero, Albert. "Cleansing the Doors of Perception." *Times Literary Supplement* 29 May 2018.

Fox, Michael, and Joseph Fletcher. "'All Relate to Art': The *William Blake Archive* and Its Web of Relations." *Digital Humanities Quarterly* 12.1 (2018): 51 pars.

Franta, Andrew. Rev. of Lily Gurton-Wachter, *Watchwords: Romanticism and the Poetics of Attention*. See Gurton-Wachter.

Freedman, Linda. *William Blake and the Myth of America: From the Abolitionists to the Counterculture*. Oxford: Oxford University Press, 2018. ISBN: 9780198813279.

### Review

Caines, Michael. "A Natural Ally." *Times Literary Supplement* 8 June 2018: 13 pars.

Freeman, Kathryn S. *A Guide to the Cosmology of William Blake*. Abingdon: Routledge, 2017. <Blake (2017)>

## Review

Schaffer, Talia. "Recent Studies in the Nineteenth Century." *Studies in English Literature 1500–1900* 57.4 (autumn 2017): 887–922. Touches on Freeman (898).

## G

Ghosal, Sukriti. "Space, Border, Identity: Through a Poetic Lens." *Border, Globalization and Identity*. Ed. Sukanta Das et al. Newcastle upon Tyne: Cambridge Scholars, 2018. ix, 222 pp. ISBN: 9781527503601. 12–22. Slight mention of Blake in a wider reflection on borders.

Gilchrist, Alexander. *The Life of William Blake*. Ed. and intro. W. Graham Robertson. London: John Lane, 1907. <BB #1680C, WBHC pp. 2061–62> ... Mineola, NY: Dover Publications, 2017. ISBN: 9780486400051. A reprint (first reprinted by Dover in 1998).

Goldstein, Amanda Jo. "William Blake and the Time of Ontogeny." *Systems of Life: Biopolitics, Economics, and Literature on the Cusp of Modernity*. Ed. Richard A. Barney and Warren Montag. New York: Fordham University Press, 2018. ISBN: 9780823281725. 162–200.

González-Treviño, Ana Elena. "Female Spaces and the Gothic Imagination in *The Book of Thel* and *Visions of the Daughters of Albion*." See Bundock and Effinger.

Gourlay, Alexander S. Rev. of G. E. Bentley, Jr., *Thomas Macklin (1752–1800), Picture-Publisher and Patron: Creator of the Macklin Bible (1791–1800)*. See *Blake* 51.4.

Green, Dominic. Rev. of *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See Eisenman.

Gurton-Wachter, Lily. *Watchwords: Romanticism and the Poetics of Attention*. Stanford: Stanford University Press, 2016. <Blake (2017)>

## Review

Franta, Andrew. *BARS Review* 51 (2018): 4 pars.

## H

Hadley, Karen. "Blake's *Visions of the Daughters of Albion* and the Biopolitical Unconscious." *PMLA* 133.2 (Mar. 2018): 314–28.

Haekel, Ralf. Rev. of Andrew Burkett, *Romantic Mediations: Media Theory and British Romanticism*. See Burkett.

Harvey, Grace. Rev. of Leo Damrosch, *Eternity's Sunrise: The Imaginative World of William Blake*. See *Visual Culture in Britain*.

Harvey, Jonathan Lynn. "William Blake: From Antinomian Rebel to Prophet of Healing and Wholeness." See Swedenborg in Division II.

Helsing, Elizabeth. "What Is This Thing Called Song?" *Modern Language Quarterly* 79.4 (2018): 397–419. Discusses the impact of Thomas Percy, Joseph Ritson, and Blake on the Pre-Raphaelites and Yeats.

Hoberman, J. Rev. of *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See Eisenman.

Hobson, Christopher Z. "Blake, Paul, and Sexual Antinomianism." See *Blake* 52.3.

Hopkins, David. "William Blake and British Surrealism: Humphrey Jennings, the Impact of Machines and the Case for Dada." See *Visual Culture in Britain*.

## I

Irven, Donovan. "Joyce and Heidegger: Appropriations of the Past toward a New Philosophy of Transcendence." *College Literature* 45.3 (summer 2018): 487–515. A study of Aristotle's and Blake's influence on Stephen Dedalus in *Ulysses*: "Like two cartoon angels on either shoulder, Aristotle and William Blake serve as competitive models for Stephen" (490).

## J

James, John Patrick. Rev. of Christopher M. Bundock, *Romantic Prophecy and the Resistance to Historicism*. See *Blake* 52.3.

Jesse, Jennifer G. Rev. of G. A. Rosso, *The Religion of Empire: Political Theology in Blake's Prophetic Symbolism*. See Rosso.

Joy, Louise. "The Laughing Child: Children's Poetry and the Comic Mode." *The Aesthetics of Children's Poetry: A Study of Children's Verse in English*. Ed. Katherine Wakely-Mulroney and Louise Joy. Abingdon: Routledge, 2018. 24 cm., xi, 264 pp., illus. ISBN: 9781472438317. 111–26. Blake also figures slightly in the introduction and other chapters.

Juengel, Scott J. "William Blake's Enemies." *Studies in English Literature 1500–1900* 58.3 (summer 2018): 703–29. With substantial reference to Lavater, this is more an explication of Blake's theory of enemies than a historical consideration of individual enemies.

## K

Kazin, Cathrael. "Alfred Kazin and Poetry." *Society* 55.6 (Dec. 2018): 529-30. A reflection on Kazin by his daughter that references his thought on Blake.

Kerr, Jonathan. "Immense Worlds': Blake's Infinite Human Form." "Natures of Alterity in British Romanticism." PhD diss., University of Toronto, 2017. 29-60.

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Khalip, Jacques. "The Last Animal at the End of the World." *European Romantic Review* 29.3 (2018): 321-32. *The Ghost of a Flea*.

## L

Lara, Mathusha. Sam., and K. Vijila. "Juxtaposing the Metaphorical Depiction of Kamala Das' 'Words' and William Blake's 'A Poison Tree.'" *Language in India* 18.11 (Nov. 2018): 131-34. Kamala Surrayya Das is "an Indian English Poet, Novelist and a short story writer ... born in Kerala, 1934" (132).

Leveton, Jacob Henry. "William Blake's הנוך ("Enoch") Lithograph (1806-7): Producing the Theme of Self-Annihilation, Resisting the Politics of the Napoleonic Wars." *Essays in Romanticism* 25.2 (2018): 161-86.

Li, Guijun. See Luo, Jun, and Guijun Li.

Livingston, Ira. "Blake Magic." *Magic Science Religion*. Leiden: Brill, 2018. ISBN: 9789004357105. 138-63.

Lobdell, Nicole. "Digging at the Roots: Martha Redbone's *The Garden of Love: Songs of William Blake*." See Rovira, *Rock and Romanticism*.

Lorenz, Matt. "Blakean Wonder and the Unfallen Tharmas: Health, Wholeness, and Hierarchy in *The Four Zoas*." *Disabling Romanticism*. Ed. Michael Bradshaw. London: Palgrave Macmillan, 2016. 127-45. <*Blake* (2017)>

Reviews (of the book)

Bourrier, Karen. *Review 19* (29 Oct. 2017): 9 pars. "One of the challenges of disability studies has been figures of speech that make the absence of particular senses signify a lack of knowledge or intelligence, as in 'he is blind/deaf to our concerns.' As literary critics we cannot ignore these metaphors, but we also need to acknowledge how problematic they are. Matt Lorenz does so with sensitivity even while unpacking Blake's metaphoric use of blindness in *The Four Zoas*" (par. 6).

Schaffer, Talia. "Recent Studies in the Nineteenth Century." *Studies in English Literature 1500-1900* 57.4 (autumn 2017): 887-922. For Bradshaw, see 897.

Wang, Fuson. *European Romantic Review* 29.4 (2018): 551-56.

Loukes, Andrew. "Catalogue." See Loukes, *William Blake in Sussex*.

Loukes, Andrew. "Foreword and Acknowledgements." See Loukes, *William Blake in Sussex*.

Loukes, Andrew. "'Under a fortunate star': The Petworth Blakes in Context." See Loukes, *William Blake in Sussex*.

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Andrew Loukes. "Foreword and Acknowledgements." 7. Martin Butlin. "Vision and Frustration: Blake's Sussex in the Context of His Life and Art." 8-19.

Mark Crosby. "'Three years Herculean Labours at Felpham': Blake's Sussex Experience." 20-31.

Naomi Billingsley. "'On the Stocks': Biblical Watercolours from the Felpham Period." 32-45.

Andrew Loukes. "'Under a fortunate star': The Petworth Blakes in Context." 46-61.

Hayley Flynn. "The Influence of Felpham: Blake's Pastoral Experience." 62-75.

Andrew Loukes. "Catalogue." 76-118.

Review

Calè, Luisa. See *Blake* 52.2.

Luo, Jun, and Guijun Li. "On the Accusative Weapon of the Poetic Image of London in William Blake's "London" against the Brutalities of English Realities." *Advances in Literary Study* 6.2 (Apr. 2018): 69-108.

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Lussier, Mark. "The Horrors of Subjectivity/The *Jouissance* of Immanence." See Bundock and Effinger.

## M

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Makdisi, Saree. *Reading William Blake*. Cambridge: Cambridge University Press, 2015. <Blake (2016, 2018)>

#### Review

Fender, Katherine. *BARS Review* 51 (2018): 6 pars.

McEvansoneya, Philip. Rev. of Kathryn R. Barush, *Art and the Sacred Journey in Britain, 1790–1850*. See Barush.

Michael, Jennifer Davis. Rev. of William Blake and the Age of Aquarius, Mary and Leigh Block Museum of Art, Northwestern University, 23 September 2017–11 March 2018; *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See *Blake* 52.3.

Milne, Anne. “Blake’s ‘Auguries of Innocence’ as/in Radical Animal Politics, c. 1800.” See Bruder and Connolly, *Beastly Blake*.

Miyamachi, Seiichi. “Honyaku *William Blake: The Poems* by Nicholas Marsh [Translation, *William Blake: The Poems* by Nicholas Marsh].” *Sapporo Gakuin Daigaku Jimbun Gakkai Kiyo (Journal of the Society of Humanities, Sapporo Gakuin University)* 104 (2018): 79–109. In Japanese. Translation of chapter 6. For his translations of other chapters, see <Blake (2014, 2015, 2018)>.

Montoya, Alicia C. “Des chenilles aux papillons: une scène primitive de la littérature de jeunesse au xviii<sup>e</sup> siècle.” *Jeux de mots—enjeux littéraires, de François Rabelais à Richard Millet*. Ed. Annelies Schulte Nordholt and Paul J. Smith. Leiden: Brill, 2018. 241–60. ISBN: 9789004352629. In French. Uses Blake’s frontispiece to *The Gates of Paradise* as visual evidence for eighteenth-century views on education as metamorphosis.

Mosher, Michael. Rev. of *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See Eisenman.

Myrone, Martin. “Blake in Exhibition and on Display, 1904–2014.” See *Visual Culture in Britain*.

#### O

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*tion—From William Blake to Edward M. Kauffer*].<sup>14</sup> Tokyo: Arina Shobo, 2018. 13–50. In Japanese. 14 pls.

O’Regan, Keith. “Towards a Productive Aesthetics: History and Now-Time in Blake and Brecht.” PhD diss., York University, 2017.

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Otto, Peter. “The Horrors of Creation: Globes, Englobing Powers, and Blake’s Archaeologies of the Present.” See Bundock and Effinger.

#### P

Paice, Rosamund. “William Blake and the Napoleon Factor: Rethinking Empire and the *Laocoön* Separate Plate.” *Romanticism on the Net* 65 (2014–15): 38 pars.

Paley, Morton. “John Beer on William Blake.” *Coleridge Bulletin* 51 (summer 2018): 4–5.

Panda, Aditya Kumar. *William Blake: A Preliminary Stylistic Study*. Riga: Lambert Academic Publishing, 2016. ISBN: 9783659863103.

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Phillips, Michael. “‘Printing in the infernal method’: William Blake’s Method of ‘Illuminated Printing.’” *Interfaces: Image—Texte—Language* 39 (2018): 30 pars.

Piccitto, Diane. “Apocalyptic Visions, Heroism, and Intersections of the Human and ‘the Not Human’ in Blake’s *Milton*.” See Bruder and Connolly, *Beastly Blake*.

Piccitto, Diane. “Blake and the European (Pre)History of Melodrama: Beyond the Borders of Time and Stage.” See Clark and Connolly.

14. A note from Hikari Sato: The book has a title in Latin, which is shown in parentheses. It does not have the title in English. I have chosen “Decoration” in the English translation because they use the transliteration of the English word “Decoration” in the title in Japanese. Split between “Decoration” and “Ornamentum,” I followed their Japanese title.

Picón, Daniela. *Visiones de William Blake: Itinerarios de su recepción en los siglos XIX y XX*. Madrid: Calambur Editorial, 2017. <Blake (2018)>

Review

Ferrada Aguilar, Andrés. See *Blake* 52.2.

Procházka, Martin. "Senses against Proportions: Visuality and Vision in the Czech Modernist Reception of William Blake." *Hradec Králové Journal of Anglophone Studies* 4.2 (2017): 12-23.

## R

Radford, Andrew. *Mary Butts and British Neo-Romanticism: The Enchantment of Place*. London: Bloomsbury, 2014. <Blake (2016)>

Review

Wiseman, Sam. *BARS Review* 51 (2018): 4 pars.

Rawson, Claude. Rev. of Marilyn Butler, *Mapping Mythologies: Countercurrents in Eighteenth-Century British Poetry and Cultural History*. See Butler.

Regier, Alexander. *Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations*. Oxford: Oxford University Press, 2018. ISBN: 9780198827122.

Ripley, Wayne C. "Properly Cowed: An Answer to Keri Davies." See *Blake* 51.4.

Ripley, Wayne C., with Fernando Castanedo and Hikari Sato. "William Blake and His Circle: A Checklist of Scholarship in 2017." See *Blake* 52.1.

Rivero, Albert. Rev. of Hal Foster's "*The Marriage of Heaven and Hell*" by William Blake; *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See Foster and Eisenman.

Romaine, James. "Themes of Paradise in Contemporary British and American Art." *Religion and the Arts* 22.1-2 (2018): 218-28. Slight reference to Blake.

Root, Douglas T. "William Blake: The Romantic Alternative." See Rovira, *Rock and Romanticism*.

Rosso, G. A. *The Religion of Empire: Political Theology in Blake's Prophetic Symbolism*. Columbus: Ohio State University Press, 2016. <Blake (2017)>

Reviews

Jesse, Jennifer G. *Reading Religion* (30 Aug. 2017): 6 pars.

Schaffer, Talia. "Recent Studies in the Nineteenth Century." *Studies in English Literature 1500-1900* 57.4 (autumn 2017): 887-922. Touches on Rosso (898).

Rovira, James. "Introduction: Rock and Romanticism." See Rovira, *Rock and Romanticism*.

Rovira, James. "The Moravian Origins of Kierkegaard's and Blake's Socratic Literature." *Kierkegaard, Literature, and the Arts*. Ed. Eric Ziolkowski. Evanston: Northwestern University Press, 2018. 239-60. A fascinating look at the parallels between Kierkegaard's and Blake's Moravian heritage and its impact on their conception of Socrates.

Rovira, James. Rev. of *Sexy Blake*, ed. Helen P. Bruder and Tristanne Connolly. See Bruder and Connolly, *Sexy Blake*.

Rovira, James, ed. *Rock and Romanticism: Blake, Wordsworth, and Rock from Dylan to U2*. Lanham: Lexington Books, 2018. 24 cm., xxiv, 174 pp. ISBN: 9781498553834.

Substantial discussion of Blake found in:

James Rovira. "Introduction: Rock and Romanticism." xi-xxiv.

Luke Walker. "Tangled Up in Blake: The Triangular Relationship among Dylan, Blake, and the Beats." 1-18.

Douglas T. Root. "William Blake: The Romantic Alternative." 35-50.

Nicole Lobdell. "Digging at the Roots: Martha Redbone's *The Garden of Love: Songs of William Blake*." 51-64.

Lisa Crafton. "'Tangle of Matter and Ghost': U2, Leonard Cohen, and Blakean Romanticism." 65-82.

Gary L. Tandy. "'When the Light that's Lost within Us Reaches the Sky': Jackson Browne's Romantic Vision." 95-110.

Review

Whittaker, Jason. See *Zoamorphosis* in Part V.

§ Rowland, Christopher. "Anticipating Postsecularity." *The Routledge Handbook of Postsecularity*. Ed. Justin Beaumont. Abingdon: Routledge, 2018. ISBN: 9781138234147. Examines how Gerrard Winstanley and William Blake anticipated "elements of postsecularity today" (abstract).

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Ryu, Son-Moo. "From God as Gift to the Giving Subject: William Blake and God Talk." *Journal of English Language and Literature* 63.4 (Dec. 2017): 709-27.

## S

Salahi Moghaddam, Sohila. "Daghoghi in *Mathnavi* and Blake in *The Marriage of Heaven and Hell*." *Comparative Literature Research Journal* 6.1 (2018): 84-107. In Arabic (abstract in English).

Sanders, Michael. "God Save the Ecchoing Green: The Uses of Imaginary Nostalgia in William Blake and Ray Davies." See *Visual Culture in Britain*.

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Santos, Andrio J. R. dos. "William Blake e a questão do mal na literatura contemporânea." *Todas as Musas* 9.2 (Jan.–June 2018): 226-38. In Portuguese (abstracts in Portuguese and English).

Saylor, Kevin M. "Future Founding: The Romantic Transformation of Epic." *Transgressive Romanticism*. Ed. Larry H. Peer. Newcastle upon Tyne: Cambridge Scholars Publishing, 2018. viii, 207 pp. ISBN: 9781527503618. 115-32.

Schaffer, Talia. Rev. of *Disabling Romanticism*, ed. Michael Bradshaw; Kathryn S. Freeman, *A Guide to the Cosmology of William Blake*; G. A. Rosso, *The Religion of Empire: Political Theology in Blake's Prophetic Symbolism*. See Lorenz, Freeman, and Rosso.

Scheer, Liz. Rev. of Bo Earle, *Post-Personal Romanticism: Democratic Terror, Prosthetic Poetics, and the Comedy of Modern Ethical Life*. See Earle.

Schofield, Robin. Rev. of Helen Boyles, *Romanticism and Methodism: The Problem of Religious Enthusiasm*. See Boyles.

Sessler, Randall. Rev. of Andrew Burkett, *Romantic Mediations: Media Theory and British Romanticism*. See Burkett.

Sha, Richard C. "William Blake and the Neurological Imagination: Romantic Science, Nerves, and the Emergent Self." *Imagination and Science in Romanticism*. Baltimore: John Hopkins University Press, 2018. ISBN: 9781421425788. 96-143.

Shaub, Kiel. "The Horror of Rahab: Towards an Aesthetic Context for William Blake's 'Gothic' Form." See Bundock and Effinger.

Smirnov, Dmitri Nikolaevich. "My Blake (Part 1: In Russia)." See *Blake* 51.4.

Smirnov, Dmitri Nikolaevich. "My Blake (Part 2: In England)." See *Blake* 52.1.

Smith, Martha Nell, and Julie R. Enszer, eds. *Everywoman Her Own Theology: On the Poetry of Alicia Suskin Ostriker*. Ann Arbor: University of Michigan Press, 2018. ISBN: 9780472124404. A collection of essays on Ostriker, with many references to Blake throughout, most directly in:

Jenny Factor. "Alicia Ostriker, World-Builder: *The Imaginary Lover, Green Age, and Other Points of Fusion with William Blake*." 23-39.

Soler, Jordi. "La pesadilla de William Blake." *El País* [Madrid] 16 June 2018: 13. In Spanish. A full-page article on how Blake predicted the coming of an age where machines would also debase communications, as in today's social media.

Spalding, Frances. Rev. of *Visualising a Sacred City: London, Art and Religion*, ed. Ben Quash, Aaron Rosen, and Chloë Reddaway. See Billingsley, "Citizens."

Spector, Sheila A. "Reading *Jerusalem*: The Horizon of Expectations." See *Blake* 52.2.

Steil, Juliana. Rev. of *Canções da inocência e da experiência: revelando os dois estados opostos da alma humana*, trans., prologue, and notes Mário Alves Coutinho and Leonardo Gonçalves. See *Songs of Innocence and of Experience* in Part I, Section A.

Steil, Juliana. Rev. of *O casamento do céu e do inferno e outros escritos*, trans., selection, and prologue Alberto Marciano. See *O casamento do céu e do inferno e outros escritos* in Part I, Section B.

Steil, Juliana. "Traduções de William Blake no Brasil / Translations of the Works of William Blake in Brazil." *Revista Letras Raras* 7.2 (2018): 58-66. In Portuguese (abstracts in Portuguese and English).

Stein, Sarah B. "The Jewish Marriage Contract in Blake's *Job*." *Wordsworth Circle* 49.1 (winter 2018): 41-46.

Stevens, Bethan. "News from the Thames (Blake! There's Something in the Water)." See Bruder and Connolly, *Beastly Blake*.

Stevens, David. "Teaching and Learning from William Blake through the Lens of Critical Literacy." *International Perspectives on the Teaching of Literature in Schools: Global Principles and Practices*. Ed. Andrew Goodwyn et al. Abingdon: Routledge, 2018. 24 cm., xvi, 248 pp. ISBN: 9781138227194. 153-63.

Sultan, Muthanna Mohammed. "Colonialism Revisited: Reading in Selected Poems of the Nineteenth Century." *Al-Ustath* 224.1 (2018): 165-78. In English (abstracts in English and Arabic). A reading of Blake's, Coleridge's, Tennyson's, and Kipling's views of colonialism, focusing on, for Blake, "The Tyger" and "The Little Black Boy." Blake "does his best in revealing and portraying the status quo of his colonial society" (170).

## T

Tandy, Gary L. "When the Light that's Lost within Us Reaches the Sky': Jackson Browne's Romantic Vision." See Rovira, *Rock and Romanticism*.

Timár, Andrea. Rev. of *British Romanticism in European Perspective: Into the Eurozone*, ed. Steve Clark and Tristanne Connolly. See Clark and Connolly.

Topor, Ruxanda. "Mad Prophets in a Mad World: William Blake's Apocalyptic Vision and the Revival of British Millenarianism." *The Sense and Sensibility of Madness: Disrupting Normalcy in Literature and the Arts*. Ed. Doreen Bauschke and Anna Klambauer. Leiden: Brill, 2018. ISBN: 9789004382374. 64-86.

Trodd, Colin. "The Energy Man: Blake, Nietzscheanism and Cultural Criticism in Britain, 1890-1920." See *Visual Culture in Britain*.

Trodd, Colin, Naomi Billingsley, Douglas Field, and Jason Whittaker. Rev. of *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See *Visual Culture in Britain*.

Trodd, Colin, and Jason Whittaker. "Introduction: William Blake: The Man from the Future." See *Visual Culture in Britain*.

Turner, Nancy B. Rev. of *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See Eisenman.

## V

Van Houdt, Jennifer A. "There Can Be No Final Apocalypse." *Delenda Est: World and Belief in Apocalyptic Thought*. PhD diss., University of Washington, 2018. 127-69. Largely a reading of *The Marriage of Heaven and Hell* and *Jerusalem*.

Vassiliadis, Stefanos. *An Analysis of William Blake's "The Marriage of Heaven and Hell"*. Munich: GRIN Verlag, 2010. ASIN: B013VNI46O. An e-publication of the author's MA thesis from the University of Hannover.

Vijila, K. See Lara, Mathusha. Sam., and K. Vijila.

Viscomi, Joseph. "On Not Reading William Blake's Large Color Prints." *Wordsworth Circle* 49.1 (winter 2018): 3-9.

### *Visual Culture in Britain*

Volume 19, issue 3 (2018)

"William Blake: The Man from the Future?,"

ed. Colin Trodd and Jason Whittaker

Colin Trodd and Jason Whittaker. "Introduction: William Blake: The Man from the Future." 285-88.

Colin Trodd. "The Energy Man: Blake, Nietzscheanism and Cultural Criticism in Britain, 1890-1920." 289-304.

David Hopkins. "William Blake and British Surrealism: Humphrey Jennings, the Impact of Machines and the Case for Dada." 305-20.

Naomi Billingsley. "An 'Apostle of Futurity': William Blake as Herald of a Universal Religious Worldview." 321-34.

Sibylle Erle. "Blake, Ludwig Meidner and Expressionism." 335-49.

Michael Sanders. "God Save the Ecchoing Green: The Uses of Imaginary Nostalgia in William Blake and Ray Davies." 350-64.

Martin Myrone. "Blake in Exhibition and on Display, 1904-2014." 365-79.

Jason Whittaker. "Blake and the New Jerusalem: Art and English Nationalism into the Twenty-First Century." 380-92.

### Reviews

Colin Trodd, Naomi Billingsley, Douglas Field, and Jason Whittaker. *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. 393-400.

Grace Harvey. Leo Damrosch, *Eternity's Sunrise: The Imaginative World of William Blake*. 404-06.

## W

Walker, Luke. Rev. of Allen Ginsberg, *The Complete Songs of Innocence and Experience*. See *Blake* 52.2.

Walker, Luke. "Tangled Up in Blake: The Triangular Relationship among Dylan, Blake, and the Beats." See Rovira, *Rock and Romanticism*.

Wang, Fuson. Rev. of *Disabling Romanticism*, ed. Michael Bradshaw. See Lorenz.

Watson, Alex. Rev. of *British Romanticism in European Perspective: Into the Eurozone*, ed. Steve Clark and Tristanne Connolly. See Clark and Connolly.

§ Whitney, Julian. "The Mistrisals of Reading: Reimagining Law in British Literature, 1787-1819." PhD diss., Emory

University, 2018. Includes “readings of William Blake” (abstract).

Whittaker, Jason. “Blake and Music, 2017.” See *Blake* 52.1.

Whittaker, Jason. “Blake and the New Jerusalem: Art and English Nationalism into the Twenty-First Century.” See *Visual Culture in Britain*.

Whittaker, Jason. “Dark Angels: Blake, Milton, and Lovecraft in Ridley Scott’s *Prometheus*.” See Bundock and Effinger.

Whittaker, Jason. Rev. of *Rock and Romanticism*, ed. James Rovira.” See *Zoamorphosis* in Part V.

Whittaker, Jason. Rev. of *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See Colin Trodd, Naomi Billingsley, Douglas Field, and Jason Whittaker in *Visual Culture in Britain*.

Whittaker, Jason. Rev. of John Yau, *The Wild Children of William Blake*. See *Zoamorphosis* in Part V.

Whittaker, Jason. See also Trodd, Colin, and Jason Whittaker.

Whittaker, Jason. See also *Zoamorphosis* in Part V.

Wilkie, Brian. *Blake’s Thel and Oothoon*. Victoria: ELS, 1990. <BBS p. 678> B. Victoria: ELS, 2018. It includes black-and-white images of *Thel* copy G and *Visions* copy P, with facing transcriptions.

Willis, Patricia C. “‘Contrarities Equally True’: Marianne Moore and William Blake.” *Twenty-First Century Marianne Moore: Essays from a Critical Renaissance*. Ed. Elizabeth Gregory and Stacy Carson Hubbard. Cham: Palgrave Macmillan-Springer, 2018. ISBN: 9783319651095. 89-111.

Wiseman, Sam. Rev. of Andrew Radford, *Mary Butts and British Neo-Romanticism: The Enchantment of Place*. See Radford.

Wittig, Glenn R. *Thomas J. J. Altizer, America’s 20<sup>th</sup>-Century Religious Heretic: An Analytic Bibliography of the Writings of Altizer and the Death of God Theme*. New York: Peter Lang, 2018. ISBN: 9781433150845. The book both examines Altizer’s relationship to Blake and documents his writing on Blake and its reception.

Worrall, David. “Blake as Shaman: The Neuroscience of Hallucinations and *Milton’s Lark*.” See Bruder and Connolly, *Beastly Blake*.

## Y

Yamaguchi, Eriko. “Kodaijin tachi’ kara Raphael Zempa, soshite D. G. Rossetti e: A. Gilchrist *William Blake no shogai* wo baikai toshite (The Ancients, the Pre-Raphaelites, and D. G. Rossetti: A Relationship Mediated by Alexander Gilchrist’s *Life of William Blake, ‘Pictor Ignotus’*.)” *Ronso Gendaigo Gendaibunka (Journal of Modern Languages and Cultures)* 19 (2018): 53-86. In Japanese. 7 pls. of Blake works, with 13 pls. of Samuel Palmer, 2 of Edward Calvert, 1 of George Richmond, and some others.

Yau, John. *The Wild Children of William Blake*. New York: Autonomedia Books, 2017. <Blake (2018)>

Reviews

Colvin, Rob. *BOMB* (17 Jan. 2018): 8 pars.

Whittaker, Jason. See *Zoamorphosis* in Part V.

Yoder, Rick. Rev. of *William Blake: The Drawings for Dante’s Divine Comedy*, ed. Sebastian Schütze and Maria Antonietta Terzoli. See Dante in Part II.

Youansamouth, Edward. “‘Two congenial beings of another sphere’: Peter Sterry as a Theological Precursor to William Blake.” DPhil diss., University of Oxford, 2018.

Yukevich, Henry Quentin. “‘Prophets of Violence’: Religious Enthusiasm and Natural Disaster in the Works of Heinrich von Kleist and William Blake.” “Apocalyptic Vision and Philosophical Optimism in Eighteenth-Century Literature and Philosophy.” PhD diss., Indiana University of Pennsylvania, 2018. 194-228. Also contains a chapter on Richard Brothers and Joanna Southcott.

## Z

Zino, Dominique. “The Invisible Hand of the Lyric: Emily Dickinson’s Hypermediated Manuscripts and the Debate over Genre.” *Textual Cultures* 10.1 (2016): 1-36. Includes a substantial discussion of Blake’s American reception and its impact on Dickinson’s own: “By looking at the complexities Dickinson’s first editor and critics faced when classifying her work, we can see the way the allusions to Blake were both efforts at lending a material and informational body to Dickinson’s texts, while also burying them deeper in a lyric tradition” (25).



## Division II: William Blake's Circle

### The Ancients

Barush, Kathryn R. "Pilgrimage and the Art of 'The Ancients.'" *Art and the Sacred Journey in Britain, 1790–1850*. Abingdon: Routledge, 2016. ISBN: 9781472466624. 147-99.

Yamaguchi, Eriko. "'Kodaijin tachi' kara Raphael Zempa, soshite D. G. Rossetti e: A. Gilchrist *William Blake no shogai* wo baikai toshite (The Ancients, the Pre-Raphaelites, and D. G. Rossetti: A Relationship Mediated by Alexander Gilchrist's *Life of William Blake*, 'Pictor Ignotus')." See Yamaguchi in Division I, Part VI.

Barry, James (1741–1806)

History painter

Barush, Kathryn R. "The Catholic Case for Art and Religion: James Barry, David Wilkie, and Ann Agnes Trail." *Art and the Sacred Journey in Britain, 1790–1850*. Abingdon: Routledge, 2016. ISBN: 9781472466624. 62-77. Subsection of chapter 2, "Saints and Symbols: Pilgrimage and the Theology of 'Things.'"

Böhme, Jakob (1575–1624)

Mystic

Andersson, Bo, Lucinda Martin, Leigh Penman, and Andrew Weeks, eds. *Jacob Böhme and His World*. Leiden: Brill, 2019. ISBN: 9789004385092. While largely on Böhme's seventeenth-century contexts, the collection does include essays on Paracelsus, the Kabbalah, and his English translator John Sparrow (1615–70).

Cumberland, George (1754–1848)

Dilettante, polymath, friend of Blake

Clinton, Daniel. "Line and Lineage: Visual Form in Herman Melville's *Pierre* and *Timoleon*." See Clinton in Division I, Part VI.

Cunningham, Allan (1784–1842)

Biographer

Turnbull, Michael T. R. B. "Bishop John Geddes, Robert Burns and Dr. Alexander Geddes." *Innes Review* 67.1 (2016): 55-61. Explores the relationship between John Geddes and Robert Burns and Cunningham's confusion of John and Alexander Geddes.

Darwin, Erasmus (1731–1802)

Scientist and poet

### Edition

Darwin, Erasmus. *The Botanic Garden*. Illus. William Blake et al. Ed. Adam Komisaruk and Allison Dushane. 2 vols. Abingdon: Routledge, 2017. <Blake (2018)>

### Review

Fulford, Tim. *European Romantic Review* 29.1 (2018): 131-34.

### Criticism

Connolly, Tristanne. "Mistaken for Natives of the Soil': Translation and Erasmus Darwin's *Loves of the Plants*." See Clark and Connolly in Division I, Part VI.

Porter, Dahlia. "Epistemic Images and Vital Nature: Darwin's *Botanic Garden* as Image Text Book." *European Romantic Review* 29.3 (2018): 295-308.

Douce, Francis (1757–1834)

Antiquarian, Blake collector

Barush, Kathryn R. "Mendicants and Manuscripts: The Antiquarian Revival of Pilgrimage Texts and Objects, with a Focus on the Collection of Francis Douce." *Art and the Sacred Journey in Britain, 1790–1850*. Abingdon: Routledge, 2016. ISBN: 9781472466624. 19-55.

Flaxman, John (1755–1826)

Sculptor, friend of Blake

Clinton, Daniel. "Line and Lineage: Visual Form in Herman Melville's *Pierre* and *Timoleon*." See Clinton in Division I, Part VI.

Füssli, Johann Heinrich (1741–1825)

Painter, friend of Blake

Lupton, Julia Reinhard. "Patience on a Monument: Prophetic Time in Shakespeare, Fuseli, and Michelangelo." *Political Theology* 19.7 (2018): 653-61.

Porter, Dahlia. "Epistemic Images and Vital Nature: Darwin's *Botanic Garden* as Image Text Book." See Darwin.

Regier, Alexander. "Crossing Channels: Fuseli, Hamann, and Lavater." *Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations*. Oxford: Oxford University Press, 2018. ISBN: 9780198827122. 93-124.

Tambar, Jaspreet S. "Hazlitt and the Tradition of the Characteristic." *Studies in Philology* 115.4 (fall 2018): 835-56.

Claims Hazlitt is an heir of “the Swiss-German theory of the characteristic” (abstract).

Gibson, John (1786–1866)  
Sculptor

*Tate Papers*  
Number 29 (spring 2018)

Includes:

Susanna Avery-Quash. “John Gibson’s Friendship with Charles Eastlake and Its Importance in Securing Gibson’s Reputation in London.” 44 pars.

Roberto C. Ferrari and M. G. Sullivan. “Men thinking, and women tranquil’: John Gibson’s Portraiture Practice.” 46 pars.

Anna Frasca-Rath. “Via della Fontanella 4: John Gibson’s Workshop in Rome.” 30 pars.

Alison Yarrington. “John Gibson and the Anglo-Italian Sculpture Market in Rome: Letters, Sketches and Marble.” 26 pars.

Hayley, William (1745–1820)  
Man of letters and patron

Leporati, Matthew. “Ann Yearsley’s ‘Brutus’ and the Evangelical Epic Poem.” *Studies in Romanticism* 57.2 (summer 2018): 265-300. Includes a discussion of Hayley’s *An Essay on Epic Poetry* (1782).

Linkin, Harriet Kramer. “Mary Tighe’s *Psyche*, William Hayley’s *Psyche*, and George Romney’s *Cupid and Psyche*.” *Romanticism* 24.1 (Apr. 2018): 1-21.

Johnson, Joseph (1738–1809)  
Bookseller, Blake’s sometime employer

Edition

Bugg, John, ed. *The Joseph Johnson Letterbook*. Oxford: Oxford University Press, 2016. <Blake (2017)>

Reviews

Johnston, Kenneth R. *Romanticism* 24.1 (Apr. 2018): 99-101.

Nielsen, Wendy C. *European Romantic Review* 29.1 (2018): 110-15.

Criticism

Bugg, John. “How Radical Was Joseph Johnson and Why Does Radicalism Matter?” *Studies in Romanticism* 57.2 (summer 2018): 173-95.

Hay, Daisy. “‘Wanderers Without a Home’: Houses and Houselessness in the Johnson Circle.” *European Romantic Review* 29.5 (2018): 557-78.

Lizars, William Home (1788–1859)  
Painter, engraver

Wiles, Kate. “The Principal Mountains and Rivers of the World, 1829.” *History Today* 67.5 (May 2017): 4-5.

Macklin, Thomas (d. 1800)  
Picture publisher

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Marsh, John (1752–1828)  
Musician

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Moravians

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Painter

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Painter, friend of Blake

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Painter

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Writer

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Romney, George (1734–1802)

Painter

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Royal Academy of Arts

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Stothard, Thomas (1755–1834)

Painter

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Mystic

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Includes:

Colin Amato. "Swedenborg's Puzzling Codicil on Islam and Muslims." 22 pars.

Jonathan Lynn Harvey. "William Blake: From Antinomian Rebel to Prophet of Healing and Wholeness." 242 pars.

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Architect

Doyle, Noreen. "The Earliest Known Uses of 'Égyptomanie'/'Egyptomania' in French and English." *Journal of Ancient Egyptian Interconnections* 8 (Mar. 2016): 122-25.

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Author, radical, known in Blake's circle

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