

William Blake and His Circle: A Checklist of Scholarship in 2019

BY WAYNE C. RIPLEY

WORKS IN ROMANCE LANGUAGES COLLECTED
AND COMPILED BY FERNANDO CASTANEDO

WORKS IN JAPANESE COLLECTED AND
COMPILED BY HIKARI SATO

WORKS IN TURKISH COLLECTED AND
COMPILED BY HÜSEYİN ALHAS¹

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Section B: Collections and Selections

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 at the Universidad de Alcalá Library (Madrid). Research for Japanese publications was carried out in *CINii* (National Institute of Informatics Scholarly and Academic Information Navigator) and the National Diet Library online catalogue and at Komaba Library and General Library in the University of Tokyo and the National Diet Library. Research for Turkish publications was carried out at the General Library at Social Sciences University of Ankara and at İhsan Doğramacı Bilkent University Library.

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Introductory Essay

1 I'D like to begin the annual checklist by welcoming Hüseyin Alhas, who will be collecting material produced in Turkish. Hüseyin is a research assistant at Social Sciences University of Ankara and is currently working on his PhD in the Department of English Language and Literature at Hacettepe University. I thank him and, as always, Fernando Castanedo and Hikari Sato for their contributions. Any notes on entries from their respective areas should be recognized as theirs.

2 This year I did not update the list of out-of-copyright editions of and scholarship on Blake offered by on-demand publishers, which flood the digital book market. These works through 2018 can be found in the appendix to last year's checklist, which is available in the "Bonus Content" section of the *Blake* website. The appendix also lists and links to scans of this material at sites such as *HathiTrust*, the *Internet Archive*, and *Google Books*, and includes (perhaps most usefully) different editions of books with Blake's commercial engravings.

The Tate Britain Exhibition and Related Works

3 2019 was a very active year in Blake studies. In popular discussions, at least, it was dominated by the Tate Britain exhibition, *William Blake*, curated by Martin Myrone and Amy Concannon. The retrospective boasted over 300 works, making it by far the largest Blake exhibition of the twenty-first century. Its catalogue, which was named one of the twenty-six most beautiful art books of 2019 by the *New York Times*,² articulates the exhibition's "determinedly historicist and materialist"³ approach and includes an afterword by Alan Moore, reflecting on Blakean places and his graphic novel *From Hell*.

4 While I leave a full description to Luisa Calè (whose review appeared in *Blake* 53.4), the exhibition spurred many an-

2. Cotter et al. under Myrone and Concannon in Part VI.

3. Martin Myrone and Amy Concannon, with an afterword by Alan Moore, *William Blake* (London: Tate Publishing, 2019) 14.

nouncements, reviews, and reflections in forums ranging from academic journals to chatrooms. These sometimes focused on the curators and exhibition but more often on Blake himself. I have done my best to document them beneath the entry for the catalogue, even though most do not reference the catalogue per se. Given the vast number of these responses, I have cross-listed only authors who are Blake scholars and whose names might be sought out in these pages (for example, Billingsley and Whittaker).

- 5 The reviews of the exhibition itself were largely positive. Jason Whittaker praised it as “quite simply, the best exhibition of Blake’s work that I have seen in my lifetime.” For the *London Magazine*, Robert Greer wrote, “For its demonstration of Blake’s craftsmanship and true insight into his life, the exhibition is a must-see.” Emily Spicer advised, “Spend as much time as you can in these galleries; read the poetry and drink in the colours. In fact, spend an afternoon in this exhibition. It would be an afternoon well spent.” Steve Dinneen remarked, “Tate Britain wisely avoids psycho-analysing Blake, [a]lthough it’s hard not to do so yourself. This is the work of a special, troubled mind—an absolute must-see.”⁴
- 6 Still, a significant minority of reviewers complained that the historical and technical aspects of Blake’s career overshadowed his poetry, mysticism, and/or social commitments. At the BBC, Will Gompertz bristled at the historical contextualization: “The curators’ desire to contextualise every last part of Blake’s output by introducing his patrons, his business practices, the work of his contemporaries—because there’s plenty of space in those big rooms to fill—means the mystical, magical nature of the work is usurped.” A blog review likewise praised and damned the exhibition’s comprehensiveness: “This exhibition feels like a big, elaborately assembled, beautifully curated and presented *catalogue* of all Blake’s visual works. A list. A documentation of his works. But somehow, with all the fiery life, rebellion and pride of the Imagination taken out.” My favorite line in such critiques came from Eddy Frankel at *Time Out London*, who asked, “Who gives a rat’s ass about a guy called Thomas Butts commissioning Blake?”⁵
- 7 Many works were published in conjunction with the exhibition. Myrone compiled *Lives of William Blake*, a new collection of early lives stretching from Henry Crabb Robinson’s “William Blake, Künstler, Dichter und religiöser Schwärmer” to the “Preliminary” of Alexander Gilchrist’s

4. *Zoamorphosis* in Part V and Greer, Spicer, and Dinneen under Myrone and Concannon in Part VI.

5. Gompertz, Simon, and Frankel under Myrone and Concannon in Part VI.

biography, and Myrone’s introduction itself is an efficient and interesting biographical sketch. (Gilchrist’s use of his sources is also the subject of an article in Portuguese by Anselmo Peres Alós and Daniela Schwarcke do Canto.) Published by Pallas Athene, the collection is beautifully illustrated, and the same press also issued glossy facsimiles of *Illustrations of the Book of Job* and the illustrations for *L’Allegro* and *Il Penseroso*. Richard Holmes’s edition of *Songs of Innocence and of Experience* was also reprinted by Tate Publishing.

- 8 *William Blake’s Mystic Map of London* by Louisa Amelia Albani, with contributions by Simon Cole, presents both Blake’s and contemporary London through whimsical illustrations and prose reflections. Working in a similar spirit, Sam Gainsborough’s trailer for the Tate exhibition shows animated images from Blake’s works against London buildings. *Tate Etc.* magazine included a set of essays organized by artist Mark Leckey, whose exhibition at the Tate ran concurrently with Blake’s.
- 9 Finally, more than a handful of writers responding to the exhibition tried to make hay out of the sign at the entrance that read:

CONTENT WARNING

The art of William Blake contains strong and sometimes challenging imagery, including some depictions of violence and suffering.

Please ask a member of the staff if you would like more information.

Personally, I overlooked the sign completely in my excitement to get into the gallery, and as someone who found himself teaching *Visions of the Daughters of Albion* during the Brett Kavanaugh Supreme Court hearing, I think the sign is a fair acknowledgment that the words and images Blake used can be disturbing in a way some people may not be ready to deal with on a particular day for a host of valid reasons. But for others, it was tantamount to censoring Blake, with profound implications for Western culture. Writing for the *Telegraph*, for example, Frank Furedi asked, “Do visitors need to be told at the William Blake exhibition at Tate Britain that his art contains ‘strong and sometimes challenging imagery’ and ‘depictions of violence and suffering’?” He answered his question with another: “Since when has it been the business of public institutions in a free society to instruct its citizens how they should react to an exhibition and what they should think?” The art scholar in each of us begins in response, “Well ...” but, as in the Book of Job, it seems that Furedi’s questions are not posed to be answered. Perhaps not surprisingly, for its part the *Daily Mail*

magnified the sign to iconoclastic vandalism in its headline: “Beware of the Art! Tate Britain Slaps Trigger Warning for ‘Violent’ and ‘Challenging’ Images at Entrance to Their Exhibition of 200-Year-Old William Blake Masterpieces.”⁶

- 10 Whatever the merit of the sign, neither these two articles nor any article or blog post of this type discussed or showed “A Negro Hung Alive by the Ribs to a Gallows” or other images from the Stedman engravings that might, indeed, have given people pause before they decided to enter the “open debate” of the exhibition. Instead, somewhat underhandedly, if they showed any examples of Blake’s imagery, they offered his most anodyne depictions of Christ as typical of his work.⁷ The most extreme responses, moreover, seem to have been the work of hirelings more charged with generating online outrage than with really defending unmediated access to Blake’s work, and the very worst of these occurred in anonymous postings that contained strange grammatical errors, heavily plagiarized one another, and were replicated in part or whole on several different webpages.⁸ Tellingly, perhaps, no defenders of free speech mentioned the £18 entry fee, which was, undoubtedly, the biggest barrier to any open viewing and free discussion.
- 11 But these defenses of Blake against snowflakes and social justice warriors were heavily outweighed by those who aligned Blake with social justice and the resistance to reactionary political forces.⁹ The *New York Times* described him as “the revolutionary poet, artist and prophet-saint of what we now call social justice.” (Echoing this, David Aberbach’s book *Literature and Poverty: From the Hebrew Bible to the Second World War* includes a section entitled “William Blake and the Struggle for Social Justice.”) The poet Danny Hayward exclaimed: “Tate’s comprehensive display of three hundred works from across Blake’s life should serve as a historical reminder that these thick, sensuous outlines of the body still have better fucking things to do than stand sentry in the metaphorical imagination of this or that fascist regime.”¹⁰ Not addressing the exhibition, a blog writer put Blake on the level of scripture: “Some people would look to *The Bible*, *The Koran*, or similar religious texts at those times when they need to contemplate serious matters ... for me William Blake’s *Songs of Innocence and of Experience* (1794) is that book.”¹¹

6. Furedi and Keay under Myrone and Concannon in Part VI.

7. For example, “Snowflake Madness” under Myrone and Concannon in Part VI.

8. “Trigger Warnings” under Myrone and Concannon in Part VI.

9. For example, Collings and Haworth under Myrone and Concannon in Part VI.

10. Hayward under Myrone and Concannon in Part VI.

11. Dean in Part VI.

Work on Blake’s Reception

- 12 This view of Blake as inspiration, model, and almost savior for contemporary art and society is found in most work on Blake’s reception. It is embodied in both James Murray-White’s website, *Finding Blake: Reimagining William Blake for the 21st Century*, filled with interviews and reflections in video and prose regarding Blake’s current influence, and in John Higgs’s wonderful book *William Blake Now: Why He Matters More Than Ever*, a passionate argument for Blake’s contemporary relevance. S. Yarberr’s interviews with poets at *Hell’s Printing Press* work in this vein as well, and even in outside forums Blake represents humanistic connection, with a 2019 article for *Pediatric Radiology* holding up the “Chimney Sweeper” poems as an ethical model of doctor-patient interaction.¹²
- 13 Blake as savior and model is also a theme that emerges in Sibylle Erle and Morton D. Paley’s magnificent two-volume collection of essays, *The Reception of William Blake in Europe*, which offers a wealth of historic and bibliographical information regarding Blake’s reception in several national traditions, in music, and in major exhibitions (I have cross-listed chapters with extensive bibliographical content in Part IV below). Blake emerges again and again as a model for writers and scholars in dark times across the European continent who were “Keeping a Humane Vision in Times of Trouble” or “Like Prometheus on the Rock.”¹³ While the times depicted in the collection weren’t always bleak, that it was published in the year the UK turned from Europe seems to lay out a counterargument to the contemporary political and social winds. With Hüseyin Alhas joining the checklist contributors, it is worth noting the overdue attention Blake’s reception in Turkey received this year. In addition to William Coker’s chapter in *The Reception of William Blake in Europe*, it was discussed in Sarah Jones’s interview with Ramazan Saral at *Hell’s Printing Press* and Saral’s review of Kaan H. Ökten’s translation of Blake’s prophetic works (*Blake* 53.1). See also the works documented here by Alhas.
- 14 Blake’s reception in Asia also received attention, featuring prominently in three chapters of Alex Watson and Laurence Williams’s new collection, *British Romanticism in Asia: The Reception, Translation, and Transformation of Romantic Literature in India and East Asia*. As Rosalind Atkinson writes in her chapter on Blake and Tezuka Osamu’s *Phoenix*, taken outside his immediate historical context, Blake can function as “a free-floating figure” who
12. Gunderman in Part VI.
13. See the chapters by Ghiță and Schoina under Erle and Paley, *The Reception of William Blake in Europe*, in Part VI.

“can also facilitate creative appropriation in cultures outside the one of origin” (356). Peter Otto considers Blake’s place in Ōe’s *Rouse Up O Young Men of the New Age!* For Steve Clark, “The future-directed emancipatory quality of Romanticism is stressed by both [essays]” (390). A selection of lectures on Blake by Lafcadio Hearn (Koizumi Yakumo) that were delivered from 1896 to 1903 at Tokyo Imperial University were published this year in Japan. James Watt’s *British Orientalisms, 1759–1835* touches briefly on Blake, William Hayley, and Erasmus Darwin in the context of his discussion of William Jones.

- 15 The John Rylands Research Institute held a one-day conference on Blake’s reception, *The Artist of the Future Age: William Blake, Neo-Romanticism, Counterculture and Now*. The conference seems to have synthesized the concerns found in major work on Blake’s reception over the last few years—the 2017–18 Block Museum exhibition, *William Blake and the Age of Aquarius*; Colin Trodd and Jason Whittaker’s 2018 issue of *Visual Culture in Britain*, “William Blake: The Man from the Future?”; and Linda Freedman’s *William Blake and the Myth of America: From the Abolitionists to the Counterculture* (2018). At least as described by Francesca Bradley at the John Rylands Research Institute blog, the participants discussed the image of Blake as a “rebel figure” in “20th century counterculture,” but found it difficult to answer why “women did not appear to be inspired by Blake in the same way as their male counterparts.”
- 16 On the topic of the counterculture, new articles by Andreea Paris-Popa and Alexandre Ferrere further examine Allen Ginsberg’s relationship to Blake. Ginsberg’s thoughts can be found at *The Allen Ginsberg Project*, which has continued to post both audio files and transcriptions of his 1979 course on Blake at the Naropa Institute. Jacob Rabinowitz’s independently published and wonderfully titled *Blame It on Blake: A Memoir of Dead Languages, Gender Vagrancy, Burroughs, Ginsberg, Corso & Carr* touches on Blake in a memoir detailing Rabinowitz’s relationship with the Beats.

Posthumous Lives

- 17 In the wake of Harold Bloom’s 2019 passing, the struggle over Blake’s legacy and influence is perhaps appropriate. Kenneth Gross, a former student of Bloom’s, wrote a remembrance of Bloom and Blake that appeared both in *Blake* 53.3 and at *Hell’s Printing Press*. Other obituaries typically noted that Bloom had memorized the whole of Blake (one wonders which edition), had written the commentary to David V. Erdman’s edition, or had been heavily influenced by *Fearful Symmetry*, but as none considered his relationship to Blake beyond these points, I have not listed them.

18 By contrast, Timothy Sandefur’s new biography of Jacob Bronowski (author of *William Blake, 1757–1827: A Man without a Mask* [1943]), *The Ascent of Jacob Bronowski: The Life and Ideas of a Popular Science Icon*, devotes a chapter to Bronowski’s relationship to Blake.

- 19 In *Blake* 53.1, Sarah Jones reviews G. E. Bentley, Jr.’s memoir, *Boondoggles: Travels of a Restless Professor*, and Keri Davies reflects on Bentley at his blog, *Index Rerum*. In true Blakean fashion, Bentley is not going to let a little thing like residing in the Continuing City stand in the way of writing on Blake, and, with the assistance of his daughters, he published three new articles in 2019, with additional articles promised for 2020. Among those published in 2019 was a bibliography of sale catalogues between 1997 and 2016 listing Blake’s work. This list should be added to his *Sale Catalogues of Blake’s Works, 1791–2017*, which is available in the G. E. Bentley: Blake Collection at the E. J. Pratt Library site. To this record should also be appended a listing for an unknown copy of *The Book of Thel* that was found in an 1803 auction catalogue for a bankruptcy (Essick, *Blake* 52.4).
- 20 Blake’s own afterlife is considered in Joseph Viscomi’s “Posthumous Blake: The Roles of Catherine Blake, C. H. Tatham, and Frederick Tatham in Blake’s Afterlife” (*Blake* 53.2), a major study on Catherine Blake and the posthumous printing of Blake’s works that pays special attention to who was producing the prints, where they were produced, and why. It seeks to temper recent claims surrounding Catherine’s continuation of the Blake “business.”

Editions

- 21 For all the focus on Blake as an artist in 2019, Nicholas Shrimpton’s new edition of the poetry, *William Blake: Selected Poems*, stresses Blake’s accomplishments as a poet. Almost heretically, the edition lacks any illustration apart from the cover, and whereas Peter Otto organized his 2018 collection of the poetry and prose (also published by Oxford) in chronological order, Shrimpton arranges his by poetic genre: Lyrics, Ballads, Narrative Poems, Descriptive and Discursive Poetry, Comic and Satirical Poetry, Verse Epistles and Dedications, Brief Epic, and Diffuse Epic. As he explains, “The stress is on the formal categories which help us to sense the ways in which [Blake] was possessed of literary, as well as visual, artistry” (xv). This defense of Blake’s literary artistry surely indicates the degree to which the center of gravity has shifted from the time when he was considered worthy only as a poet. The edition includes a biographical introduction, a selected bibliography, a chronology, and explanatory notes, which are especially interesting coming so soon after Otto’s. (See Myrone’s response to

Shrimpton's edition in relationship to the Tate exhibition in his interview with Calè in *Blake* 53.1.)

- 22 The *William Blake Archive* published several new works in 2019. Works in illuminated printing include *For the Sexes: The Gates of Paradise* (copies B, F, and K) and miscellaneous impressions of *Visions of the Daughters of Albion*. Twenty-three objects have been added to Blake's separate plates. There are twenty-eight new letters (bringing the grand total in the archive to eighty-one), as well as receipts from 1805 to 1829, a landmark for considerations of Blake's commercial activities.
- 23 The archive also opened a new wing, "Archive Exhibitions." In many ways this wing answers critics of the archive's diplomatic editorial policy, as the exhibitions are essentially mini digital projects that weave together contextual information about Blake. While two of the exhibitions are Viscomi's Illuminated Printing and Denise Vultee's Biography, both of which had long been part of the archive's "About Blake" section, their effective utilization of the verbal and visual appears to have offered the model for presenting different aspects of Blake's work, its context, and its reception more in line with what one might see at the *Rossetti Archive*. Thus the new exhibition, William Blake's Canterbury Pilgrims, not only presents Blake's painting and engraving, but those of Thomas Stothard as well, explaining the controversy between Blake and Stothard and offering contemporary responses to it.

Major Essays, Collections, and Monographs

- 24 Interestingly, it is Stothard who often takes center stage in Ian Haywood, Susan Matthews, and Mary L. Shannon's very strong collection of essays, *Romanticism and Illustration*. In addition to chapters on Stothard, the volume contains two on Blake, by Peter Otto and Sophie Thomas, and the other essays focus on members of Blake's circle or his contemporaries, including Henry Fuseli, Thomas Macklin, Maria Cosway, and Robert Cromek. (Blake and Cromek's dispute received a popular retelling in Clayton Schuster's *Bad Blood: Rivalry and Art History*.)
- 25 Blake and Edmund Burke are treated together in three new publications. J. B. Mertz considers Blake's *French Revolution* (but not Blake's response to Bishop Watson) in "Teaching the Revolution Debate: Edmund Burke, His Radical Respondents, and William Blake," which appeared in the collection *Teaching Representations of the French Revolution*. A chapter of Annika Mann's *Reading Contagion: The Hazards of Reading in the Age of Print* addresses *The Book of Urizen* and metaphors of contagion within the context of the Revolution debates. In *The Challenge of the Sublime: From Burke's "Philosophical Enquiry" to British Romantic*

Art, Hélène Ibata considers the legacy of Burke's concept of the sublime in late eighteenth-century British art. The book includes a chapter on Blake as well as extended discussions of Joshua Reynolds, James Barry, Benjamin West, and Fuseli, and it would complement the essays in *Romanticism and Illustration* quite well.

- 26 Sarah Haggarty's excellent new collection, *William Blake in Context*, offers many short chapters by established scholars on Blake in various contexts or in relationship to different topics. The chapters are accessible, with bibliographies that are substantial but not overwhelming, making the work, as Alexander Gourlay suggests in his review in *Blake* 53.3, an ideal resource for beginning writers on Blake or experienced ones striking out on new topics. In other reference works, Blake features in two essays in *The Oxford Handbook of British Romanticism*, ed. David Duff, and a bit more substantially in *A History of Romantic Literature* by Frederick Burwick.
- 27 Liza Bauer's new book, "*Am not I / A fly like thee?*": *Human-Animal Relations in William Blake's "Songs of Innocence and Experience"* [sic], positions Blake within contemporary ecocriticism debates and considers his depictions of animals and their relationship to humans. Another ecocritical approach to Blake is found in Jade Hagan's article in *Blake* 53.3, "Network Theory and Ecology in Blake's *Jerusalem*," which compares Blake's "network of correspondences" in *Jerusalem* to recent network theory.
- 28 Abraham Samuel Shiff has written a fascinating book on Blake's use of Hebrew in *Milton*. It argues for two elaborate puns in plates 15 and 32* based on eighteenth-century Christian knowledge of Hebrew. In plate 15, Shiff extends an argument first offered by Eugenie R. Freed on Blake's play with Hebrew in the name Ololon. In plate 32*, he argues for Blake's use of Hebrew to pun on John Milton's famously skillful poetic application of elision in the composition of *Paradise Lost*. The monograph also discusses the influence of Joseph Addison, Fuseli, Hayley, and William Cowper on Blake's comprehension of *Paradise Lost*. The book is not for sale; it is in the holdings of many university and museum libraries (see *WorldCat* and *Library Hub Discover*), making it readily accessible to the community of Blake scholars. The author invites comments: abe.sam.shiff@gmail.com.
- 29 Princeton University Press's Princeton Legacy Library series has added two classic studies of Blake that remain very useful: W. J. T. Mitchell's *Blake's Composite Art* (1978) and Leslie Tannenbaum's *Biblical Tradition in Blake's Early Prophecies* (1982). The series has also reissued Kathleen Raine and George Mills's edition of Thomas Taylor's writings (1969). Thames & Hudson has reprinted Raine's

equally classic *William Blake* (1970). Philip Pullman reprints a 2005 talk and a 2015 essay on Blake in his collection of essays, *Daemon Voices*.

Digital Resources

- 30 At *Hell's Printing Press*, some of the more significant posts on editing and technical issues consider how to identify watermarks when visible, how to say a work is bound, not bound, or never bound, how to use computational color analysis, and how editing *The Four Zoas* (still ongoing behind the scenes at the archive) will eventually drive you mad.
- 31 Illustrations to Shakespeare by Blake, his circle, and many more artists can now be found in a massive new meta-archive, *Shakespeariana*, an Italian digital humanities project headed by Sandra Pietrini that brings together illustrations and photographs from different digital repositories. Blake's illustrations feature in an article on the archive by Pietrini and Enrico Piergiacomini.
- 32 Keri Davies's blog, *Index Rerum*, has a series of interesting posts tied in some way to Bunhill Fields, where Blake is buried. In the most recent, he discusses the French Prophets, the Moravians, and Blake's family. I have also listed his obituary for G. E. Bentley, Jr. For readers unaware, he has a series of posts from March 2014 that include information on Rebekah Bliss's book collection, William Muir, the *Century Guild Hobby Horse*, and Frederic Shields. At *Zoamorphosis*, Jason Whittaker has created a useful checklist of the music reviews in Davies's blog. In addition to Whittaker's reviews of scholarship and music, Liz Potter reviews the Blakean influence on the video game *Devil May Cry 5*, Katharina Hagen considers Blake and Bruce Dickinson's 1998 album *The Chemical Wedding*, Robert Dickins writes on Blake and liminography, and Whittaker himself on Blake and Alasdair Gray. (If any scholar has a blog that posts substantial content of interest to readers of this journal and would like it listed, please let me know.)
- 33 In significant Blakeana, "Jerusalem" was voted the UK's favorite song of praise, according to the *Times*. The *Art Newspaper* has a revealing article documenting the efforts of the Tate to acquire the watercolors of *The Grave* in the early 2000s, based on documents acquired under the Freedom of Information Act. Eleven dissertations dealt substantially with Blake or members of his circle. Finally, a new children's book, *Fear the Bunny* by Richard T. Morris and Priscilla Burris, plays on "The Tyger," with a young tiger trying to correct a group of animals singing "Bunnies, bunnies burning bright, in the forests of the night" before he is

ultimately trampled by a mob of headlight-wearing bunnies.

Blake's Circle

- 34 Much scholarship was published in 2019, and this follows an active year in the marketplace for members of the circle, as Essick notes in *Blake* 52.4. In contrast to those who were outraged over the Tate signage but studiously eschewed the engravings for Stedman, recent books by Martha J. Cutter and Sarah Thomas both have chapters that examine Blake's and Stedman's problematic representations of slavery. The books are finely attuned to the horrific nature of these images and provide illuminating contexts for both Blake's images and Stedman's words. In a similar vein, Elizabeth Polcha's essay, which does not address Blake, focuses on Stedman's depiction of Joanna, arguing what is crucial in the *Narrative* and its production "is the metahistory ... in which the contingent particularities of Stedman's acts of sexual domination and exploitation in Suriname are stripped away to produce scientific writing" (674). Emily Senior's article treats Stedman's relationship to Joanna and the representation of her skin. Finally, Stedman is the subject of a new biography in Dutch, *Dichter in de jungle: John Gabriel Stedman (1744–1797)* by Roelof van Gelder, and I cite a review in English below.
- 35 Devin P. Zuber's *A Language of Things: Emanuel Swedenborg and the American Environmental Imagination* discusses how Swedenborg influenced the early American environmental imagination. Zuber touches on Blake, but his main focus is early American writers, which may make the work an interesting read alongside Freedman's 2018 study of Blake's American reception. Many articles consider Swedenborg in relationship to other writers: Allen Dunn compares how Blake and Kant read and critiqued Swedenborg; James F. Lawrence argues that Thomas Aquinas's coinage of "correspondentia" shaped Western hermetic thought and ultimately Swedenborg; Rebecca Esterson compares Swedenborg's visions with those of a contemporary Polish rabbi, Baal Shem Tov; and Tiina Mahlamäki argues for Swedenborg's impact on Kersti Bergroth's novel *The Living and the Dead*.
- 36 The Swedenborgian, doctor, and Blake editor J. J. Garth Wilkinson is the subject of Malcom Peet's new study, *Medicine, Mysticism and Mythology: Garth Wilkinson, Swedenborg and Nineteenth-Century Esoteric Culture*. Peet references Blake as well as John Clowes, Charles A. Tulk, Robert Hindmarsh, and other Swedenborgians from the eighteenth and nineteenth centuries. Carl Bernhard Wadström is the subject of a book edited by Anders Hallengren, *The Moment Is Now: Carl Bernhard Wadström's Revolutionary Voice on Human Trafficking and the Abolition of the African Slave Trade*.

37 There has been much work on Mary Wollstonecraft and especially her relationship to philosophy, politics, and the Enlightenment. The chapters in Sandrine Bergès and Alan Coffee's collection, *The Social and Political Philosophy of Mary Wollstonecraft*, explicate her views on a host of topics that are often found in discussions of *Visions of the Daughters of Albion* and Blake's illustrations to Wollstonecraft. The *Journal of Gender Studies* published a special issue, "Mary Wollstonecraft, Feminist Pioneer: Life, Work and Contemporary Importance," edited by Kathleen Lennon and Rachel Alsop. These essays include Katherine O'Donnell on Wollstonecraft's gendered engagement with Burke and Victoria Browne on Wollstonecraft's religiosity. Janet Todd treats Godwin's *Memoirs* and Angela Malone provides a history of Wollstonecraft's reception. Brenda Ayres's interesting new book, *Betwixt and Between: The Biographies of Mary Wollstonecraft*, does not collect these biographies à la Bentley or Myrone, but analyzes how each reflects the values of the author and the times. Finally, Emily Dumler-Winckler's article examines Wollstonecraft in terms of religious dissent, and Ann Brooks has an article on Wollstonecraft and Catherine Macaulay in a book on women and the public sphere.

Symbols

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

Abbreviations

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
Essick	Robert N. Essick, <i>The Separate Plates of William Blake: A Catalogue</i> (1983)
WBHC	G. E. Bentley, Jr., <i>William Blake and His Circle</i> (2017) < http://library.vicu.utoronto.ca/collections/special_collections/bentley_blake_collection/blake_circle/2017/William_Blake_and_His_Circle.pdf >

Division I: William Blake

Part I: Blake's Writings

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

For the Sexes: The Gates of Paradise (1818?)

For the Sexes: The Gates of Paradise [B]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

For the Sexes: The Gates of Paradise [F]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

For the Sexes: The Gates of Paradise [K]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

Letters (1791–1827)

Letters 1791–1827. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019. 28 letters join the 53 already at the archive.

12 Mar. 1804 to William Hayley. *Artists' Letters: Leonardo da Vinci to David Hockney*. Ed. Michael Bird. London: White Lion, 2019. 37.

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

El matrimonio del cielo y el infierno [H]. Ed. and trans. Fernando Castanedo. 2002, 2007, 2010, 2012 (4th ed., revised), 2014, 2017. <Blake (2003, 2014, 2017, 2018)> G. 2018. H. 2019. In Spanish, with facing English for *Marriage*.

Muñoz García, Adrián. *Los versos satánicos de Blake. "El matrimonio del cielo y el infierno" con exégesis*. México: Ediciones de Educación y Cultura, 2012. 238 pp. ISBN: 9786078022601. In Spanish. Includes a preface and sections on "Poesía y profecía," "Romanticismo y furor religioso," "El estilo de MHH," and "*The Marriage of Heaven and Hell* y la traducción." Seeks on one hand to "analyze the relationship between Blake's ideology and the doctrines derived from Biblical wisdom" and, on the other, to "suggest the affinity between Blake and Nietzsche; and Blake and Hinduist systems of thought" (19).

Receipts (1805–29)

Receipts 1805–29. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019.

Songs of Innocence and of Experience (1794)

Songs of Innocence and of Experience [W]. Intro. Richard Holmes. London: Tate Publishing, 2007. <Blake (2008)> B. 2019.

Songs of Innocence and of Experience [W]. Foreword by Peter Harness. London: Macmillan Collector's Library, 2012. <WBHC p. 421> B. 2019. ISBN: 9781529025859.

Kuzudan Kaplana: Masumiyet ve Tecrübe Şiirleri [From the *Lamb to the Tyger: Songs of Innocence and of Experience*]. Trans. Osman Tuğlu. Ankara: Klaros Yayınları, 2019. ISBN: 9786057655998. In Turkish. Osman Tuğlu is a poet himself, and this translation, though it sometimes distorts the content, is one of the best translations of Blake in Turkish.

Visions of the Daughters of Albion (1793)

Visions of the Daughters of Albion [MPI (miscellaneous plates and impressions)]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019. The archive added impressions of plates 1 (object 2) and 7 (object 5).

Section B: Collections and Selections

"Marks of Woe" ["London"]. *An Anthology of London in Literature, 1558–1914: "Flower of Cities All."* Ed. Geoffrey G. Hiller, Peter L. Groves, and Alan F. Dilnot. Cham: Palgrave Macmillan-Springer, 2019.

Poems: The Tyger, Auguries of Innocence, Jerusalem. New York: Grolier Club, 2019. 8 pp. Printed by Jerry Kelly and issued by John Windle for a poetry reading at the Grolier Club.

"Song: Memory, hither come." *Journal of Singing* 75.4 (Mar.-Apr. 2019): 442.

"To the Christians," "The Divine Image," and "Auguries of Innocence." *Teachings of the Christian Mystics*. Ed. Andrew Harvey. Boulder, CO: Shambhala Publications, 2019. ISBN: 9781611806908.

"The Tyger." Richard T. Morris and Priscilla Burris. *Fear the Bunny*. New York: Atheneum Books, 2019. Includes the text of "The Tyger" on its back cover.

Vala/The Four Zoas p. 3. § "Románticos, realistas y visionarios: de Blake a Rimbaud." *Litoral: revista de la poesía y el pensamiento* 248 (2009): 92. In Spanish. A reproduction of one page of the manuscript in a series of reproductions

of manuscript pages and translations of letters by many authors.

William Blake. Dos obras. [Visions of the Daughters of Albion and The Marriage of Heaven and Hell]. Traducción y notas, Jordi Doce. Prólogo y notas a las ilustraciones, Tomás García Lavín. Ilustraciones, Ral Veroni. Buenos Aires-Madrid: Mochuelo Libros, 2017. 91 pp. In Spanish. Includes "Las mil caras de William Blake," an interview with Jordi Doce by Marta Agudo, 9-23; Tomás García Lavín, "Después de Blake, el Teatrillo Rioplatense de Entidades," 25-36; "Visiones de las hijas de Albión," 41-61; "El matrimonio del cielo y el infierno," 63-88.

William Blake: Selected Poems. Ed. Nicholas Shrimpton. Oxford: Oxford University Press, 2019. 20 cm., lxxi, 432 pp. ISBN: 9780198804468. A new paperback selection.

William Blake, *Vahiy Kitapları [Prophetic Works]*. Trans. Kaan H. Ökten. İstanbul: Pinhan Publications, 2015. 233 pp.

Review

Saral, Ramazan. See *Blake* 53.1 in Part VI.

"Winter." *Journal of Singing* 76.2 (Nov.-Dec. 2019): 226.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

MILTON, John

"*L'Allegro*" and "*Il Penseroso*." Illus. William Blake. London: Pallas Athene, 2019. ISBN: 9781843681892.

Section B: Collections and Selections

The Art of the Devil: An Illustrated History. Ed. Demetrio Paparoni. Paris: Cernunnos, 2019. In a collection of art featuring the devil, Blake's *The Great Red Dragon and the Woman Clothed with the Sun* (166-67) and *Satan Smiting Job with Sore Boils* (257) are included.

Separate Plates. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2019. The archive added twenty-three impressions of plates designed and etched or engraved by Blake:

"The Accusers of Theft Adultery Murder" (Essick VIII)

Copy 1 (Essick 1A), 1793.

Copy 2 (Essick 2C), 1796.

Copy 3 (Essick 3D), c. 1820–25.

"Albion Rose" (Essick VII)

Copy 1 (Essick 1B), 1795.

Copy 2 (Essick 2D), c. 1820–25.

- “The Approach of Doom” (Essick III)
 Copy 1, c. 1787–88.
- “The Chaining of Orc” (Essick XVII)
 Copy 1 (Essick 1A), c. 1812–13.
- “Chaucers Canterbury Pilgrims” (Essick XVI)
 Copy 1 (Essick 1A), 1810.
 Copy 2 (“Blake in the Marketplace, 1991”), 1810.
 Copy 3 (“Blake in the Marketplace, 1982–83”), c. 1810–25.
 Copy 4 (“Blake in the Marketplace, 2010”), c. 1820–25.
- “A Dream of Thirialatha” (Essick IX)
 Copy 1 (Essick 1B; Butlin #267), 1796.¹⁴
- “Enoch” (Essick XV)
 Copy 1 (Essick 1A), c. 1806–07.
- “Ezekiel” (Essick VI)
 Copy 1 (Essick 2B), c. 1820–25.¹⁵
- “Job” (Essick V)
 Copy 1 (Essick 1A), 1793.
 Copy 2 (Essick 2C), c. 1820–25.
- “Joseph of Arimathea among the Rocks of Albion” (Essick I)
 Copy 1 (Essick 1A), c. 1773.
 Copy 2 (Essick 2D), c. 1820–25.
- “Joseph of Arimathea Preaching to the Inhabitants of Britain” (Essick XI)
 Copy 1 (Essick 1B), 1796.
- “Lucifer and the Pope in Hell” (Essick X)
 Copy 1 (“Blake in the Marketplace, 1997”), c. 1794.
 Copy 2 (Essick 1A), c. 1794.
 Copy 3 (Essick 1B, Butlin #287), 1796.
- “Virgil Relief Etching” (BBWBA 504)¹⁶
 Copy 1, 1820.

Part III: Commercial Engravings

Section A: Illustrations of Individual Authors

BIBLE, Job

Illustrations of the Book of Job. London: Pallas Athene, 2019. ISBN: 9781843681878. Reproduces the engravings.

14. The archive also holds *America* pl. d, part of Ozias Humphry’s A Large Book of Designs copy A.

15. As Essick notes, “There are no recorded impressions of the hypothetical first published state” (*Separate Plates* 21).

16. BBWBA is the *Blake Archive* designation for a work that would have appeared in *BB* had it been known at the time.

Part IV: Bibliographies and Catalogues

Section A: Bibliographies

[cross-listing articles with substantial bibliographical content]

Bentley, G. E., Jr. “Blake on Sale: Blake’s Watercolours, Temperas, Works in Illuminated Printing, Commercial Engravings, and Manuscripts in Catalogues of 1997–2016.” See Bentley, “Blake on Sale,” in Part VI. You can’t keep a good bibliographer down.

Bindman, David. “Blake in Germany: The William Blake Exhibition at the Hamburg Kunsthalle and Städel Museum, Frankfurt, 1975.” See Erle and Paley, *The Reception of William Blake in Europe*, in Part VI.

Calè, Luisa. “Blake and Exhibitions, 2018.” See *Blake* 53.1 in Part VI.

Hagen, Katharina. “Digesting Blake.” See *Zoamorphosis* in Part V. References to Blake in the NBC series *Hannibal* (2013–15).

Myrone, Martin. “Blake the Artist: At Tate and Abroad.” See Erle and Paley, *The Reception of William Blake in Europe*, in Part VI. Includes a list of the Tate exhibitions of Blake and “a checklist of art exhibitions in Europe where Blake was represented as a visual artist.”

Ripley, Wayne C., with Fernando Castanedo and Hikari Sato. “William Blake and His Circle: A Checklist of Scholarship in 2018.” See *Blake* 53.1 in Part VI.

Schmid, Susanne. “The Reception of Blake in Germany and Austria in the Nineteenth Century.” See Erle and Paley, *The Reception of William Blake in Europe*, in Part VI. Includes an appendix of editions of Blake published in Germany.

Whittaker, Jason. “Blake and Music, 2018.” See *Blake* 53.1 in Part VI.

Whittaker, Jason. “Blake and Music on *Index Rerum*.” See *Zoamorphosis* in Part V. A checklist of the music reviews found at Keri Davies’s blog, *Index Rerum*.

Whittaker, Jason. “‘Jerusalem’ Set to Music: A Selected Discography.” See *Blake* 52.4 in Part VI.

Section B: Catalogues

Endless Enigma: Eight Centuries of Fantastic Art. Dawn Ades, Olivier Berggruen, and J. Patrice Marandel. New York: David Zwirner Books, 2019. ISBN: 9781941701881.

Catalogue of exhibition at David Zwirner's Gallery, 537 West 20th Street, New York, 12 Sept.-27 Oct. 2018. According to its press release, the exhibition "takes as its point of departure Alfred H. Barr Jr.'s legendary 1936 exhibition at The Museum of Modern Art, New York, *Fantastic Art, Dada, Surrealism*."¹⁷ Reproduces the engraving of "The Circle of the Lustful: Francesca da Rimini" and *The Grave Personified*.

§ *Fire: Flashes to Ashes in British Art, 1692–2019*. Gemma Brace, Rachael Nee, and Christiana Payne. Bristol: Sansom and Co., 2019. For further details of the exhibition, see Luisa Calé, "Blake and Exhibitions, 2019."

William Blake. Ed. Martin Myrone and Amy Concannon, with an afterword by Alan Moore. London: Tate Publishing, 2019. ISBN: 9781849766449. See Myrone and Concannon in Part VI.

Part V: Digital Resources

The Allen Ginsberg Project

The site has continued to post both recordings and transcriptions of Ginsberg's 1979 Naropa lectures on Blake. The easiest way to access them is by searching for "Blake," but note that the homepage lacks a search bar, which seems available on every other page. Blake also occurs frequently in other postings.

Davies, Keri. *Index Rerum: A Blog about Books, Book-Collecting, William Blake, and Lots of Other Things*.

Scholarship:

"The Artillery Ground and the Long Continuities of London Life." 24 Dec. 2018. A history of the Artillery Ground adjacent to Bunhill Fields Burial Ground.

"Bunhill Fields—The Long Continuities of London Life and Death." 22 Jan. 2019. A history of Bunhill Fields.

"Bunhill Fields—3 September 1688." 17 Feb. 2019. On the burial of John Bunyan at Bunhill Fields.

"Bunhill Fields—25 May 1708." 27 Nov. 2019. On the French Prophets, Moravians, and Blake's family.

"Gerald Eades Bentley, Jr (23 August 1930–31 August 2017)." 12 Sept. 2017.

Gainsborough, Sam. "Tate—William Blake Exhibition Trailer." Blake's images animated on buildings in London, including Broadwick (formerly Broad) Street.

"In William Blake's London." *Spitalfields Life* (27 Nov. 2019). An article on Blake and Lambeth that includes pho-

tographs of the Blake-inspired mosaics by the London School of Mosaic.

John Rylands Research Institute Blog

Francesca Bradley. "The Artist of the Future Age: What Was Blake's Influence in Counterculture?" 22 Oct. 2019. An overview of the conference The Artist of the Future Age: William Blake, Neo-Romanticism, Counterculture and Now, held at the John Rylands Library on 11 Oct. 2019.

Murray-White, James. *Finding Blake: Reimagining William Blake for the 21st Century*. A site dedicated to Blake's contemporary reception. It is related to efforts aimed at "creating a three[-]part film, blending documentary, recreations of Blake's imagery, and a series of interviews with contemporary creatives, doers and scholars from all walks of life who can situate Blake here and now." Includes lists of upcoming Blake events in the UK, many interviews, and reflections on Blake.

Shakespeareiana. An Italian digital humanities project headed by Sandra Pietrini that describes itself as "a meta-archive of iconographical and textual materials, from paintings loosely inspired by drama, to stage photos. Documents available in the database cover the chronological span ranging from 1700 to the present time." In addition to Blake's works, it includes almost every member of Blake's circle who illustrated Shakespeare in paintings, drawings, and engravings. In Italian and English. See also Pietrini and Enrico Piergiacomini's article in Part VI, which discusses Blake as an example of how to use the meta-archive.

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

Significant postings include:

Scholarship:

"Blake and Music on *Index Rerum*." 21 July 2019. A checklist of the music reviews found at Keri Davies's blog, *Index Rerum*.

Katharina Hagen. "Alchemy, Rosicrucianism, and the Grail—Bruce Dickinson's Take on 'Jerusalem.'" 9 Sept. 2019. On Bruce Dickinson's reinterpretation of "Jerusalem" on his 1998 album, *The Chemical Wedding*: "I say that Dickinson's reading of 'Jerusalem' as representing the true artists' minds is closer to Blake's original text when compared with the context they originate in than every attempt to use "Jerusalem" as a second national anthem" (par. 14).

Robert Dickins. "William Blake and Liminography." 27 Oct. 2019. On Blake's use of writing as ritual. "Blake was an important practitioner in a trajectory of people who undertook mark-making in a ritual context; a *liminography* in which a chasm is temporarily cre-

17. <https://d6jcg90g7mpvu.cloudfront.net/s3fs-public/dz_endlessenigma_pressrelease_2018_1.pdf>.

ated by rupturing the functions of writer and author” (par. 3).

Katharina Hagen. “What if Thel Was Male?—Bruce Dickinson’s ‘Book of Thel.’” 17 Nov. 2019. Another reading of a track from *The Chemical Wedding*: “Dickinson has turned the hapless Thel into a monstrous female, monstrous in the meaning that she is an evil seductress who intends and brings doom, but also in the meaning that she is linked to death and gives birth to evil” (par. 15).
“The Prophet of Lanark: Alasdair Gray and William Blake.” 29 Dec. 2019. Blake and the Scottish writer and artist Alasdair Gray.

Reviews:

“Review: Naomi Billingsley—*The Visionary Art of William Blake*.” 6 Jan. 2019. “A compelling and scholarly contribution to Blake studies, which draws attention to often overlooked paintings and also reiterates the importance of Christ to his art, while avoiding the temptation to provide some kind of systematising tendency to his Christology” (par. 8).

“Review: Johanna Glaza—*Albion*.” 24 Feb. 2019. A review of the album, a track of which uses pl. 43 of *Jerusalem*.

“Review: Astralingua—*Safe Passage*.” 27 Mar. 2019. A review of the album, which includes the band’s adaptation of “A Poison Tree.”

“Music Reviews: *Tender Symmetry*, *Ghost Gamelan*, *An Attempt to Draw Aside the Veil*.” 18 Apr. 2019. A review of these three new albums.

“Review: [Linda Freedman], *William Blake and the Myth of America*.” 28 Apr. 2019. “What her excellent work does for me is to demonstrate what other work needs to be done on Blake in America” (par. 11).

Liz Potter. “Review: *Devil May Cry 5*.” 14 May 2019. A review of the Blakean influence on the video game.

“Review: *William Blake’s Mystic Map of London*.” 8 July 2019. “Taking her cue from Blake, Louisa Albani has created her own psychic projections onto Blake’s city and her London” (par. 5).

“Review: Music Roundup for Early 2019.” 15 July 2019. A review of the Blake-inspired releases *Psychopomp & Circumstance*, *Fearful Symmetry: The Songs of William Mac Davis*, *Light Mind Rising*, *Visions of William Blake*, and *English/Jerusalem*.

“Review: William Blake, Tate Britain.” 22 Sept. 2019. “It is, quite simply, the best exhibition of Blake’s work that I have seen in my lifetime, and that appreciation has only grown with each visit” (par. 14).

Blakeana:

“Blakespotting: The Divine Essence of Things—Nick Cave and William Blake.” 5 Oct. 2019. Cave’s “interest in William Blake is both very longstanding and far from superficial” (par. 10).

Katharina Hagen. “Digesting Blake.” 11 Oct. 2019. References to Blake in the NBC series *Hannibal* (2013–15).

The William Blake Archive

Exhibitions

William Blake’s *Canterbury Pilgrims*. Jan. 2019.

Denise Vultee with the Editors [Morris Eaves, Robert N. Essick, and Joseph Viscomi]. *Biography*. Apr. 2019.

Joseph Viscomi. *Illuminated Printing*. Apr. 2019.

Instagram

See Kendall DeBoer’s post, “Instagram as Archive,” below.

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

Posts on editing and technical issues:

Jared Powell. “‘The invisible worm’ of *Jerusalem MPI*.” 1 Mar. 2019. A discussion of how the MPI [miscellaneous plates and impressions] of *Jerusalem* pl. 28 allow one to see the plate’s development through its different versions and the presence of a worm.

Kendall DeBoer. “Instagram as Archive: Blake and Digital Art Culture.” 19 Mar. 2019. An announcement of and rationale for the archive’s new *Instagram* account.

Meaghan Green. “A Watermark Mystery.” 24 Apr. 2019. A consideration of when to note visible watermarks and how to identify them.

Robert Rich. “How to Say That a Work Lacks Binding.” 10 May 2019. A reflection on the terms the archive has used to refer to works not bound, never bound, or formerly bound.

Madeline Rose. “Evaluating Color in *Heaven and Hell*.” 14 Aug. 2019. Using computational color analysis for different copies of *Marriage*.

Eric Loy. “In the Mouth of Madness.” 20 Sept. 2019. “The *Four Zoas* manuscript still presents an incredible challenge for any who dare to approach and attempt to define and contain—through editing—this unwieldy monster. It will drive you mad, eventually” (par. 1).

Robert Rich. “Why the Magnifying Glass is Awesome!” 27 Sept. 2019. An appreciation of the usefulness of the archive’s magnifying-glass tool when transcribing Blake’s works.

Madeline Rose. “Color-to-Character Relationships in *America a Prophecy*.” 30 Oct. 2019. A computational color analysis of *Urizen*, *Orc*, and *Albion in America a Prophecy* copies A, M, and O.

Dan Gorman. “Songs of Innocent XML.” 6 Nov. 2019. Relearning TEI for the *Blake Archive*.

Teaching with the *Blake Archive*:

Meaghan Green. "All Fun and Games." 26 Nov. 2019.

Teaching "The Ecchoing Green" to sixth graders.

Blakeana:

Sarah Jones. "Q&A with Helen Bruder." 29 Jan. 2019.

An interview with Helen Bruder, co-editor of *Beastly Blake* (Palgrave Macmillan, 2018).

Sarah Jones. "Q&A with Chris Hobson: Baldwin and Blake." 18 Mar. 2019. An interview with Christopher

Z. Hobson about his new book, *James Baldwin and the Heavenly City: Prophecy, Apocalypse, and Doubt* (Michigan State University Press, 2018), and Baldwin's and Blake's overlapping ideas.

Sarah Jones. "Q&A with Ramazan Saral." 21 May 2019.

An interview with Ramazan Saral, who is a PhD candidate at Ege University in İzmir, Turkey. He describes his first encounters with Blake.

Marcie Woehl. "Songs of Instruments and Entrancement: BAND's Summer Hits." 12 Aug. 2019. Blakean tunes recommended by BAND [the University of Rochester division of the archive] members.

Jared Powell. "Exploring Blake's Satanic Serpents." 26 Aug. 2019. Comparing Blake's different representations of Satan.

Marcie Woehl. "Insights from a Doubly Digital Humanist." 8 Nov. 2019. "I've quickly learned that *a lot* goes into creating digital projects" and "*a lot* goes into maintaining digital projects" (par. 10).

Kendall DeBoer. "Blake's Afterlife: Howard Finster, the Backwoods Blake." 11 Nov. 2019. Compares Blake with the "self-taught artist" Howard Finster (1916–2001).

Kenneth Gross. "Blake and Bloom, a Memorial Note." 26 Nov. 2019. A reflection on Bloom's love of Blake and Blake's influence on his thought. Also published in *Blake* 53.3.

S. Yarberry Interviews:

"Guest Post/Poet: S. Yarberry Interviews Aditi Machado." 21 Feb. 2019. An interview with the poet Aditi Machado about Blake's influence on her collection *Some Beheadings* (Nightboat, 2018).

"Guest Post/Poet: S. Yarberry Interviews S. Brook Corfman." 14 May 2019. An interview with the poet S. Brook Corfman.

"Guest Post/Poet: S. Yarberry Interviews Kiki Petrosino." 2 Oct. 2019. An interview with the poet Kiki Petrosino.

Part VI: Criticism, Biography, and Reviews

A

Aberbach, David. "William Blake and the Struggle for Social Justice." *Literature and Poverty: From the Hebrew Bible to the Second World War*. Abingdon: Routledge, 2019. 94–99.

Albani, Louisa Amelia, with contributions by Simon Cole. *William Blake's Mystic Map of London*. London: Night Bird Press, 2019. ISBN: 9780993016547.

Review

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

Al-Omoush, Ishraq Bassam. "Contraries in William Blake's Poetry." *European Journal of Scientific Research* 154.2 (Oct. 2019): 213–19.

Altizer, Thomas J. J. "The Absolute Heterodoxy of William Blake." *Satan and Apocalypse and Other Essays in Political Theology*. Albany: SUNY Press, 2017. ISBN: 9781438466736. 47–56. An earlier version of the chapter, entitled "The Revolutionary Vision of William Blake," appeared in the *Journal of Religious Ethics* 37.1 (2009). <Blake (2010, 2018)>

Review

§ Cristaudo, Wayne. *European Legacy* (published online 20 Nov. 2019).

Antrobus, Raymond. "Poets and Prophets." See *Tate Etc.*

Atkinson, Rosalind. "A Japanese Blake: Embodied Visions in William Blake's *The Marriage of Heaven and Hell* (1790) and Tezuka Osamu's *Phoenix* (1967–88)." See Watson and Williams.

Atreides, Bel. "Traducción semántica y traducción holística: el caso Blake." *Ínsula: revista de letras y ciencias humanas* 717 (Sept. 2006): 13–15. In Spanish. On translating Blake.

Attridge, Derek. "Rhythm." See Haggarty, *William Blake in Context*.

B

Badshah, Nadeem. "What a Score: Rugby Hymn Jerusalem is Britain's No 1." *Times* (30 Sept. 2019): 3. "Jerusalem" voted the UK's favorite song of praise.

Bailey, Martin. "The William Blakes That Got Away—and Why." *Art Newspaper* (9 Sept. 2019): 11 pars. A story based on documents from the Tate, released under the Freedom

of Information Act, pertaining to its fight to acquire the watercolors for *The Grave*.

Bakić, Tanja. "The Most Obscure and Most Angelic of All the English Lyrical Poets': William Blake in the Former Yugoslavia." See Erle and Paley, *The Reception of William Blake in Europe*.

Balfour, Ian. "Prophecy." See Haggarty, *William Blake in Context*.

Balgradean, Ioana. "The Angel and the Foot: On Dealing with Time and Cultural Transmission." *Journal18: A Journal of Eighteenth-Century Art and Culture* (Feb. 2017): 13 pars. In English. On how Blake dealt with artistic transmission—and how his art is now transmitted through the *Blake Archive*.

Bauer, Liza. "Am not I / A fly like thee?": *Human-Animal Relations in William Blake's "Songs of Innocence and Experience"* [sic]. Marburg: Büchner-Verlag, 2019. ISBN: 9783963171598.

Baulch, David. "Sublimity." See Haggarty, *William Blake in Context*.

Bellarsi, Franca, with the research assistance of Gregory Watson. "The Reception of Blake in Belgium." See Erle and Paley, *The Reception of William Blake in Europe*.

Bentley, G. E., Jr. "Blake as Inebriate." *Notes and Queries* 66.2 (June 2019): 243-51.

Bentley, G. E., Jr. "Blake's Living Creatures: Depictions of Zoas." *Notes and Queries* 66.2 (June 2019): 234-43.

Bentley, G. E., Jr. "Blake on Sale: Blake's Watercolours, Temperas, Works in Illuminated Printing, Commercial Engravings, and Manuscripts in Catalogues of 1997-2016." *Notes and Queries* 66.2 (June 2019): 251-68.

Bentley, G. E., Jr. *Boondoggles: Travels of a Restless Professor*. Victoria: FriesenPress, 2018. <Blake (2019)>

Review

Jones, Sarah. See *Blake* 53.1.

Billingsley, Naomi. "Review: William Blake, Tate Britain." See Myrone and Concannon.

Billingsley, Naomi. *The Visionary Art of William Blake: Christianity, Romanticism and the Pictorial Imagination*. London: I. B. Tauris, 2018. <Blake (2019)>

Reviews

O'Hear, Natasha. *Art and Christianity* 98 (2019): 12.

Prickett, Stephen. *Theology* 122.6 (2019): 465.

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

§ Billingsley, Naomi. "William Blake, Tate Britain, London, 11 September 2019-2 February 2020." See Myrone and Concannon.

Billingsley, Naomi. "William Blake, Visionary Artist." *Seventy-Second Aldeburgh Festival of Music and the Arts*. Snape: Snape Maltings, 2019. 35-38.

Bindman, David. "Blake in Germany: The William Blake Exhibition at the Hamburg Kunsthalle and Städel Museum, Frankfurt, 1975." See Erle and Paley, *The Reception of William Blake in Europe*.

Blake/An Illustrated Quarterly Volume 52, number 4 (spring 2019)

Articles

Robert N. Essick. "Blake in the Marketplace, 2018." 9 pars., plus listings. Biggest Blake news was the discovery of a listing for *The Book of Thel* in an 1803 auction catalogue for a bankruptcy.

Jason Whittaker. "Jerusalem' Set to Music: A Selected Discography." 5 pars., plus 50 items, sortable by date or artist.

Reviews

Bruce Graver. Mark Crosby, ed., "William Blake's Manuscripts," *Huntington Library Quarterly* 80.3 (autumn 2017). 9 pars. "As fine a collection of essays on Blake as I have read" (par. 9).

R. Paul Yoder. G. A. Rosso, *The Religion of Empire: Political Theology in Blake's Prophetic Symbolism*. 10 pars. "Perhaps Rosso's boldest move for Blake's readers is to replace Vala with Rahab in our thinking about Blake's later prophecies" (par. 3).

Volume 53, number 1 (summer 2019)

Articles

Wayne C. Ripley, with Fernando Castanedo and Hikari Sato. "William Blake and His Circle: A Checklist of Scholarship in 2018." 29 pars., plus listings and Ripley's appendix, "Historic Editions and Scholarship Digitally Available; Reprints by On-Demand Publishers; Questionable Editions."

Jason Whittaker. "Blake and Music, 2018." 2 pars., plus listings.

Luisa Calè. "Blake and Exhibitions, 2018." 1 par., plus listings.

Interview

Luisa Calè. "William Blake: The Artist (Tate Britain, 11 September 2019–2 February 2020): An Interview with Martin Myrone."

Reviews

Ramazan Saral. William Blake, *Vahiy Kitapları* [*Prophetic Works*], trans. Kaan H. Ökten. 5 pars.

Sarah Jones. G. E. Bentley, Jr., *Boondoggles: Travels of a Restless Professor*. 7 pars. "Full of quintessential Bentley humor, this book is an agreeable memoir, rendered poignant by his passing, that will resonate with everyone who knew Jerry in person or through his writings" (par. 7).

Volume 53, number 2 (fall 2019)

Article

Joseph Viscomi. "Posthumous Blake: The Roles of Catherine Blake, C. H. Tatham, and Frederick Tatham in Blake's Afterlife." 141 pars. A major examination of Catherine Blake after Blake's death, with special attention to who was producing the posthumous impressions of Blake's works, where they were likely produced, and why.

Volume 53, number 3 (winter 2019–20)

Articles

Jade Hagan. "Network Theory and Ecology in Blake's *Jerusalem*." 38 pars. "In what follows, I examine Blake's representation of the network of correspondences, noting along the way its similarities to and differences from ecological criticism and recent theories of the network, especially Latour's ANT and Alexander Galloway and Eugene Thacker's network theory" (par. 5).

Clare A. Simmons. "Blake's 'Holy Thursday' and 'The Martyrdom of St. Paul's.'" 24 pars. Interesting contextual reading of the "Holy Thursday" poems.

Remembrance

Kenneth Gross. "Blake and Bloom, a Memorial Note." 5 pars.

Reviews

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Silvia Riccardi. Sibylle Erle and Morton D. Paley, eds., *The Reception of William Blake in Europe*. 12 pars. "One of the most attractive features of Erle and Paley's collection is the extensive exploration of Blake's protean nature and the way in which the development of its varied discovery abroad has unfolded" (par. 11).

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Gross, Kenneth. “Blake and Bloom, a Memorial Note.” See *Blake* 53.3.

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Worrall, David. “Illuminated Books.” 35-42.

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Whittaker, Jason. “Late Reception.” 87-93.

Eaves, Morris. "Editing and Editions." 94-101.

Part II: Form, Genre, and Mode

Parker, Fred. "Comedy." 105-12.

Balfour, Ian. "Prophecy." 113-19.

Attridge, Derek. "Rhythm." 120-28.

Newman, Steve. "Songs." 129-38.

Hurley, Michael D. "Sound." 139-46.

Baulch, David. "Sublimity." 147-54.

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Part III: Creative Cross-Currents

Prickett, Stephen. "The Bible." 165-72.

Fuller, David. "Chaucer, Spenser, and Shakespeare." 173-83.

Rosso, G. A. "Milton." 184-91.

Duff, David. "The Eighteenth Century and Romanticism." 192-99.

McGann, Jerome. "Byron." 200-10.

Helsing, Elizabeth. "Pre-Raphaelites and Aesthetes." 211-18.

Larrissy, Edward. "Yeats, Eliot, and Auden." 219-26.

Freedman, Linda. "Whitman, Crane, and the Beats." 227-34.

Part IV: History, Society, and Culture

Fosso, Kurt. "Animals." 237-44.

Heringman, Noah. "Antiquarianism." 245-53.

Joy, Louise. "Education and Childhood." 254-61.

Williams, Nicholas M. "Empiricism." 262-69.

Gigante, Denise. "Life Sciences." 270-76.

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Rowlinson, Matthew. "Money." 286-92.

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Quinney, Laura. "Mysticism." 301-08.

Wright, Julia M. "Nationalism and Imperialism." 309-16.

Matthews, Susan. "Sex, Sexuality, and Gender." 317-24.

Lincoln, Andrew. "War and Revolution." 325-32.

Goldsmith, Steven. "(Without) Sympathy." 333-44.

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Frazier Wood, Dustin M. "Seeing History: Illustration, Poetic Drama, and the National Past." 70-93.

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Part II: The Business of Illustration

Haywood, Ian. "Illustration, Terror, and Female Agency: Thomas Macklin's Poets Gallery in a Revolutionary Decade." 199-220.

Calè, Luisa. "Maria Cosway's *Hours*: Cosmopolitan and Classical Visual Culture in Thomas Macklin's Poets Gallery." 221-42.

Shannon, Mary L. "Artists' Street: Thomas Stothard, R. H. Cromek, and Literary Illustration on London's Newman Street." 243-66.

Maidment, Brian. "The Development of Magazine Illustration in Regency Britain—The Example of *Arliss's Pocket Magazine* 1818–1833." 267-87.

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J

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"Selected Bibliography." 207-08.

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"Image Credits." 216.

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Jones, Jonathan. "William Blake Review—Blazing Heresies from the Artist Who Blows Constable and Turner Away." *Guardian* (9 Sept. 2019): 11 pars. "Tate Britain defies the snobs and sceptics by showing Blake as a straight artist, with only the barest nod to his writings. Blake fans, too, may be enraged at this disavowal of his poetic genius. But it's worth the loss to get such a stupendous revelation that he is also a genius of art" (par. 6).

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McDonagh, Melanie. “Naked Genius! He was a Nudist Obsessed by Sex Who Talked to Angels for Inspiration, but for All His Madness, William Blake Was One of Our Greatest Artists—as a New Exhibition Reveals.” *Daily Mail* (19 Sept. 2019): 45 pars. Includes photographs of the installation.

Michael, Mark. “Advent’s Radical Prophet.” *Living Church* (19 Nov. 2019): 13 pars. The only review I saw to reference (in both word and image) “A Negro Hung Alive by the Ribs to a Gallows.”

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Sooke, Alastair. “William Blake Review, Tate Britain: An Incandescent Imagination Smothered by Dull Curating.” *Telegraph* (9 Sept. 2019): 17 pars.

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"The Visionary Art of William Blake." *Art & Object* (30 Sept. 2019): 6 pars.

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"William Blake, Tate Britain." *Cellophaneland* (20 Dec. 2019): 8 pars.

§ Wood, Gaby. "Mad, Muse, Lost Master: The Mystery of William Blake's Wife." *Telegraph* (26 Aug. 2019).

N

Narita, Fumi. Rev. of Yuko Arakawa, Reiko Onodera, Kazusa Kume, Akiko Kato, and Masayuki Tanaka, *Design to Decoration—William Blake kara Edward M. Kauffer e (Designatio et Ornamentum: Ex William Blake ad Edward M. Kauffer) [Design and Decoration—From William Blake to Edward M. Kauffer]*. See Onodera.

Nesvet, Rebecca. Rev. of *Rock and Romanticism*, ed. James Rovira. See Rovira, *Rock and Romanticism*.

Newman, Steve. "Songs." See Haggarty, *William Blake in Context*.

Nishimura, Akie. "Gide niokeru akuma: William Blake kaishaku wo fumaete [The Devil in Gide: On the Basis of His Interpretation of William Blake]." *Stella* 37 (2018): 267-80. In Japanese.

O

Ocaranza Páez, Luisa. Rev. of Daniela Picón, *Visiones de William Blake: Itinerarios de su recepción en los siglos XIX y XX*. See Picón.

Oh, Sein. "Blake's (A)po(ca)lyps(e)." "The Betrayal of Romantic Utopia." PhD diss., University of Illinois at Chicago, 2018. 16-44.

O'Hear, Natasha. Rev. of Naomi Billingsley, *The Visionary Art of William Blake*. See Billingsley, *The Visionary Art of William Blake*.

Onodera, Reiko. "Soshoku no yorokobi—William Blake to chusei shahon [The Delight of Ornament—William Blake and Illuminated Manuscripts in the Middle Ages]." Yuko Arakawa, Reiko Onodera, Kazusa Kume, Akiko Kato, and Masayuki Tanaka. *Design to Decoration—William Blake kara Edward M. Kauffer e (Designatio et Ornamentum: Ex William Blake ad Edward M. Kauffer) [Design and Decoration—From William Blake to Edward M. Kauffer]*. Tokyo: Arina Shobo, 2018. <Blake (2019)>

Review

Narita, Fumi. *Victoria-cho Bunka Kenkyu (Studies in Victorian Culture)* 17 (2019): 137-42. In Japanese.

Otto, Peter. "The Ends of Illustration: Explanation, Critique, and the Political Imagination in Blake's Title-Pages for Genesis." See Haywood, Matthews, and Shannon.

Otto, Peter. "'Rouse Up O Young Men of the New Age!': Ôe Kenzaburô and William Blake on Bodies, Biopolitics, and the Imagination." See Watson and Williams.

Otto, Peter. "William Blake, the Ancient Gnostics, and the Birth of Modern Gnosticism." *The Gnostic World*. Ed. Garry W. Trompf, in collaboration with Gunner B. Mikkelsen and Jay Johnston. Abingdon: Routledge, 2019. ISBN: 9781138673939. 464-74. Revisits and updates Blake's relationship with the Gnostics.

Otto, Peter. "William Blake, the Secularization of Religious Categories, and the History of Imagination." *Constructing Nineteenth-Century Religion*. Ed. Joshua King and Winter Jade Werner. Columbus: Ohio State University Press, 2019. ISBN: 9780814213971. 281-302. Interesting essay in a wider collection built around the fluidity of our notion of nineteenth-century religion.

Öwre, John. Rev. of *The Reception of William Blake in Europe*, ed. Sibylle Erle and Morton D. Paley. See Erle and Paley, *The Reception of William Blake in Europe*.

P

Paley, Morton D. "Editing Blake." See Erle and Paley, *The Reception of William Blake in Europe*.

Paley, Morton D. "Timeline of the European Reception of William Blake, 1789–2016." See Erle and Paley, *The Reception of William Blake in Europe*.

Paley, Morton D. See also Erle, Sibylle, and Morton D. Paley.

Paris-Popa, Andreea. "The Madmen of Allen Ginsberg's 'Howl' and Their Blakean Roots." *British and American Studies/Revista de studii britanice și americane* 25 (2019): 161-71. In English.

Parker, Fred. "Comedy." See Haggarty, *William Blake in Context*.

Penn, Alexandra. "Perception of the Object': Toward a Material-Discursive Poetics." PhD diss., Indiana University, 2019. Substantial references to Blake in a dissertation on "a series of interconnected problems in science and poetry studies" (abstract).

Peres Alós, Anselmo. See also do Canto, Daniela Schwarcke, and Anselmo Peres Alós.

Peres Alós, Anselmo, and Daniela Schwarcke do Canto. "Alexander Gilchrist e a criação do personagem Blake (Alexander Gilchrist and the Invention of the Character Blake)." *Fênix—Revista de História e Estudos Culturais* 15.2 (2018): 48 pars. In Portuguese (abstract in Portuguese and English). Comparing passages in Gilchrist to the accounts

in Malkin, Robinson, Tatham, J. T. Smith, and Cunningham.

Péter, Ágnes. "The Reception of Blake in Hungary." See Erle and Paley, *The Reception of William Blake in Europe*.

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

Review

Ocaranza Páez, Luisa. *Revista Chilena de Literatura* 99 (Apr. 2019): 423-27.

Piergiacomì, Enrico. See Pietrini, Sandra, and Enrico Piergiacomì.

Pietrini, Sandra, and Enrico Piergiacomì. "Analysing the Meta-Archive Arianna—'Shakespeariana': Research and Teaching Opportunities with the Iconographical Database." *Humanities* 8.2 (June 2019). 16 pp. Some treatment of Blake's illustrations to Shakespeare, particularly *As If an Angel Dropped Down from the Clouds* (1809) and *Pity* (1795), in a wider discussion regarding Shakespeariana in the database.

Porée, Marc. "Le romantisme (anglais) est un enthousiasme." *L'Atelier* 10.2 (2018): 15-39. In French. On the English Romantic poets', and particularly Blake's, defense of enthusiasm.

Prickett, Stephen. "The Bible." See Haggarty, *William Blake in Context*.

Prickett, Stephen. Rev. of Naomi Billingsley, *The Visionary Art of William Blake*. See Billingsley, *The Visionary Art of William Blake*.

Procházka, Martin. "The Czech Reception of Blake: From Catholic Modernism to Alternative Culture." See Erle and Paley, *The Reception of William Blake in Europe*.

Pullman, Philip. "Soft Beulah's Night: William Blake and Vision" and "I Must Create a System ...': A Moth's-Eye View of William Blake." *Daemon Voices: On Stories and Storytelling*. New York: Knopf, 2018. 317-23 and 353-72. The first essay was originally published in the *Guardian* on 26 Jan. 2015, and the second was delivered to the Blake Society on 25 Oct. 2005.

Q

Quinney, Laura. "Mysticism." See Haggarty, *William Blake in Context*.

R

Rabinowitz, Jacob. *Blame It on Blake: A Memoir of Dead Languages, Gender Vagrancy, Burroughs, Ginsberg, Corso & Carr*. Independently published, 2019. ISBN: 9781095139059. Some references to Blake in a memoir rife with memories of the Beat poets.

Raine, Kathleen. *William Blake*. London: Thames & Hudson, 1970. <WBHC p. 2568> ... Intro. Colin Trodd. New ed. 2019. ISBN: 9780500204573.

Rajan, Tilottama. "Blake, Hegel, and the Sciences." *Wordsworth Circle* 50.1 (winter 2019): 20-35.

Rajan, Tilottama. "System, Myth, and Symbol." See Haggarty, *William Blake in Context*.

Regier, Alexander. *Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations*. Oxford: Oxford University Press, 2018. <Blake (2019)>

Reviews

Jasper, David. *Review 19* (15 July 2019): 9 pars. "It deserves to be read and taken with the utmost seriousness not only by scholars of Blake, Hamann, Fuseli, and Lavater, but also by anyone interested in the shift from Enlightenment to Romantic thought in literature, philosophy, theology, and culture in eighteenth century England" (par. 9).

Lewis, Jayne. "Recent Studies in the Restoration and Eighteenth Century." *Studies in English Literature, 1500-1900* 59.3 (summer 2019): 667-706. "While this wondrous book gauges long unrecognized eighteenth-century transactions between British and German writers, its intellectual and imaginative scope is indeed 'exorbitant'—a word that Regier takes literally as he explores poetic and philosophical dialogues that ventured outside conventional discursive orbits to reveal radically new linguistic and imaginative 'constellations'" (677).

Regier, Alexander. "Moravianism." See Haggarty, *William Blake in Context*.

Riccardi, Silvia. Rev. of *The Reception of William Blake in Europe*, ed. Sibylle Erle and Morton D. Paley. See *Blake* 53.3.

Rix, Robert W. "'The Little Black Boy': William Blake, Carl Bernhard Wadström, and Swedenborg's Africa." *The Moment Is Now: Carl Bernhard Wadström's Revolutionary Voice on Human Trafficking and the Abolition of the African Slave Trade*. Ed. Anders Hallengren. West Chester, PA: Swedenborg Foundation, 2019. 129-45.

Rix, Robert W. "The Reception of Blake in Denmark and Norway." See Erle and Paley, *The Reception of William Blake in Europe*.

Rodríguez, Francisco. "Job, Blake, Chagall: Lenguaje de piedra, lenguaje de ladrillo." *Revista de Occidente* 442 (2018): 33-43. In Spanish. On suffering.

Rosso, G. A. "Milton." See Haggarty, *William Blake in Context*.

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

Reviews

Erle, Sibylle. Rev. of G. A. Rosso, *The Religion of Empire: Political Theology in Blake's Prophetic Symbolism*, and *William Blake's Gothic Imagination: Bodies of Horror*, ed. Chris Bundock and Elizabeth Effinger. *BARS Review* 52 (2018): 10 pars. "This beautifully written, very confident and accessible book gives substance to the fact that Blake grew up reading the Bible" (par. 4).

Yoder, R. Paul. See *Blake* 52.4.

Rovira, James. Rev. of Kathryn S. Freeman, *A Guide to the Cosmology of William Blake*. See *Blake* 53.3.

Rovira, James, ed. *Rock and Romanticism: Blake, Wordsworth, and Rock from Dylan to U2*. Lanham: Lexington Books, 2018. <Blake (2019)>

Reviews

Hamelman, Steve. *Rock Music Studies* 6.2 (2019): 153-56.

Nesvet, Rebecca. *Review 19* (21 Jan. 2019): 16 pars.

Rowlinson, Matthew. "Money." See Haggarty, *William Blake in Context*.

S

Sainz Rofes, Tomás. "Blake Is Blake." *Visual: magazine de diseño, creatividad gráfica y comunicación* 187 (2017): 30-37. Reproduces 9 plates from the Yale Center for British Art's copy of *Jerusalem*. In Spanish.

Sandefur, Timothy. *The Ascent of Jacob Bronowski: The Life and Ideas of a Popular Science Icon*. Amherst, NY: Prometheus, 2019. ISBN: 9781633885264.

Santos, Andrio J. R. dos. "'Amante de selvagem rebelião': a figuração satânica nas profecias continentais de William Blake ('Lover of a Wild Rebellion': The Satanic Figuration in William Blake's Continental Prophecies)." *Fronteiraz* 19 (Dec. 2017): 272-90. In Portuguese (abstract in Portuguese and English).

Saral, Ramazan. Rev. of William Blake, *Vahiy Kitapları* [*Prophetic Works*], trans. Kaan H. Ökten. See *Blake* 53.1.

Sato, Hikari. “Chokkan towa nandarouka: William Blake kara Yanagi Muneyoshi e [What Is Immediate Perception?: From William Blake to Yanagi Muneyoshi].” *Mingei* [*Folkcraft*] 793 (2018): 11-15. In Japanese. 1 plate.

Sato, Hikari. “Jugaku Bunsho to William Blake kenkyu: Nichijo seikatsu no shisoka (Jugaku Bunsho and His Blake Studies: A Philosopher of Everyday Life).” *Choiki Bunka Kagaku Kiyo* (*Interdisciplinary Cultural Studies*) 24 (2019): 5-37. In Japanese. 1 plate.

Schierenbeck, Daniel. Rev. of *William Blake in Context*, ed. Sarah Haggarty. See Haggarty, *William Blake in Context*.

Schmid, Susanne. “The Reception of Blake in Germany and Austria in the Nineteenth Century.” See Erle and Paley, *The Reception of William Blake in Europe*.

Schoina, Maria. “‘Like Prometheus on the Rock’: William Blake in Greece.” See Erle and Paley, *The Reception of William Blake in Europe*.

Schöpflin, Karin. “Die Person des Propheten: William Blake, *The Marriage of Heaven and Hell* (circa 1790–94)” in “Prophet, Gottesthron, steinernes Menschenherz, Totenfeld und Quelle des Lebens—Aspekte der Rezeption des Ezechielbuches.” *Das Buch Ezechiel: Komposition, Redaktion und Rezeption*. Ed. Jan Christian Gertz, Corinna Körting, and Markus Witte. Berlin: De Gruyter, 2020. 299-303. In German.

Schouten de Jel, Joshua. “Fathers, Sons, and Monsters: Rousseau, Blake, and Mary Shelley.” *Palgrave Communications* 5.78 (2019): 1-9.

Schuster, Clayton. “William Blake v. Robert Hartley Cromek.” *Bad Blood: Rivalry and Art History*. Atglen, PA: Schiffer Publishing, 2019. ISBN: 9780764357305. 125-30. A popular retelling of their controversy, based largely on the scholarship of G. E. Bentley, Jr., and Dennis Read. There are also chapters on the rivalries between John Singleton Copley and Benjamin West and between John Constable and J. M. W. Turner.

Scott, Grant F. Rev. of *Romanticism and Illustration*, ed. Ian Haywood, Susan Matthews, and Mary L. Shannon. See Haywood, Matthews, and Shannon.

Serdechnaia, Vera, and Evgenii Serdechnyi. “The Reception of Blake in Russia and the USSR.” See Erle and Paley, *The Reception of William Blake in Europe*.

Serdechnyi, Evgenii. See Serdechnaia, Vera, and Evgenii Serdechnyi.

Shannon, Mary L. See Haywood, Ian, Susan Matthews, and Mary L. Shannon.

Shiff, Abraham Samuel. *William Blake's Hebrew in "Milton" and Ololon*. Wilton, ME: Liongrass Editions, 2019. ISBN: 9781733709002. An illuminating deciphering of the Hebrew on plates 15 and 32* of *Milton* that argues that Blake used Hebrew to make complex puns.

Simmons, Clare A. “Blake’s ‘Holy Thursday’ and ‘The Martyrdom of St. Paul’s.’” See *Blake* 53.3.

Simon, Ed. “Political Theology and the Alternate Enlightenment: From the War of the Three Kingdoms to the American Revolution.” *Beyond 1776: Globalizing the Cultures of the American Revolution*. Ed. Maria O'Malley and Denys Van Renen. Charlottesville: University of Virginia Press, 2018. ISBN: 9780813941752. 105-21.

Simon, Ed. “William Blake, Radical Abolitionist.” *JSTOR Daily* (5 June 2019): 19 pars.

Soubigou, Gilles, and Yann Tholoniati. “The Reception of Blake in France: Literature and the Visual Arts.” See Erle and Paley, *The Reception of William Blake in Europe*.

Spila, Cristiano. “Escatologia della luce: il girasole in Blake e Montale.” *Otto/Novecento: rivista quadrimestrale di critica letteraria* 31.3 (2007): 115-25. In Italian. On how Montale and Blake use the sunflower as symbol.

Steil, Juliana. “Autenticidade e intermedialidade nos livros iluminados de William Blake: um impasse para a tradução (Authenticity and Intermediality in William Blake's Illuminated Books: A Translational Impasse).” *Cadernos de Tradução* 39.2 (2019): 32-47. In Portuguese (abstract in Portuguese and English).

Steil, Juliana. “William Blake e as vozes proféticas da tradição dissidente (William Blake and the Prophetic Voices of Dissident Tradition).” *Revista da Anpoll* 1.47 (Sept.-Dec. 2018): 37-45. In Portuguese (abstract in Portuguese and English).

Suzuki, Masashi. “‘Kigen’ no fuzai: Blake no *Kodai Briton-jin* wo yomu (The Absence of ‘Origin’: A Reading of Blake's *The Ancient Britons*).” *Tohoku Roman-shugi Kenkyu* (*Tohoku Romantic Studies*) 5 (2018): 35-50. In Japanese.

T

Tannenbaum, Leslie. *Biblical Tradition in Blake's Early Prophecies: The Great Code of Art*. Princeton: Princeton University Press, 1982. <BBS p. 657> B. 2017. Princeton Legacy Library.

Tarr, Clayton Carlyle. "The Loss of Maidenhead: Rape and the Revolutionary Novel." *Eighteenth-Century Fiction* 31.3 (spring 2019): 549-74. Interesting reading of rape in novels by Mary Wollstonecraft, Mary Hays, and Charles Brockden Brown, but no evidence is presented that they "followed Blake's example" (550) in *Visions of the Daughters of Albion*.

Tate Etc.

Issue 47 (autumn 2019): 71-112.

"William Blake and Mark Leckey at Tate Britain: William Blake and Beyond"

A special section organized by artist Mark Leckey, whose exhibit at Tate Britain ran concurrently with the Blake exhibition.

Moore, Alan. "Welcome to the Lambeth Angel Whisperer." 76-85. Reprints Moore's afterword to the *William Blake* catalogue.

"Chronology of William Blake." 86-87.

Antrobus, Raymond. "Poets and Prophets." 88-91. Antrobus reflects on Blake and Bob Marley: "Both Blake and Marley, poets and prophets, meeting somewhere inside me, their songs of innocence and experience, their emancipation from 'mental slavery'" (91).

Leckey, Mark, and Paul Farley. "Under the Bridge." 92-99. A conversation between Leckey and Farley, a poet, about Blake and their work.

Fox, Charlie. "A Codex of Bewitched Goodies." 100-03. A parody of a sales catalogue showing how consumer products are "close to witchcraft or narcotics" (100). With illustrations by Robert Beatty.

Lafarge, Daisy. "A Company of Fools." 104-07. Considers artist Cecil Collins's fools, which "strike much closer to Blake's dialectical use of characters and symbols" (107).

Mellor, Dawn. "Cut-Foot-Pupil-Uprisings." 108-09. A reflection on Chila Kumari Burman's "Cut-Foot-Pupil-Uprisings," "made in direct response to the uprisings across England in the summer of 1981" (108).

Perretta, Imran. "Nurull Islam." 110-11. Praise for the work of Nurull Islam and the Mile End Community Project.

Tavares, Enéias Farias. "Blake e a discussão 'ut pictura poesis' no seu *Laocoonte*: Lendo a imagem e observando o texto (Blake and [the] 'ut pictura poesis' Discussion in His *Laocoonte*: Reading Image and Observing Text)." *Todas as Musas* 2.1 (July-Dec. 2010): 236-58. In Portuguese (ab-

stract in Portuguese and English). Includes Blake's *Laocoön* with a Portuguese translation of the texts (258).

Terziev, Lubomir. See Kostova, Ludmilla, and Lubomir Terziev.

Tholoniati, Yann. See Soubigou, Gilles, and Yann Tholoniati.

Thomas, Sarah. "Unmasking 'simple truth.'" *Witnessing Slavery: Art and Travel in the Age of Abolition*. New Haven: Yale University Press, 2019. ISBN: 9781913107055. 99-123. A very engaging analysis of both Stedman's text and Blake's engravings within the context of the late eighteenth-century abolition movement and visual culture in a wider book on visual representations of slavery.

Thomas, Sophie. "With a Master's Hand and Prophet's Fire': Blake, Gray, and the Bard." See Haywood, Matthews, and Shannon.

Thomas, Sophie. "Word and Image." See Duff, *The Oxford Handbook of British Romanticism*.

Tiutvinova, Tatiana. "The Reception of Blake's Art in Russia: An Echo of Blake's Universe." See Erle and Paley, *The Reception of William Blake in Europe*.

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. Anna Klambauer and Doreen Bauschke. Leiden: Brill, 2019. 64-86. Examines Blake's place in a late eighteenth-century resurgence of millenarianism.

Townsend, Chris. "Visionary Immaterialism: Berkeleyan Empiricism in Blake's Poetry." *Studies in Romanticism* 58.3 (fall 2019): 357-82.

Tsai, Li-Hui. "Enlightenment Mythology and the Politics of Romanticism: Blake's Archetypal Myth Revisited." *Huntington Library Quarterly* 81.1 (spring 2018): 161-69.

V

Vergnon, Dominique. "Quand Blake unit les anges aux démons." See Myrone and Concannon.

Viscomi, Joseph. "Posthumous Blake: The Roles of Catherine Blake, C. H. Tatham, and Frederick Tatham in Blake's Afterlife." See *Blake* 53.2.

W

Wat, Pierre. "Le Jour où ... William Blake a peint 'L'Esprit d'une puce.'" *Loeil: revue d'art mensuelle* 726 (Sept. 2019): 130. In French.

Watson, Alex, and Laurence Williams, eds. *British Romanticism in Asia: The Reception, Translation, and Transformation of Romantic Literature in India and East Asia*. Singapore: Palgrave Macmillan-Springer, 2019. ISBN: 9789811330001.

Atkinson, Rosalind. "A Japanese Blake: Embodied Visions in William Blake's *The Marriage of Heaven and Hell* (1790) and Tezuka Osamu's *Phoenix* (1967–88)." 341-60.

Otto, Peter. "Rouse Up O Young Men of the New Age!": Ōe Kenzaburō and William Blake on Bodies, Biopolitics, and the Imagination." 361-83.

Clark, Steve. "Asian Romanticism: Construction of the Comparable." 387-94.

Watson, Gregory. See Bellarsi, Franca, with the research assistance of Gregory Watson.

Watt, James. *British Orientalisms, 1759–1835*. Cambridge: Cambridge University Press, 2019. Slight references to Blake, Hayley, and Darwin.

Werntz, Myles. Rev. of Curtis W. Freeman, *Undomesticated Dissent: Democracy and the Public Virtue of Religious Non-conformity*. See Curtis W. Freeman.

White, Elizabeth Porterfield. "The Progress of Pilgrimage: Site, Route, and Spirit in Nineteenth-Century Britain." PhD diss., Harvard University, 2019. Table of contents unavailable, but the abstract reads: "The project's final chapter explores the tensions between the secular and the religious, the life-long and the episodic, through William Blake, whose revival in the 1860s demonstrated the ascendance of secular pilgrimage within the British nation."

White, Simon. "The Blakean Imagination and the Land in Jez Butterworth's *Jerusalem*." *Journal of Contemporary Drama in English* 7.2 (Nov. 2019): 259-80. "The shadow of William Blake hangs heavily over the play" (abstract).

§ Whitney, Julian. "The Mistrisals of Reading: Reimagining Law in British Literature, 1787–1819." PhD diss., Emory University, 2018. "I provide readings of William Blake, William Godwin, Quobna Ottobah Cugoana, Mary Wollstonecraft, and Percy Shelley, as they challenge the systems of marriage law, masculinist authority, the death penalty, and the transatlantic slave trade" (abstract).

Whittaker, Jason. "Blake and Music." See Erle and Paley, *The Reception of William Blake in Europe*.

Whittaker, Jason. "Blake and Music, 2018." See *Blake* 53.1.

Whittaker, Jason. "'Jerusalem' Set to Music: A Selected Discography." See *Blake* 52.4.

Whittaker, Jason. "Late Reception." See Haggarty, *William Blake in Context*.

Whittaker, Jason. "The Prophet of Lanark: Alasdair Gray and William Blake." See *Zoamorphosis* in Part V.

Whittaker, Jason. Rev. of Linda Freedman, *William Blake and the Myth of America: From the Abolitionists to the Counterculture*. See *Zoamorphosis* in Part V.

Whittaker, Jason. Rev. of Louisa Albani, *William Blake's Mystic Map of London*. See *Zoamorphosis* in Part V.

Whittaker, Jason. Rev. of Naomi Billingsley, *The Visionary Art of William Blake: Christianity, Romanticism and the Pictorial Imagination*. See *Zoamorphosis* in Part V.

Whittaker, Jason. Rev. of William Blake, Tate Britain. See *Zoamorphosis* in Part V.

Williams, Nicholas M. "Empiricism." See Haggarty, *William Blake in Context*.

Wolff, Tristram. "Being Several: Reading Blake with Ed Roberson." *New Literary History* 49.4 (autumn 2018): 553-78. Uses "The Tyger" "to think about forms of rhythmic and rhetorical self-difference in the poetry of William Blake" (abstract).

Worrall, David. "Illuminated Books." See Haggarty, *William Blake in Context*.

Wright, Julia M. "Nationalism and Imperialism." See Haggarty, *William Blake in Context*.

Wu, Ya-feng. "Blake's Critique of Erasmus Darwin's *Botanic Garden*." *Wordsworth Circle* 50.1 (winter 2019): 55-73.

Y

Yilmaz, T. "The Preincarnated Romantic: The Concept of Redeemer Poet in the Works of William Blake and Nef'i." *Journal of Narrative and Language Studies* 7.13 (2019): 171-81.

Yoder, R. Paul. Rev. of G. A. Rosso, *The Religion of Empire: Political Theology in Blake's Prophetic Symbolism*. See *Blake* 52.4.

Z

Zuber, Devin P. "Planetary Pictures." *A Language of Things: Emanuel Swedenborg and the American Environmental Imagination*. Charlottesville: University of Virginia Press, 2019. 23-55. Touches on Blake in a wider introduction to Swedenborg.

Division II: William Blake's Circle

Barry, James (1741–1806)
History painter

Ibata, Hélène. "The Sublime Contained: Academic Compromises." *The Challenge of the Sublime: From Burke's "Philosophical Enquiry" to British Romantic Art*. Manchester: Manchester University Press, 2018. ISBN: 9781526117397. 109-43. The chapter discusses Barry, West, and Fuseli.

Pollitt, Ben. "Sympathy, Magnetism, and Immoderate Laughter: The Feather in Cook's Last Voyage." *Art Bulletin* 101.4 (2019): 70-94. Discussion of Barry's *The Thames, or the Triumph of Navigation* panel in his *Progress of Human Knowledge and Culture* (1777–1801).

Böhme, Jakob (1575–1624)
Mystic

Cross, Stephen. "Jacob Boehme: A Christian Mystic with a Buddhist Insight?" *Middle Way* 93.3 (2018): 191-201. "From a public lecture given at The Buddhist Society, July 2018."

Bowyer, Robert (1758–1834)
Print impresario

Peltz, Lucy. *Facing the Text: Extra-Illustration, Print Culture, and Society in Britain, 1769–1840*. San Marino, CA: Huntington Library, 2017. 1-4. Takes Bowyer's extra-illustrated Bible as its point of departure. Passing references to Macklin, Boydell, Blake, and Lavater throughout.

Review

Pelling, Madeleine L. *ABO: Interactive Journal for Women in the Arts, 1640–1830* 8.2 (fall 2018): 10 pars.

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

Boucher, Diane. "Maria Cosway (1760–1838): A Commentator on Modern Life." *British Art Journal* 18.3 (winter 2017–18): 78-86. Largely a biographical sketch.

Calè, Luisa. "Maria Cosway's *Hours*: Cosmopolitan and Classical Visual Culture in Thomas Macklin's Poets Gallery." See Haywood, Matthews, and Shannon in Division I, Part VI.

Cromek, Robert Hartley (1770–1812)
Entrepreneur, engraver, friend-enemy of Blake

Shannon, Mary L. "Artists' Street: Thomas Stothard, R. H. Cromek, and Literary Illustration on London's Newman Street." See Haywood, Matthews, and Shannon in Division I, Part VI.

Darwin, Erasmus (1731–1802)
Scientist and poet

Bailes, Melissa. "Transformations of Gender and Race in Maria Riddell's Transatlantic Biopolitics." *Eighteenth-Century Fiction* 32.1 (fall 2019): 123-44. Reads Maria Riddell's *Voyages to the Madeira, and Leeward Caribbean Isles* (1792) in relation to Darwin and other naturalists.

Cheshire, Paul. "Classical Elements: Darwin, Gilbert, Blake, and Coleridge." See Cheshire in Division I, Part VI.

§ Corti, Claudia. "Orti apocalittici. Erasmus Darwin e William Blake tra poesia, arte e scienze naturali." See Corti in Division I, Part VI.

Couch, Daniel Diez. "Poe, Sympathetic Ink, and Chemical Landscapes in Nineteenth-Century America." *Arizona Quarterly: A Journal of American Literature, Culture, and Theory* 75.3 (fall 2019): 1-26. Includes discussion of Darwin's depiction of sympathetic ink in *The Economy of Vegetation* (6-7).

Komisaruk, Adam. "Love among the Ruins." See Komisaruk in Division I, Part VI.

Morillo, John. "The Other Darwin: Posthumanism's Dignified Pantomime, Eleusinian Mysteries of Evolution, and the Descent of Man in Erasmus Darwin's *Temple of Nature*." *The Rise of Animals and Descent of Man, 1660–1800: Toward Posthumanism in British Literature between Descartes and Darwin*. Newark: University of Delaware Press, 2018. 155-91.

Priestman, Martin. "Fuseli's Poetic Eye': Prints and Impressions in Fuseli and Erasmus Darwin." See Haywood, Matthews, and Shannon in Division I, Part VI.

Watt, James. *British Orientalisms, 1759–1835*. Cambridge: Cambridge University Press, 2019. See Watt in Division I, Part VI.

Wu, Ya-feng. "Blake's Critique of Erasmus Darwin's *Botanic Garden*." See Wu in Division I, Part VI.

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

Evans, Mark. "Whigs and Primitives: Dante and Botticelli in England from Jonathan Richardson to John Flaxman." *Botticelli Past and Present*. Ed. Ana Debenedetti and Caroline Elam. London: UCL Press, 2019. 94-115. Largest focus on Flaxman, but with references also to Blake, Romney, and Hayley.

Hodgkinson, Thomas. "John Flaxman Is the Missing Link between Superhero Movies and Homer." Rev. of Storylines: Illustrations to Homer's *Iliad* and *Odyssey* by John Flaxman RA, exhibition at the Royal Academy from 10 Aug. 2019 to 5 Jan. 2020. *Spectator* (9 Nov. 2019): 9 pars.

Liu, Deming. "Aspects of the History of Sculpture Copyright in England." *British Art Journal* 17.2 (autumn 2016): 58-67. An examination of the sculpture copyright acts of 1798 and 1814, with Flaxman as a major example.

Prodger, Michael. "Gods and Monsters: How John Flaxman's Drawings Made Antiquity Modern." Rev. of Storylines: Illustrations to Homer's *Iliad* and *Odyssey* by John Flaxman RA, exhibition at the Royal Academy from 10 Aug. 2019 to 5 Jan. 2020. *New Statesman* (14 Aug. 2019): 9 pars.

Sienkewicz, Julia A. "John Flaxman (1755–1826) Redux: Copying, Homage, and Allusion in the Sketches of Benjamin Henry Latrobe (1764–1820)." *British Art Journal* 19.3 (winter 2018–19): 106-13.

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

Busch, Werner, and Petra Maisak, eds. *Füssli's Nachtmahr. Traum und Wahnsinn*. Petersberg: Michael Imhof Verlag, 2017. ISBN: 9783731904458. In German. The catalogue for the exhibition held at the Freies Deutsches Hochstift, Goethe Museum, Frankfurt, from 19 Mar. to 18 June 2017, and at the Wilhelm Busch-Deutsches Museum für Karikatur und Zeichenkunst, Hanover, from 22 July to 15

Oct. 2017. Considers the creation and reception of Fuseli's *Nightmare*.

Ibata, Héléne. "The Sublime Contained: Academic Compromises." See Ibata under Barry.

Matsushita, Tetsuya. *Henry Fuseli no Gaho: Monogatari to Character Hyogen no Kakushin [The Painting Method of Henry Fuseli: A Revolution in Expression of Stories and Characters]*. Tokyo: Sangensha, 2018. See Matsushita, *Henry Fuseli no Gaho*, in Division I, Part VI.

Matthews, Susan. "Henry Fuseli's Accommodations: 'Attempting the Domestic' in the Illustrations to Cowper." See Haywood, Matthews, and Shannon in Division I, Part VI.

Parrino, Maria. "Gothic and Earlier Painting: Nightmares and Premature Burials in Fuseli and Wiertz." *The Edinburgh Companion to Gothic and the Arts*. Ed. David Punter. Edinburgh: Edinburgh University Press, 2019. 107-21.

Priestman, Martin. "Fuseli's Poetic Eye': Prints and Impressions in Fuseli and Erasmus Darwin." See Haywood, Matthews, and Shannon in Division I, Part VI.

Pullins, David. "Henry Fuseli." *Burlington Magazine* 160.1380 (Mar. 2018): 243-44. A review of the exhibition Shockingly Mad: Henry Fuseli and the Art of Drawing, held at the Art Institute of Chicago from 16 Nov. 2017 to 1 Apr. 2018. While there is no catalogue, the institute's website has many photographs of the exhibition. The review mentions Blake's reference to Fuseli in his annotations to Reynolds.

Reifert, Eva, ed., with Claudia Blank. *Fuseli: Drama and Theatre*. Munich: Prestel, 2018. ISBN: 9783791357584. An English translation of the German catalogue for the exhibition Füssli: Drama und Theater at the Kunstmuseum Basel, which ran from 20 Oct. 2018 to 17 Feb. 2019 and was curated by Eva Reifert.

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

Gee, Lisa. "Hayleyworld: A Zoeography of William Hayley (1745–1820)." PhD diss., Bath Spa University, 2018.

Spencer, Mark G., ed. "Hume, the Idol of Historic Taste." *Hume's Reception in Early America: Expanded Edition*. London: Bloomsbury Academic, 2017. ISBN: 9781474269018. 587-90. Reprints "Character of Rapin, Hume, and Littleton's Histories," an extract from Hayley's *An Essay on History* published in the *Boston Magazine* in 1784.

Watt, James. *British Orientalisms, 1759–1835*. Cambridge: Cambridge University Press, 2019. See Watt in Division I, Part VI.

Johnes, Thomas (1748–1816)
Patron of Hafod, Wales

Edition

Johnes, Thomas, trans. *A Mission to the Medieval Middle East: The Travels of Bertrandon de la Brocquière to Jerusalem and Constantinople*. Intro. Morris Rossabi. London: I. B. Tauris, 2019. ISBN: 9781780764320. Johnes's translation of the work by Bertrandon de la Brocquière (c. 1400–59).

Linnell, John (1792–1882)
Artist, Blake's friend and patron

Pezzini, Barbara. "The 'Art' and the 'Market' Elements of the Art Market: John Linnell, William Agnew and Artist-Dealer Relationships in Nineteenth-Century Britain." *Journal for Art Market Studies* 2.4 (2018): 1-18.

Macklin, Thomas (1752/53–1800)
Print connoisseur, publisher, employer of Blake

Calè, Luisa. "Maria Cosway's *Hours*: Cosmopolitan and Classical Visual Culture in Thomas Macklin's Poets Gallery." See Haywood, Matthews, and Shannon in Division I, Part VI.

Haywood, Ian. "Illustration, Terror, and Female Agency: Thomas Macklin's Poets Gallery in a Revolutionary Decade." See Haywood, Matthews, and Shannon in Division I, Part VI.

Montgomery, James (1771–1854)
Moravian poet, Blake knew at least his works

Ford, Thomas H. "Echohistoricism: Aristotle, Dryden, Montgomery, Conrad." *Romanticism* 24.3 (2018): 278-93. How these writers figure a classical scene in different contexts.

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

Grande, James. "London Songs, Glamorgan Hymns: Iolo Morganwg and the Music of Dissent." *Studies in Romanticism* 58.4 (winter 2019): 481-503.

Reynolds, Joshua (1723–92)
Painter

Esposito, Donato. "Artist in Residence: Joshua Reynolds at No 47, Leicester Fields." *The Georgian London Town House: Building, Collecting and Display*. Ed. Susanna Avery-Quash and Kate Retford. New York: Bloomsbury Publishing, 2019. ISBN: 9781501337291. 191-210.

Folesani, Giovanna Perini. "Sir Joshua Reynolds in Rome, 1750–1752: The Debut of an Artist, an Art Collector or an Art Dealer?" *The Art Market in Rome in the Eighteenth Century: A Study in the Social History of Art*. Ed. Paolo Coen. Leiden: Brill, 2019. ISBN: 9789004336995. 131-45. "I still do not believe that he was engaged in a systematic activity of trade and possibly forgery of graphic works, although this was more financially viable, but also somehow trickier than the trade in paintings. I rather believe that on occasions he may have earned some money this way as well" (144).

Hunter, Matthew C. *Painting with Fire: Sir Joshua Reynolds, Photography, and the Temporally Evolving Chemical Object*. Chicago: University of Chicago Press, 2019. ISBN: 9780226390253.

Ibata, Hélène. "Reynolds, the Great Style and the Burkean Sublime." *The Challenge of the Sublime: From Burke's "Philosophical Enquiry" to British Romantic Art*. Manchester: Manchester University Press, 2018. ISBN: 9781526117397. 85-108.

Robinson, Henry Crabb (1775–1867)
Writer

Robinson, Henry Crabb. "Reminiscences" <BB #2535> and "William Blake, Künstler, Dichter und religiöser Schwärmer" <BB #2538>. See Myrone, *Lives*, in Division I, Part VI.

Royal Academy of Arts

Watson, Sheila. "The British Museum and the Royal Academy: The Nation State, English and British Identities, and the Constitution in the Eighteenth Century." *Museum and Society* 17.1 (2019): 66-82. "During the mid-eighteenth century two museum institutions the British Museum and the Royal Academy of Arts were established, the former by Parliament, the latter by artists under the patronage of the Crown. In their origins and their early development they illustrate and help shape ideas relating to the growth of the notion of Britishness and English national identity. They were the theatres in which ideas about the kind of political nation Britain imagined itself to be were played out be-

tween loyalists (supporters of a reformed monarchy) and Whigs (mistrustful of the crown and jealous of the hard won rights of Parliament)” (abstract).

Smith, John Thomas (1766–1833)
Friend and biographer of Blake

Smith, J. T. “Biographical Sketch of Blake.” <BB #2723> See Myrone, *Lives*, in Division I, Part VI.

Wein, Toni. *Monstrous Fellowship: “Pagan, Turk and Jew” in English Popular Culture, 1780–1845*. Oxford: Peter Lang, 2018. Shows that the phrase that Blake applied to Fuseli originated as early as 1548. Takes the Gordon Riots as its point of historical departure for an examination of the treatment of Irish Catholics, Muslims, and Jews in literature (including the work of Smith) and society.

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

Cutter, Martha J. “Apotropaic Images and Pornotroping in Stedman’s *Narrative of a Five Years’ Expedition to Surinam*.” See Cutter in Division I, Part VI.

Polcha, Elizabeth. “Voyeur in the Torrid Zone: John Gabriel Stedman’s *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam, 1773–1838*.” *Early American Literature* 54.3 (2019): 673–710.

Senior, Emily. “Skin, Textuality and Colonial Feeling.” *The Caribbean and the Medical Imagination, 1764–1834: Slavery, Disease and Colonial Modernity*. Cambridge: Cambridge University Press, 2018. 89–121. Discussion of Stedman and Joanna. Passing reference to Blake.

Thomas, Sarah. “Unmasking ‘simple truth.’” See Thomas, Sarah, in Division I, Part VI.

van Gelder, Roelof. *Dichter in de jungle: John Gabriel Stedman (1744–1797)*. Amsterdam: Atlas Contact, 2018. In Dutch. A new biography of Stedman.

Review

van Velzen, H. Thoden. *New West Indian Guide/Nieuwe West-Indische Gids* 93.3–4 (Dec. 2019): 301–02. In English. “Roelof van Gelder discusses all phases of Stedman’s life: his youth and the first years of service in the Scottish Brigade of the Dutch Republic (1744–72); his four years in Suriname (1773–77); the resumption of his military career in the Republic (1777–82); and his final years in England (1784–97). The book is the work of a scholar who has a profound knowledge of eighteenth-century European history and is cognizant of the relevant literature on Suriname” (301).

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

Frazier Wood, Dustin M. “Seeing History: Illustration, Poetic Drama, and the National Past.” See Haywood, Matthews, and Shannon in Division I, Part VI.

Jung, Sandro. “Reading the Romantic Vignette: Stothard Illustrates Bloomfield, Byron and Crabbe for *The Royal Engagement Pocket Atlas*.” See Haywood, Matthews, and Shannon in Division I, Part VI.

McCue, Maureen. “Intimate Distance: Thomas Stothard’s and J. M. W. Turner’s Illustrations of Samuel Rogers’s *Italy*.” See Haywood, Matthews, and Shannon in Division I, Part VI.

Myrone, Martin. “Coda: Romantic Illustration and Privatization of History Painting.” See Haywood, Matthews, and Shannon in Division I, Part VI.

Shannon, Mary L. “Artists’ Street: Thomas Stothard, R. H. Cromek, and Literary Illustration on London’s Newman Street.” See Haywood, Matthews, and Shannon in Division I, Part VI.

Swedenborg, Emanuel (1688–1772)
Mystic

Cheshire, Paul. “Classical Elements: Darwin, Gilbert, Blake, and Coleridge.” See Cheshire in Division I, Part VI.

Dunn, Allen. “The Spirits of Satire: Kant and Blake Read Emanuel Swedenborg.” See Dunn in Division I, Part VI.

Esterson, Rebecca. “What Do the Angels Say? Alterity and the Ascents of Emanuel Swedenborg and the Baal Shem Tov.” *Open Theology* 4.1 (2018): 414–21. “Two men, a Swedish Lutheran natural philosopher and a charismatic Polish Rabbi, give their accounts of ascents to the heavens, both in the 1740s” (abstract).

Lawrence, James F. “*Correspondentia*: A Neologism by Aquinas Attains Its Zenith in Swedenborg.” *Correspondences* 5 (2017): 41–63. Traces how Thomas Aquinas’s coinage “correspondentia” “performs a crucial role in shaping correspondence theory in early modern hermetic thought” leading to Swedenborg (abstract).

Mahlamäki, Tiina. “A Relation of Swedenborgianism and Anthroposophy: The Case of the Finnish Author Kersti Bergroth and Her Novel *The Living and the Dead*.” *Approaching Religion* 8.1 (Apr. 2018): 69–78.

Zuber, Devin P. *A Language of Things: Emanuel Swedenborg and the American Environmental Imagination*. Charlottesville: University of Virginia Press, 2019. ISBN: 9780813943503.

Tatham, Charles Heathcote (1772–1842)
Architect, Blake patron

Casola, Tiziano. “*Etchings of Ancient Ornamental Architecture* (1800) e *Designs for Cottages* (1805): L’esperienza romana nelle pubblicazioni ottocentesche di Charles Heathcote Tatham e Joseph Michael Gandy.” *MCCC 1800 7* (2018): 25-36. In Italian (abstract in English). Discusses the differences in the two artists’ representations of their Italian experiences.

Moser, Stephanie. “Reconstructing Ancient Worlds: Reception Studies, Archaeological Representation and the Interpretation of Ancient Egypt.” *Journal of Archaeological Method and Theory* 22.4 (Dec. 2015): 1263-1308. Also includes the work of Thomas Hope.

Viscomi, Joseph. “Posthumous Blake: The Roles of Catherine Blake, C. H. Tatham, and Frederick Tatham in Blake’s Afterlife.” See *Blake* 53.2 in Division I, Part VI.

Tatham, Frederick (1805–78)
Follower of Blake

Viscomi, Joseph. “Posthumous Blake: The Roles of Catherine Blake, C. H. Tatham, and Frederick Tatham in Blake’s Afterlife.” See *Blake* 53.2 in Division I, Part VI.

Taylor, Thomas (1758–1835)
Platonist, Blake’s acquaintance

Raine, Kathleen, and George Mills, eds. *Thomas Taylor, the Platonist: Selected Writings*. Princeton: Princeton University Press, 1969. B. 2019. Princeton Legacy Library. A reprint of the valuable edition.

Trusler, John (1735–1820)
Clergyman, friend of George Cumberland

§ Thomson, Ellen Mazur. “The Graphics of Carving.” *Visual Communication* (9 Dec. 2019). In a wider article on graphic representations of meat carving, some discussion of Trusler’s views on the topic.

Wadström, Carl Bernhard (1746–99)
Swedenborgian, abolitionist

Hallengren, Anders, ed. *The Moment Is Now: Carl Bernhard Wadström’s Revolutionary Voice on Human Trafficking and*

the Abolition of the African Slave Trade. West Chester, PA: Swedenborg Foundation, 2019. 24 cm., 284 pp. ISBN: 9780877853176. Proceedings of the International Carl Bernhard Wadström Conference on Human Rights and the Abolition of Slavery, London, June 2015.

Wainwright, Thomas Griffiths (1794–1847)
Dilettante, forger, patron of Blake

Williams, John Price. *The Fatal Cup: Thomas Griffiths Wainwright and the Strange Deaths of His Relations*. Barret: Markosia Enterprises, 2018. ISBN: 9781911243694. Claims to have uncovered new evidence to bring into question Wainwright’s guilt.

West, Benjamin (1738–1820)
Painter, president of Royal Academy

Ibata, Hélène. “The Sublime Contained: Academic Compromises.” See Ibata under Barry.

Wilkinson, James John Garth (1812–99)
Swedenborgian, doctor, Blake editor

Peet, Malcolm. *Medicine, Mysticism and Mythology: Garth Wilkinson, Swedenborg and Nineteenth-Century Esoteric Culture*. Foreword by Robert Rix. London: Swedenborg Society, 2018. ISBN: 9780854482054. Discusses the rise of Swedenborg and Wilkinson’s role in publishing Blake’s poetry.

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

Ayres, Brenda. *Betwixt and Between: The Biographies of Mary Wollstonecraft*. London: Anthem Press, 2017. Rather than an anthology of different lives, an “analysis of the diverse biographical representations of Wollstonecraft” (4).

Bergès, Sandrine, and Alan Coffee, eds. *The Social and Political Philosophy of Mary Wollstonecraft*. Oxford: Oxford University Press, 2016.

Bergès, Sandrine, and Alan Coffee. “Introduction.” 1-13.
Tomaselli, Sylvana. “Reflections on Inequality, Respect, and Love in the Political Writings of Mary Wollstonecraft.” 14-33.

Kendrick, Nancy. “Wollstonecraft on Marriage as Virtue Friendship.” 34-49.

Reuter, Martina. “The Role of the Passions in Mary Wollstonecraft’s Notion of Virtue.” 50-66.

Mackenzie, Catriona. “Mary Wollstonecraft: An Early Relational Autonomy Theorist?” 67-91.

Botting, Eileen Hunt. “Mary Wollstonecraft, Children’s Human Rights, and Animal Ethics.” 92-116.

Brace, Laura. "Wollstonecraft and the Properties of (Anti-) Slavery." 117-34.

Pettit, Philip. "Republican Elements in the Thought of Mary Wollstonecraft." 135-47.

James, Susan. "Mary Wollstonecraft's Conception of Rights." 148-65.

Haldenius, Lena. "Representation in Mary Wollstonecraft's Political Philosophy." 166-82.

Coffee, Alan. "Mary Wollstonecraft, Public Reason, and the Virtuous Republic." 183-200.

Bergès, Sandrine. "Wet-Nursing and Political Participation: The Republican Approaches to Motherhood of Mary Wollstonecraft and Sophie de Grouchy." 201-17.

Taylor, Barbara. "Mary Wollstonecraft and Modern Philosophy." 218-25.

Borham-Puyal, Miriam. "Jemima's Wrongs: Reading the Female Body in Mary Wollstonecraft's Prostitute Biography." *International Journal of English Studies* 19.1 (2019): 97-112.

Brooks, Ann. "Uncompromising politics': Mary Wollstonecraft and Catherine Macaulay." *Women, Politics and the Public Sphere*. Bristol: Policy Press, 2019. 23-48. Compares Wollstonecraft and Macaulay in a wider context that stretches from the Bluestockings to Hillary Clinton.

Civale, Susan. "A man in love': Revealing the Unseen Mary Wollstonecraft." *Romantic Women's Life Writing: Reputation and Afterlife*. Manchester: Manchester University Press, 2019. 73-140.

Cronin, Madeline Ahmed. "Mary Wollstonecraft's Conception of 'True Taste' and Its Role in Egalitarian Education and Citizenship." *European Journal of Political Theory* 18.4 (2019): 508-28.

Dumler-Winckler, Emily. "Protestant Political Theology and Pluralism: From a Politics of Refusal to Tending and Organizing for Common Goods." *Religions* 10.9 (2019). 18 pp. Considers Wollstonecraft within the context of religious dissent.

Horrocks, Ingrid. "Take, O World! Thy Much Indebted Tear!': Mary Wollstonecraft Travels." *Women Wanderers and the Writing of Mobility, 1784-1814*. Cambridge: Cambridge University Press, 2017. 140-68.

Hudson, Linda S. "'The Power Will Be Only for Her Daughter's Daughter': Religion, Melancholia, and Patriarchy." PhD diss., University of Tulsa, 2019. Includes a chapter on Wollstonecraft.

Journal of Gender Studies

Volume 28, issue 7 (2019)

"Mary Wollstonecraft, Feminist Pioneer: Life, Work and Contemporary Importance,"

ed. Kathleen Lennon and Rachel Alsop.

Special issue on Mary Wollstonecraft that includes papers from the 2017 University of Hull conference *Mary Wollstonecraft: Life, Work and Legacy*.

Lennon, Kathleen, and Rachel Alsop. "Editorial." 755-57.

Todd, Janet. "The First Life of Mary Wollstonecraft: Godwin's Perplexing *Memoirs*." 759-65.

Browne, Victoria. "The Forgetting of Mary Wollstonecraft's Religiosity: Teleological Secularism within Feminist Historiography." 766-76.

Maione, Angela. "Over the Centuries: A History of Wollstonecraft Reception." 777-88.

O'Donnell, Katherine. "Effeminate Edmund Burke and the Masculine Voice of Mary Wollstonecraft." 789-801.

Niknam, Arman Teymouri. "Mary Wollstonecraft's Divergent Attitudes towards Trust." 802-13.

Hague, Ros. "Autonomy as a Disposition to Non-Domination in the Work of Mary Wollstonecraft." 814-25.

Hartman, Matthew H. "An Aristotelian Paradox: Wollstonecraft and the Implications of Marriage as Friendship." 826-36.

Pramaggiore, Valentina. "Deconstructing the Boundaries: Gender and Genre in Mary Wollstonecraft's *Letters Written during a Short Residence in Sweden, Norway and Denmark*." 837-45.

Alsop, Rachel, and Suzanne Clisby. "A Vindication of the Rights of Girls: Surviving Girlhood in the 21st Century." 846-55.

Lefebvre, Alexandre. "The Juridical Subject as Ethical Subject: Wollstonecraft on the Rights of Man." *Human Rights and the Care of the Self*. Durham: Duke University Press, 2018. 25-46.

Parker, Deven M. "Epistolary Form in the Age of the Post Office." *Studies in English Literature, 1500-1900* 59.3 (summer 2019): 625-45. "Examines the 1790s epistolary novels of radical women writers Mary Wollstonecraft and Mary Hays in light of the British post office's rise to power under the Pitt administration" (abstract).

Steiner, Enit Karafli. "Mary Wollstonecraft's 'Love of Mankind' and Cosmopolitan Suffering in *Letters Written during a Short Residence in Sweden, Norway and Denmark*." *Studies in Romanticism* 58.1 (spring 2019): 3-26.

Tarr, Clayton Carlyle. "The Loss of Maidenhead: Rape and the Revolutionary Novel." See Tarr in Division I, Part VI.

Weiss, Deborah. *The Female Philosopher and Her Afterlives: Mary Wollstonecraft, the British Novel, and the Transformations of Feminism, 1796–1811*. Cham: Palgrave Macmillan-Springer, 2017. <Blake (2019)>

Review

Smith, Orianne. *Wordsworth Circle* 49.4 (fall 2018): 237-39.