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William Blake and His Circle: A Checklist of Scholarship in 2025¹

BY WAYNE C. RIPLEY

WORKS IN ROMANCE LANGUAGES
CONTRIBUTED BY FERNANDO CASTANEDO

WORKS IN JAPANESE CONTRIBUTED BY
HIKARI SATO

WORKS IN TURKISH CONTRIBUTED BY
HÜSEYİN ALHAS

WORKS IN RUSSIAN AND UKRAINIAN
CONTRIBUTED BY VERA SERDECHNAIA

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Symbols

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

Abbreviations

BB G. E. Bentley, Jr., *Blake Books* (1977)
BBS G. E. Bentley, Jr., *Blake Books Supplement* (1995)
Blake *Blake/An Illustrated Quarterly*
 <Blake ([year])> indicates the installment of “William Blake and His Circle” published in the year specified

1. Research for “William Blake and His Circle” was conducted at: Krueger Library at Winona State University (for works in English); the Universidad de Alcalá Library, Madrid (for works in Romance languages); *CiNii* and the National Diet Library online catalogue, Komaba Library and General Library of the University of Tokyo, and the National Diet Library (for works in Japanese); and the Bilkent University Main Library and the Social Sciences University of Ankara Library (for works in Turkish). Wayne Ripley would like to thank Michael Phillips for his gracious assistance in properly representing his new essay on Blake’s color printing and Sonia Irakoze for her compilation and annotation of digital sources for the first half of 2025.

2. There are no entries for Part II, Reproductions of Drawings and Paintings, this year.

- BR(2) G. E. Bentley, Jr., *Blake Records* (2nd ed., 2004)
- BSJ G. E. Bentley, Jr., with Keiko Aoyama, *Blake Studies in Japan* (1994)
- Butlin Martin Butlin, *The Paintings and Drawings of William Blake* (1981)
- E *The Complete Poetry and Prose of William Blake*, edited by David V. Erdman (rev. ed., 1988)
- WBHC G. E. Bentley, Jr., *William Blake and His Circle* (2017), http://library.vicu.utoronto.ca/collections/special_collections/bentley_blake_collection/blake_circle/2017/William_Blake_and_His_Circle.pdf

Introductory Essay

- 1 THE annual William Blake checklist aims to record new editions, facsimiles, reproductions, translations, bibliographies, biographies, scholarship, and significant digital discussions from the last year. It is only through the kind assistance of collaborators that this bibliography is able to list these sources from multiple languages and to truly convey the global impact of Blake and his circle. Readers who do not see their own languages represented here are welcome to contact me about becoming a contributor.
- 2 In line with *Blake/An Illustrated Quarterly* itself, this year's checklist has adopted the ninth edition of the *MLA Handbook* as its style guide. The two major changes this brings are that digital links are given directly in the citation (and not in the title of a work, as was done previously) and that other works referenced in my introductory essay are listed in a works cited page at the end of the essay (and not in notes). Perhaps obviously, however, when this essay cites works that are recorded in the checklist, they are not listed in the works cited.

New Editions, Facsimiles, and Reproductions

- 3 Tate has published a reduced-size reproduction of copy I of *The Marriage of Heaven and Hell* (printed in 1827 and held by the Fitzwilliam Museum). Sibylle Erle, Tamsin Rosewell, and Jason Whittaker contribute an informative contextual introduction, and the foreword is by Juliet Rylance and Mark Rylance.
- 4 A milestone for *The William Blake Archive* is its first edition of Blake's annotations, those to Robert John Thornton's *The Lord's Prayer* (1827, held by the Huntington Library). In line with other *Blake Archive* editions, it provides a high-quality, color digital facsimile of each page that Blake anno-

tated and a transcription of the annotations and their revisions. The images will allow users to appreciate the full context of the annotations (in many cases, for the first time outside of rare-book rooms) and to witness the interplay of Blake's writing with the layout of the books he read. It is the hope of the *Archive's* editors that this and forthcoming editions will generate new scholarship on the relatively neglected annotations.

- 5 The *Archive* also published ten new commercial engravings. Those designed and engraved by Blake are the frontispiece for Thomas Commins's *An Elegy, Set to Music* (1786) and the engraving published in the Christmas gift book *Remember Me!* (1824). Those designed by Blake and engraved by someone else include the three designs for Gottfried Augustus Bürger's *Leonora* (1796), engraved by the otherwise unknown Perry; the frontispiece for Benjamin Heath Malkin's *A Father's Memoirs of His Child* (1806), engraved by Robert Cromek; the three pages of Blake images (including "Ghost of a Flea") in John Varley's *A Treatise on Zodiacal Physiognomy* (1828), engraved by John Linnell; and the title page of John Whitaker's *The Seraph* (c. 1818–28), engraved by the otherwise unknown P. Jones.
- 6 In addition, the *Archive* made available new copies of two illuminated books: copy C of *The Ghost of Abel* (printed in 1822 and held by the Huntington Library) and copy A of *On Homers Poetry [and] On Virgil* (printed c. 1822 and held by the National Gallery of Art, Washington, DC). It now has two of the five copies of *The Ghost of Abel* and three of the five extant copies (another is untraced) of *On Homers Poetry [and] On Virgil*.

Bibliographies

- 7 Also new at the *Blake Archive* is *A Selected Annotated Bibliography of William Blake and His Circle: A Guide to Further Research* by Wayne C. Ripley, with contributions by Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. This work should be understood as a digital consolidation of the three standard bibliographies by G. E. Bentley, Jr. (*Blake Books*, *Blake Books Supplement*, and *William Blake and His Circle*) and of the annual *Blake* checklist since my tenure as bibliographer began (2018). It is a substantial work of over 1,700 pages, arranged in ten categories:

- I. Teaching William Blake
- II. General Introductions, Handbooks, Glossaries, and Classic Studies
- III. Editions of Blake's Writings
- IV. Biographies
- V. Bibliographies
- VI. Catalogues

VII. Studies of Blake Arranged by Subject

VIII. Specific Works by Blake

IX. Collections of Essays on Blake Published since 1957
(since <Blake (2018)> for Non-English Collections)

X. Appendices (including A. Non-English Scholarship
since <Blake (2018)>; B. Major Sources Not Recorded
in BB, BBS, WBHC, or Blake; and C. Useful Websites)

- 8 Given these different categories, secondary texts are cross-listed, and the bibliography includes internal links that direct users to relevant information located elsewhere. In most cases, the annotations of older secondary texts are new, in order to capture their relevance to the current critical moment. Links have been provided where available, and references to a work in the standard bibliographies or catalogues are recorded in the citation. The text of the bibliography is fully searchable and copyable, facilitating the creation of citations and works cited pages. It will be updated with new material from the current checklist beginning in 2027. I am also happy to share a PDF version upon request, and to receive any notices of errors or misrepresentations.
- 9 While a complete description of the organization can be found in the introduction of the bibliography (blakefrontend-grantg.apps.cloudapps.unc.edu/?page=11), I will highlight some of the major content here. Category I, "Teaching William Blake," has long been desired by users of the *Blake Archive*, many of whom are teachers; it contains books and essays on teaching Blake in many different contexts, from primary school to graduate school. Category IV, "Biographies," references both standard and popular biographies, and lists essays with important biographical information. Also found in this section is scholarship on Catherine Blake and on members of Blake's circle. To the latter, I have added greatly to the number of secondary sources found in Bentley and in Ripley et al., and I have divided this collection of scholarship between works focused on Blake and the figure, and works focused on the figure alone. I have also referenced standard editions of each person's writings and standard, sale, and exhibition catalogues of art.
- 10 Category VI, "Catalogues," includes standard catalogues for Blake (including all known updates to Butlin's *The Paintings and Drawings of William Blake*); a list of collection catalogues (print and digital) and studies of specific collections; and lists of major exhibition and sale catalogues. Category VII, "Studies of Blake Arranged by Subject," comprises twenty-two subheadings arranged around major approaches to Blake, ranging from the general ("Art," "Literature," "Music," "Religion") to the more specific ("Gender and Sexuality Studies," "Political and Historical Criticism," "Reception Studies"). Also included in this section are "Blake Collectors and Collections" and "Studies of Blake Criti-

cism." Most of these subheadings have an introduction that lists essays that will orientate new researchers to the subject or approach. Under "Art," "Literature," and "Music," there are also lists of scholarship organized by the major artists, writers or publishers, and musicians who have been studied in connection with Blake. Other subsections under "Art" include works on Blake's different media and artistic contexts, while other subjects under "Literature" cover essays on Blake's prosody and his mythology and symbolism.

- 11 Category VIII, "Specific Works by Blake," is organized in line with the *Blake Archive*, consolidating in one location what was spread over many different standard bibliographies and catalogues. It includes lists of all known copies of the illuminated books and miscellaneous print impressions (including those not currently available in the *Archive*); all known impressions of separate prints and prints in series; print and digital editions of Blake's commercial engravings (including an updated list of known colored copies of the *Night Thoughts* engravings);³ and Blake's manuscripts and works published in typography (including all known copies of *Poetical Sketches* and *A Descriptive Catalogue*). Essential bibliographical details for these works are drawn from the standard bibliographies and catalogues, and there are consolidated lists of editions, reproductions, facsimiles, and translations. Links to digitizations at the respective holding institutions and to digital exhibitions are provided, as are links to catalogue entries, if separate from digitizations.
- 12 Category IX, "Collections of Essays on Blake," gathers collections with three or more essays. (Titles of collections elsewhere in the bibliography contain internal links to this section.) Category X, "Appendices," contains lists of non-English sources since <Blake (2018)> arranged by language; major sources on Blake not recorded in Bentley's standard bibliographies; and reliable web pages on Blake.

Exhibitions

- 13 After its recent renovation, the Yale Center for British Art held *Blake: Burning Bright*, an exhibition of Yale's extensive collection of Blake's works that was curated by Elizabeth Wyckoff. The book published in conjunction with the exhibition contains a useful essay by Sarah T. Weston on Blake's use of color in illuminated printing. A striking feature of the book is the juxtaposition of *Sir Jeffery Chaucer and the Nine and Twenty Pilgrims on Their Journey to Canterbury* (1808) (Butlin #653) to both the copperplate and a print of "Chaucers Canterbury Pilgrims" (1810). Among Blake's

3. I did not attempt to synthesize all the locations of the commercial book illustrations that Bentley and others have compiled in different bibliographies and catalogues.

drawings are color reproductions of *Socrates, a Visionary Head* (Butlin #714), *Empress Maud* (Butlin #692), and *The Gambols of Ghosts according with Their Affections previous to the Final Judgment* (Butlin #636). Commercial book illustrations include three pages from colored copy N of *Night Thoughts*. Given recent attention to William Hayley (see Division II), the color reproduction of Blake's pen-and-ink drawing *The Entrance Front of Hayley's House at Eartham* (Butlin #369) is worth examining.

- 14 The Art Institute of Chicago and the J. Paul Getty Museum held an exhibition of prints entitled *Lines of Connection: Drawing and Printmaking, 1400–1850*, which included works by Blake. The catalogue features a new spectroscopic analysis of the Getty copy of the large color print *Satan Exulting over Eve*.

Digital Sources

- 15 The sources recorded in this section include mostly news articles, blogs, digital humanities projects (like Lisa Gee's *HayleyWorld*), and substantial talks posted to *YouTube* or other video-sharing sites. Posts or talks with substantial scholarly insight are cross-listed in Part VI of Division I. Blogs or *YouTube* channels largely devoted to Blake are listed by the individual's or institution's name, while those sources that happened to address Blake in 2025 are listed by the name of the author or presenter. Remembrances of David Bindman are collated under his name, and articles referencing Blake's cottage in Felpham are included under the Blake Cottage Trust. Interviews with or talks by authors of new books (like Philip Hoare and Mark Vernon) are listed with the books in Part VI of Division I. I have not documented references to Blake on social media, recitations of his work, or educational videos.
- 16 *The Allen Ginsberg Project* continues to post Ginsberg's 1979 Naropa lectures on Blake. It also documents how Ginsberg's parlor organ ended up at Blake's Felpham cottage, through "the inspired and visionary intercession of Camila Oliveira, trustee of the William Blake Society and the Blake Cottage Trust." The Blake Cottage Trust website has two new videos: one is Annie Holt's short film "Away to Sweet Felpham," and the other shows the installation of the new thatched roof. The BBC has two news stories on the cottage, including Bruce Dickinson's reaction to the renovations.
- 17 Most of the monthly events at the Blake Society are recorded both at the society's website and on *YouTube*. In 2025, John Riordan and Tamsin Rosewell discussed the Rossetti Manuscript (Blake's Notebook); Annise Rogers coined the "Urizen cycle" as a new frame for understanding Blake's mythological system; Li Hui Tsai looked at "The Little

Black Boy" as "a critique of racial inequality"; and Mark Crosby made the case that unattributed drawings of church memorials outside of Westminster Abbey were executed by Blake. (Crosby delivered another address, at the Bodleian Library, that argues that Blake executed practice engravings as an apprentice on the versos of plates for Richard Gough's *Sepulchral Monuments*; see also his article in *Blake* 58.4.) Ramazan Saral revisited the influence of Milton's *L'Allegro* and *Il Penseroso* on *Songs of Innocence and of Experience*; Matthew Leporati argued that Blake was more appreciative of science than is popularly supposed; and Rebecca Marks read the Rosenwald *Last Judgment* in relationship to Michelangelo (the article version of her talk was published in *Blake* 59.3). (At her blog, Marks also used *Photoshop* to imagine how Blake hung his pictures at his 1809 exhibition.) Stuart Kendall examined Georges Bataille's reading of Blake in post-World War II France, while Christopher Bucklow discussed using Blake's own tactics in thinking of the psyche. (At the blog *The Conversation*, Sarah Corbett reflected on *The Ghost of a Flea* in terms of processing childhood trauma.)

- 18 The Global Blake Network's "In Conversation" series ran from January to April 2025. It included Ramazan Saral's discussion of Blake and Rumi, and Jacob Smith on Blake's influence on the scientist and philosopher Gregory Bateson and the recently deceased filmmaker David Lynch. (Smith also has a short "audiovisual essay" that juxtaposes images from "Blake's painting *The Sea of Time and Space* [1821] to sounds created by Lynch and his collaborators, Alan Splet and Ann Kroeber.") Camille Adnot examined Blake's practice of mirror writing and how this shaped the designs of the illuminated books, especially in *Milton* and *Jerusalem*; Annalise Volpone called attention to the images of *partus mentis* in Blake's writings and designs, suggesting that he "reinforces the analogy between the womb and the brain" and offers an idea of an "embodied imagination."
- 19 Keri Davies generously posted two of his unpublished talks on Blake's family and Moravianism on his blog, *Index Rerum*. *The Human Divine* had three posts on Blake late in 2024, including one by Patti Smith. This *WordPress* blog is now posting its material on a *Substack* named *Golgonooza*. At his blog on fairies, John Kruse has some images of paintings by Ben Edge, including variations of "Albion Rose" in different settings. And Sarah Jones, at *Hell's Printing Press*, interviewed the translator Hans-Ulrich Möhring.

Books

- 20 2025 saw many books, both popular and scholarly, published on Blake. To begin with those aimed at a popular audience, Mark Vernon's *Awake! William Blake and the Power of the Imagination* is an introductory overview of Blake's

- thought that especially highlights spiritual and religious topics. (It is in this focus that the book differs most from John Higgs's more secular and pop culture-infused *William Blake vs. the World* [2021].) Vernon has been giving lectures and appearing on podcasts; those related to his book are recorded under his name in Part VI of Division I, and those unrelated are listed in Part V.
- 21 The first part of John Riordan's graphic-novel biography, *Los: A Vision of William Blake*, is complete and now for sale on his website, and he is interviewed about the book by Rebecca Marks at her blog, *Culture Dump*. Geoffrey Babbitt's *A Grain of Sand in Lambeth* is an interesting collection of poems that tell the story of Blake's life from his baptism and early vision of God at the window to his death. A new edition (in Japanese) of the poet Jukichi Yagi includes his poem "To Blake" and his translations of "Introduction" (*Songs of Innocence*) and "Infant Joy"
 - 22 As noted by some of the reviews, Philip Hoare's *William Blake and the Sea Monsters of Love* is a difficult book to classify, as it is at once a personal reflection on Blake and the sea, an examination of some of Blake's works and key events in his life, and a sampler of telling moments in Blake's reception history (with references to Derek Jarman, Paul Nash, W. Graham Robertson, and many others). These can lead to exhilarating confluences and interesting discoveries (particularly with regard to reception history), but Hoare rejects the typical academic conventions of footnotes, chapter titles, and even an index that would make navigating the different persons and topics easier. But, in the spirit of Blake's own call for viewers to "Enter into [his] Images" (E 560), it seems to be Hoare's objective that readers dive into the book and let the current of his prose and its winding connections carry them away.
 - 23 If readers need orientation after Hoare's book, they would do well to turn to Caroline Anjali Ritchie's *William Blake and the Cartographic Imagination: Maps, Diagrams, Networks*, an original and insightful study that considers Blake in relationship to mapmaking. Ritchie examines both his engagements with Enlightenment-era cartography and how diagrams and other schema have been used to understand (or misconstrue) his works. She traces Blake's proximity to artists, engravers, and publishers who made or sold maps, illustrating a rich context for understanding his own efforts at representational mapmaking, as seen in George Cumberland's *An Attempt to Describe Hafod* (1796) and in "A Corrected and Revised Map of the Country of Allestone" (attributed by some to Blake as engraver) in Benjamin Heath Malkin's *A Father's Memoirs of His Child* (1806), and she discusses his own mythic maps in *Milton* and *Jerusalem*. But the real power of her study lies in her ability to reconfigure Blake's other works in relationship to mapping, such as "London," the illustrations of John Bunyan's *Pilgrim's Progress*, and the illustrations of the *Divine Comedy*, which made me, at least, begin to see maps in many of Blake's works.
 - 24 Jodie Marley's *William Blake's Mysticism: The Legacy of Prophetic Women* is a significant book on several fronts. It first aims to rehabilitate the idea of Blake as a mystic, both in the context of his own times and in his reception in the circle of William Butler Yeats. Secondly, it emphasizes the role of female mystics and self-declared prophets in both of these historical contexts. Thus, Marley reads *The Book of Thel* and *Visions of the Daughters of Albion* in relationship to Dorothy Gott and examines many of Blake's other works in relationship to Joanna Southcott and gendered notions of prophecy found in Jacob Boehme. Finally, her study of Blake's reception in the Yeats circle stresses the importance of gender in what has too often been described as a vatic line of male succession from Blake to Yeats, and she documents how Blake was received and used by George Russell (*Æ*), William Sharp (who wrote as Fiona Macleod), George Yeats, and Iseult Gonne.
 - 25 Silvia Riccardi's interesting *Dark Romanticism: Literature, Art, and the Body* focuses on Henry Fuseli, Blake, and Mary Shelley, and examines their depictions of the body in relationship to Enlightenment anatomical discourse. Her first four chapters discuss Fuseli and Blake, highlighting their marginal position in standard histories of Romanticism, which she ties to their unsettling use of different media. She draws many interesting connections between Blake's theory of the line in relationship to his depictions of veins and fibers and new scientific diagramming of nerves, roots, and other linear systems. Her reading of the Dante illustrations concentrates on the depiction of bodies, and includes a discussion of Blake's Ugolino. Riccardi's chapter on Fuseli also considers his Dante illustrations and how, like Blake, he often illustrated figures of speech rather than dramatic moments in a literary work. The concluding chapters, on *Frankenstein* and anatomical representations of muscles, carry forward these themes in Shelley's work. The book greatly benefits from its many color reproductions of Fuseli, Blake, and anatomical prints. Perhaps my only quibble is the paucity of references to Mary Wollstonecraft, who seems to deserve her own chapter in the book, given the figures she considers.
 - 26 Despite its title, Brendan McNamee's *William Blake, Jacques Derrida and the Secret Heart of Deconstruction: The Dark Back of Time* uses Blake more as a guiding spirit than as an object of study in a book on deconstruction and spirituality. Nonetheless, I found it more Blakean than those with many more Blake citations. It is also far clearer and more lucid than its title and subject might suggest. (On a

similar topic, Andrew Gleeson offers poststructuralism as a balm for our current political ills and uses *Laocoön* to explain “Blakean post-structural understanding.”)

- 27 Claire Garnier-Tardieu and Jessica Stephens have published *Kathleen Raine: A Voice for the Twenty-First Century*, a collection on the Blake scholar, poet, and theosopher. Many of the essays touch slightly on Blake; others consider Raine’s autobiography, her poetry, her children’s books, and issues tied to translating her poetry. (Outside of the collection, Raine’s rewriting of “London” as “London Revisited” is the subject of an essay by Verónica Rafaelli and Mercedes Vernet.)

Key Essays

- 28 S. Yarberry imagines Blake’s brother Robert as a trans man in the eighteenth century, reflecting on trans identity and their own in-progress collection, *The Robert Poems*. As they write, “By using what I term a speculative transhistorical poetics, I further suggest, this practice can powerfully reimagine the place of transness in a past that does not always have an obvious or comfortable place for bodies that challenge the gender binary.”
- 29 There are several essays on Blake in the collection *William Hayley: A Biographer’s Influence on Life Writing and Romantic Networks in the Long Eighteenth Century*, edited by Lisa Gee and Mark Crosby. Jason Whittaker and Annise Rogers consider how biographies and studies of Blake from Alexander Gilchrist’s *Life* (1863) to Whittaker’s own *Jerusalem: Blake, Parry, and the Fight for Englishness* (2022) have characterized Hayley. Mark Crosby positions the two editions of Hayley’s *Life of Milton* in relationship to the political debates of the 1790s, with references to Blake’s *America*. Nicholas Shrimpton revisits the relationship of Blake and Hayley, emphasizing Hayley’s positive influences, and Blake is also addressed in the conversation between Alex Kidson and Morton D. Paley that ends the book.
- 30 Michael Phillips has an essay revising his earlier thoughts on Blake’s methods and materials used in color printing from the early illuminated books (beginning with the first four copies of *Songs of Experience*) through the color-printed drawings (monotypes).⁴ In this new account, Phillips

contends that Blake’s method of color printing between 1793 and 1795 progressed from one that was relatively difficult to one that was increasingly simple and straightforward. He argues that for the most difficult plates, those combining text and design, Blake first printed the text using an oil-based ink with a single pass between the rollers. However, the impression was then stopped just short of passing beyond and free of the rollers, leaving the top margin of the sheet “pinched” and thus held in register with the plate. The impression was carefully turned back from the plate and held against the face of the roller (with a cloth or with the press blanket brought forward from behind the top roller). The plate itself was held in place on the bed of the press in the embossed “well” in the paper or pasteboards (from which it could be lifted away and cleaned or more likely left in place) referenced in Blake’s 6 December 1795 instructions to George Cumberland.⁵ Onto the areas of design, Blake carefully daubed his color mixes. The impression printed in monochrome was carefully laid back down onto the plate into register and with the tips of the fingers the colors were “printed.” The star wheel was turned a fraction further, releasing the impression, which was then lifted away from the plate. Lifting the impression from the plate created the *impasto* effects characteristic of Blake’s color-printed designs that under magnification appear like the surface of the moon.

- 31 If this procedure was followed, a so-called “two-stage” printing process was possible, but one that used only one pass of the press. This process made it possible to print distinct areas of the plate using two very different kinds of printing material (thin layers of oil-based ink and tacky glue-based color pigment) and correspondingly two distinct levels of pressure, one enough to print the text in a pass between the rollers and the other very much less to avoid blurring, with only the slightest pressure needed to color print the design.
- 32 Phillips also differs from Joseph Viscomi and Robert N. Essick by reconsidering Frederick Tatham’s claim that Blake used an oil-based binder when mixing his colors, a claim that hitherto has been dismissed, as Tatham was not trained as a printmaker. Color pigments mixed in a warm water-based solution such as animal glue must be applied rapidly, as they can dry in seconds and when dry cannot be printed. Phillips sees evidence of oil being present in Blake’s binder in the leaching apparent on the versos and offsets of

4. The debate over Blake’s color-printing method began with Phillips’s *William Blake: The Creation of the Songs from Manuscript to Illuminated Printing* (2000) and led to an extended exchange among Phillips, Robert N. Essick and Joseph Viscomi, and Martin Butlin. See Essick and Viscomi, “An Inquiry into William Blake’s Method of Color Printing”; Phillips, “Color-Printing *Songs of Experience* and Blake’s Method of Registration: A Correction”; Butlin, “Is This a Private War or Can Anyone Join In?: A Plea for a Broader Look at Blake’s Color-Printing

Techniques”; and Essick and Viscomi, “Blake’s Method of Color Printing: Some Responses and Further Observations.” Additional responses were offered by Butlin, “William Blake, S. W. Hayter and Color Printing,” and Essick and Viscomi, “Response.”

5. These are recorded in Cumberland’s commonplace book (see BR[2] 67).

- copies of the illuminated books and color-printed separate plates and in the success of his own experiments using the smallest amount of plate oil in mixing color pigments for color printing. Even though chemical analysis of the color-printed drawings has not revealed evidence of the presence of oil, Phillips maintains that “a drop of plate oil” (which was sufficient for his experiments in keeping the emulsion fluid) in Blake’s color prints may have been absorbed by the paper, or in such minute quantities was mixed with “another element in the binder” and is thus not apparent in tests. (Phillips’s essay appears in a beautiful collection on color-printing practices in Europe; see Grasselli and Savage under Cultures and Technologies of Display and Exhibition in Division II.)
- 33 The differently colored copies of Blake’s “Mrs. Q” are central to the case made by the Jane Austen scholars Rodney Yoder, Juliette Wells, and Avery Yoder-Wells, who reject the claim that Austen saw her character Jane Bennet in the lost painting by Jean-François Hüet-Villiers described in the catalogue as “Portrait of a Lady,” which is believed to have been the original for “Mrs. Q.” The differently colored copies of “Mrs. Q” they suggest, indicate that the print cannot be seen as representative of the painting’s colors. This is important, since Austen had highlighted the “green ornaments” in the painting she describes. In making their case, the authors provide much information about the 1813 exhibition of the Society of Painters in Oil and Water Colours and about Hüet-Villiers’s career.
 - 34 Louise Wilson presents a revised version of her essay on Blake’s wood engravings for Virgil at the National Gallery of Victoria website, which also has her account that links the NGV Virgil impressions to the family of John Linnell. Writing in Turkish, Emre İnan and Yaşar Uslu have an essay on printmaking and the visualization of information that references Blake.
 - 35 David Worrall fascinatingly recounts how the Blake scholar and Soviet spy Anthony Blunt, copy J of *Songs of Innocence and of Experience*, and its owners, the Rothschilds, were surveilled by MI5. Roger Whitson has an essay on the Blake and comic-strip scholar Donald Ault and how Ault anticipated Bruno Latour’s actor-network theory. The miscellaneous essays of Narumi Umetsu, who is known for his translation of Blake’s works, *Blake Zen Chosaku*, include three on Blake. The collected critical essays of the art critic Kenjiro Okamoto feature Blake, and the second part of Yoshie Nakajima’s introductory essay on Lafcadio Hearn and Blake has been published.
 - 36 In essays on teaching, Jasper A. Cragwall explains how he uses “Rintrah” in *The Marriage of Heaven and Hell* as a “de-familiarizing force.” In the *Romantic Circles* volume *Romanticism and Antislavery Literatures: Pedagogies and Contexts*, edited by Joselyn M. Almeida and Amelia Worsley, Alan Richardson critiques the continued neglect by Romantic scholars of Africa and Blackness, referencing his own essay “Colonialism, Race, and Lyric Irony in Blake’s ‘The Little Black Boy’” and the 1990 MLA session “Africa in the Romantic Imagination.” In the same collection, Patricia A. Matthew has an essay on teaching “The Little Black Boy” and having students engage with David Bindman’s “Blake’s Vision of Slavery Revisited.” Bruce Gardiner discusses how Martha Nussbaum utilized children’s literature in her classroom, focusing predominantly on “Twinkle, Twinkle, Little Star,” with very slight reference to *Songs*, despite the essay’s title, “‘To entertain this Starry Stranger’: Jane Taylor, William Blake, Edward Lear, and Mem Fox in Martha Nussbaum’s Classroom.”
 - 37 In the collection *Global Bunyan and Visual Art* (part of the same series as *Global Milton and Visual Art* <Blake (2024)>), Camille Adnot treats Blake’s illustrations to Bunyan in relationship to Bunyan’s Baptist theology and the concept of embodied spirituality. (The collection as a whole is certainly worth examining for its study of Bunyan’s impact on the visual arts from the seventeenth to the twenty-first centuries.) Paul S. Fiddes also considers the Bunyan illustrations and what they suggest about Blake’s relationship to Baptist theology. (As recorded in Division II, Timothy Whelan highlights many of the Baptist connections of Samuel Palmer in his essay on Palmer’s early life, which includes an account of Palmer’s relationship with Blake.)
 - 38 Anthony Apesos reads the sexual imagery of the Petworth *Last Judgment* in relationship to *A Vision of the Last Judgment* and *Jerusalem*, with slight references to the Moravians. Rebecca Marks argues that the Rosenwald *Last Judgment* is a *cartone* for Blake’s lost painting, and she traces the influence of the Gothic and Michelangelo on the elaborate drawing. (Marks also finished her dissertation, which is a study of Blake and Michelangelo.) Milena Romero Allué considers Blake’s writhing bodies in connection with Michelangelo and alchemic androgyny. Two of Blake’s illustrations of the Book of Revelation are the subject of essays in Spanish: Charo Buitrón examines *The Great Red Dragon and the Woman Clothed with the Sun*: “*The Devil is Come Down*” and Sofia Raier writes on *The Number of the Beast Is 666*.
 - 39 In a significant essay on the development of Blake’s mythology, Christopher Z. Hobson explores the evolution of the Eternals from the Lambeth books to *Milton* and *Jerusalem*, seeing Blake’s changing notions of the relationship between the mundane and spiritual worlds. In other work on Blake’s mythology, Martina Zamparo argues that Vala should be understood with regard to the Egyptian goddess Isis.

Joshua Schouten de Jel contends that Blake's "idiosyncratic mythopoeic lexicon" and his neologisms (including *Jerusalem's* "warshipped," E 167) were necessary, given his "radical agenda." In a similar vein, Owen Ware's study of mythology in German and English Romanticism has a section on why Blake needed a novel mythology to express his ideas. Linda Freedman's new book, *The Myth of the Fall in Nineteenth-Century Literature*, includes a chapter on the Genesis Manuscript and *The Book of Urizen*.

- 40 Simon Schaffer's "Blake's Lawgiving, Newton's System, Reynolds's Justice" looks at the character of Steelyard the Lawgiver in *An Island in the Moon*—who is often associated with John Flaxman (a link about which Schaffer has some misgivings)—through depictions of actual steelyards (weighing devices). He ties the tool's work and its figurations to representations on Isaac Newton's tomb in Westminster Abbey and in Joshua Reynolds's design of a figure of Justice. Andrew M. Cooper's "Blake's Early Tractates: Hume, Bayesianism, and Divine Analogy" reexamines David Hume's influence on the tractates, with important considerations of Joseph Priestley and George Berkeley. Francesca Cauchi, "Blake's Juxtapositional Prosodic Method in 'Holy Thursday' (*Innocence*)," examines how the prosody of the poem relates to its depictions of children and its critique of charity. Aqsa Malik, Ayesha Malik, and Mariam Waheed use critical discourse theory to analyze both versions of "The Chimney Sweeper." An essay by Eri Kubota reads "The Tyger" in relationship to Blake's wider idea of "the Two Contrary States of the Human Soul."
- 41 Ryunosuke Nagai's collection has a section on the Shakespeare design *Oberon, Titania, and Puck with Fairies Dancing*. Luisa Calé's essay in the collection *The Unfinished Book* (2021) is on extra-illustrations to Shakespeare, with discussions of John Boydell, Lady Lucan, and Blake's *As If an Angel Dropped Down from the Clouds* (1809). Nesli Türk highlights Blake's illustration of Melancholy for Milton's *Il Penseroso*, while Oksana Razumovskaya reconsiders the Milton designs, with special attention to those for the Lady and Comus. Michael Sinding explores Blake's use of electrical imagery in *Milton* in a wider essay on Luigi Galvani and Franz Anton Mesmer. Daniel Gustafsson calls attention to the notion of *kerygma* in *Milton*, while L. J. Cooper uses *Milton* in his comparison of Blake and Emily Dickinson and how they employed "'parapoiesis,' a conceptual-historical entanglement of paranormality and poetry."
- 42 Vera Serdechnaia explores the reception of Blake and his characters in science fiction and fantasy written by Philip José Farmer, Crawford Kilian, Philip Pullman, Ray Nelson, J. G. Ballard, and Orson Card. Hikari Sato examines the quotations from Blake in Kenzaburo Oe's *Rouse Up O Young Men of the New Age!* Francesco Saracino treats the

reception of Jesus among nineteenth-century Anglo-Saxon writers, including Blake and Oscar Wilde, while Kei Nijibayashi contends that E. M. Forster alludes to Blake in his descriptions of the relationship of Lucy and George in *A Room with a View*. Mazhar Nawaz and Kausar Rasheed compare Blake and Jalal ud-Din Rumi, arguing that where Rumi requires the self to dissolve for union with God, Blake believes in "the expansion of human consciousness to perceive the divine in all things." Sabiha Erdil compares Blake with Cibrán Khalil Cibrán, better known to English readers as Kahlil Gibran. Newly published letters by John Cowper Powys to his niece contain references to Blake. In an important essay, A. A. Gubenkova and E. M. Lemyagova examine the role of AI in translating Blake, comparing AI translations to those by Vladimir Mikushevich and Samuil Marshak.

Passings

- 43 Truly, "another portion of the infinite" passed away in 2025. For nearly sixty years, David Bindman was a central pillar in Blake and Hogarth studies, art history, and studies of the representations of race and art's relationship to racism and racialism. In 1966, he published his first article, "The Dating of Blake's Marginalia to Reynolds," and in 2024 he curated the exhibition *William Blake's Universe* with Esther Chadwick. Bindman's life was warmly memorialized by several of the scholars and institutions with which he worked, including Morton D. Paley, the Courtauld, the Yale Center for British Art, and the Hutchins Center for African and African American Research at Harvard. A collection of essays dedicated to Bindman, *Burning Bright: Essays in Honour of David Bindman* (UCL Press, 2015), edited by Diana Dethloff, Tessa Murdoch, and Kim Sloan, with Caroline Elam, contains a survey of Bindman's career by Elam and a list of Bindman's publications, outside of reviews. But Bindman continued to work at his incredible pace for the next decade, so a complete bibliography has yet to be written.

Blakeana

- 44 "The Tyger" is alluded to in Neige Sinno's memoir of her sexual abuse as a child, which was published in France in 2023 as *Triste Tigre* and which has now been translated into English as *Sad Tiger* (Seven Stories Press, 2025). Gail Wronsky's poetry collection *Mockingbird's Proverbs: Poems* (White Pine Press, 2025) models its proverbs on those in *The Marriage of Heaven and Hell*.

- 45 Lisa Gee and Mark Crosby's *William Hayley: A Biographer's Influence on Life Writing and Romantic Networks in the Long Eighteenth Century* goes far in conveying Hayley's enormous importance to the Romantic era. In addition to her editorial work on the volume, Gee has two essays and collaborates with two of the other contributors. Her essay on her digital project, *HayleyWorld* (hayleyworld.space), recounts how her interests in Hayley evolved alongside her desire to build a digital humanities project centered on capturing the spirit of Hayley's life writing and the way he used literature to foster networks of connections. When accessing *HayleyWorld*, users are invited into a relationship with Hayley, giving their name, choosing topics of interest, and hearing from Hayley in letters of direct address, many of which are first-person rewritings by Gee of Hayley's *Memoirs of the Life and Writings of William Hayley, Esq.*, which is written in the third person. Anyone looking for a more traditional digital humanities site may be frustrated by the chattiness of *HayleyWorld*, which seems to block access to the *real* information, but Gee captures well how chattiness and sociability are, in many ways, the content when it comes to Hayley.
- 46 That said, *HayleyWorld* can be better appreciated in light of all the new information and accounts of Hayley in the collection. Crosby and Gee's essay on Hayley's relationship with William Cowper is a much-needed contemporary revision of the friendship that illustrates what the writers did for each other beyond Hayley's caregiving. Gee on Hayley's wives and lovers provides an important study of these women outside of Hayley's characterization of them. In the same spirit, Francesca Blanch-Serrat's chapter on Eliza Hayley is a rich biographical narrative that stresses Eliza's writing and her own agency in her difficult relationship with William. Susan Matthews likewise provides new information about Hayley's son, Thomas Alphonso, his relationship with John Flaxman and George Romney, and Hayley's struggles in writing his son's memoir, which Matthews compares to Benjamin Heath Malkin's memoir of his own deceased son. Silvia Riccardi considers Hayley's depictions of and engagements with Dante, discussing Blake's head of Dante, Thomas Stothard, Joshua Reynolds, and the vogue of depicting Ugolino and his sons in the late eighteenth century (see Riccardi's *Dark Romanticism* for more on this topic). Hayley's substantial influence is demonstrated by Diana Barsham, who describes the relationship of Hayley and Jane Austen largely in how they influenced each other, though there is the possibility they met once; Barsham suggests that the Hayley circle may be the basis for characters in *The Watsons*. Peter Knaus, with Gee, details Hayley's association with the miniaturist Jeremiah Meyer and their work on adapting a German opera for the English stage.
- 47 Romney also features prominently in several of the essays in the collection: Morton D. Paley details Hayley and Romney's relationship and Romney's paintings of Serena, the protagonist of *The Triumphs of Temper*; Claudia Thomas Kairoff looks at Anna Seward's connection with both Hayley and Romney, highlighting Romney's portraits of her; and, as noted, the closing chapter transcribes a conversation about Hayley, Romney, and Blake between Paley and Alex Kidson, with contributions by Gee and Crosby. Outside of the Hayley collection, an exhibition of Romney's works was held at the Yale University Art Gallery from 28 March to 19 October 2025. Unfortunately, no catalogue was produced, but the exhibition's web page contains selected images of the exhibits.
- 48 Giovanna Perini Folesani describes an unpublished letter by Joshua Reynolds dated 20 May 1785 that was found in the Accademia di Belle Arti, Florence. It is written in Reynolds's hand from, Folesani suggests, an Italian translation of the lost English original. The addressee is unknown, but is likely the president of the Florentine Academy, as it thanks the academy for a gift and notifies the recipient of two Royal Academy students who would be coming to Florence. The new catalogue of the Rothschild Samuel Johnson collection contains a section on Reynolds, which includes his correspondence with Johnson and early editions of the *Discourses*. A Russian article considers Reynolds's influence on the development of classicism. Two essays on Reynolds's portrait of the Pacific Islander Mai were published. The first is in Leslie Primo's book on how British art was shaped by outside influences, *The Foreign Invention of British Art*, which discusses artists from the early sixteenth century through Angelica Kauffman in the late eighteenth century. Primo sketches Mai's initial encounters with James Cook and Thomas Banks and his reception in England, including William Hodges's portraits of him, before stressing how Reynolds's depiction became a model of the portrait genre in ways that occluded Mai's identity and experiences for an imperial context. Taking a very different point of view, Ben Pollitt reads the portrait's landscape in terms of Polynesian concepts of time, *po* and *ao*.
- 49 Several works were published on Romantic-era women artists. Franny Moyle's biography of Angelica Kauffman and the French painter Élisabeth Louise Vigée Le Brun, *Mrs. Kauffman and Madame Le Brun: The Entwined Lives of Two Great Eighteenth-Century Women Artists*, is a useful work that, in addition to Kauffman's relationship with Le Brun, touches on her connections with other major artists and artistic institutions, like Joshua Reynolds, Maria Cosway, and the Royal Academy. In the wake of Paris Spies-Gans's *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830* (2022), Moyle's pairing of

- Kauffman with Le Brun provides a case study of the lives of two of the most prominent women artists of the day. Kauffman's early years in London (1766–68) are the subject of an essay by Wendy Wassyng Roworth, who provides a more detailed accounting of the period than Moyle. Leslie Primo's chapter on Kauffman considers how her European origins and connections to Europe shaped the direction of late eighteenth-century British art, and Ann Bittl's dissertation on women printmakers considers Kauffman in part.
- 50 Maria Cosway is the subject of a biography by Diane Boucher, *Out of the Shadows: Rediscovering Maria Cosway*, which has a foreword written by David Bindman in February 2025. Like Moyle's biography of Kauffman, the work discusses Cosway's ties to many figures in Blake's circle. In the collection *Recovering Women's Past: New Epistemologies, New Ventures* (2023), Lara Perry has a chapter on eighteenth-century women artists that addresses Allan Cunningham's life of Anne Seymour Damer and Fuseli's comments on Mary Moser. A new collection, *Thinking Women and Art in the Long Eighteenth Century: Strategic Reinterpretations*, focuses largely on Frenchwomen (including Le Brun) and depictions of Black women, with passing references to Reynolds, Fuseli, and Blake's "A Surinam Planter in His Morning Dress." It commemorates the feminist art historian Mary D. Sheriff and contains Sheriff's previously unpublished essay "Women and Modes of Self-Portraiture: Fashion, Motherhood, *Sensibilité*." Ula Lukszo Klein has an article that examines the Chevalier/Chevalière d'Éon's "celebrity image both before and after her transition to public life as a woman."
 - 51 The *Sculpture Journal* has dedicated a special issue to Westminster Abbey in the long eighteenth century; it includes an essay on Flaxman's monument to George Lindsay Johnston to consider the role played by smaller works in the space of the abbey. In a bibliographic essay, Sandro Jung surveys scholarship published between 1935 and 2025 on illustrations to eighteenth-century British literature, intentionally leaving out studies on Blake and satire. Outside of its treatment of Blake, the exhibition catalogue *Lines of Connection: Drawing and Printmaking, 1400–1850* examines the relationship of prints and drawings in different dimensions, considering works by Albrecht Dürer, Francesco Bartolozzi, Josiah Boydell, and Fuseli.
 - 52 Fuseli is the subject of a biography by Christopher Baker, *Creator of Nightmares: Henry Fuseli's Art and Life*, which is aimed at a popular audience and contains beautiful color reproductions. Unfortunately, it mischaracterizes Blake's relationship with Fuseli, suggesting that Blake only tepidly defended Fuseli when he was attacked in 1806 and misreading Blake's Notebook poem with the lines "The only Man that eer I knew / Who did not make me almost spew" (E 507) as somehow showing Blake's "exasperation with Fuseli." In contrast, Silvia Riccardi's *Dark Romanticism* captures well the confluence of Fuseli's and Blake's visions. In her first chapter, which also serves as her introduction, she examines Fuseli's depictions of the body in relationship to anatomical lectures and his illustrations of figures of speech, drawing parallels with Blake and Mary Shelley. Her second chapter considers these themes with regard to Fuseli's illustrations of Dante, with references to Flaxman's own illustrations of Dante and to Blake's *Laocoön* and his relationship with Fuseli. An article in Russian discusses Fuseli's illustrations of Shakespeare, and there is a collection of essays published in Spanish, *Estudios sobre Fuseli*.
 - 53 Blake's engraving "Group of Negros, as Imported to Be Sold for Slaves" for John Stedman's *Narrative* is considered by Duco van Oostrum, who uses archival data (drawn in part from detailed manifests at *Slave Voyages*, www.slavevoyages.org) to roughly identify the figures in the print and to tell their story with "critical fabulation." In another direction, Jeremy Chow highlights how Stedman both "racializes insect bodies and insectivizes blackened bodies."
 - 54 *Romantic Circles* has a new edition of Erasmus Darwin's *The Loves of the Plants*, edited by Tristanne Connolly, Elizabeth Bernath, and Alana Rigby. It follows the 1790 text, distinguishing it from Adam Komisaruk and Allison Dushane's 2017 edition of *The Botanic Garden <Blake (2018)>*, which used the 1789 edition of *The Loves of the Plants* and the 1791 edition of *The Economy of Vegetation* as copy texts. Ekaterina Ovcharova considers Darwin's influence on the German novel *Nachtwachen*, while Shuta Kiba examines Darwin's vitalistic theory of habit.
 - 55 N. J. Mastro has published *Solitary Walker: A Novel of Mary Wollstonecraft*. Mark Canuel has an interesting study that ties literary form to "religious orientation," exploring how Dissent structured Wollstonecraft's writing. James Vigus provides a detailed economic examination of Wollstonecraft's reaction to Hamburg in her *Letters Written During a Short Residence in Sweden, Norway, and Denmark* (1796), while Aleksey Plotnikov considers Wollstonecraft in relationship to the Enlightenment, pedagogy, and gendered approaches to pedagogy.

Works Cited

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- . "The Dating of Blake's Marginalia to Reynolds." *The Burlington Magazine*, vol. 108, Oct. 1966, p. 522. JSTOR, www.jstor.org/stable/875161.

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Dethloff, Diana, Tessa Murdoch, and Kim Sloan, with Caroline Elam, editors. *Burning Bright: Essays in Honour of David Bindman*. UCL Press, 2015, <https://doi.org/10.14324/111.9781910634189>.

Essick, Robert N., and Joseph Viscomi. "Blake's Method of Color Printing: Some Responses and Further Observations." *Blake*, vol. 36, no. 2, fall 2002, pp. 49-64, bq. blakearchive.org/36.2.essick.

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Phillips, Michael. "Color-Printing *Songs of Experience* and Blake's Method of Registration: A Correction." *Blake*, vol. 36, no. 2, fall 2002, pp. 44-45, bq. blakearchive.org/36.2.phillips.

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Richardson, Alan. "Colonialism, Race, and Lyric Irony in Blake's 'The Little Black Boy.'" *Papers on Language and Literature*, vol. 26, 1990, pp. 233-48.

Division I: William Blake

Part I: Blake's Writings

Section A: Original Editions, Facsimiles, Reprints, and Translations, including Editions of Blake's Annotations

Annotations

Annotations to Thornton's *The Lord's Prayer* (1827). *The William Blake Archive*, edited by Robert N. Essick and Joseph Viscomi, 2025, blakearchive.org/work/bb747.

The Ghost of Abel (1822)

The Ghost of Abel [copy C]. *The William Blake Archive*, edited by Robert N. Essick and Joseph Viscomi, 2025, blakearchive.org/copy/abel.c.

The Marriage of Heaven and Hell (1790)

The Marriage of Heaven and Hell [copy I]. Introduced by Sibylle Erle, Tamsin Rosewell, and Jason Whittaker, foreword by Juliet Rylance and Mark Rylance, Tate, 2025. ISBN: 9781849769983. A reduced-size reproduction of copy I. The introduction provides useful contextual information but is strangely silent on the edition's transcription practices.

On Homers Poetry [and] On Virgil (1822)

On Homers Poetry [and] On Virgil [copy A]. *The William Blake Archive*, edited by Robert N. Essick and Joseph Viscomi, 2025, blakearchive.org/copy/homer.a.

Section B: Collections and Selections

§ *Anthologie bilingue de la poésie anglaise*. Edited by Paul Bensimon et al., foreword by Bernard Brugière, Gallimard, 2005. Bibliothèque de la Pléiade 519. 2,096 pp. ISBN: 9782070113743. A bilingual English-French anthology of poetry written in English, including several poems by Blake.

§ *La arena en fuga. Antología del romanticismo inglés*. Selected and translated by Víctor Manuel Mendiola, Universidad Autónoma de México, 2024. 258 pp. ISBN: 9786073093347. In Spanish. An anthology of late eighteenth-century and early nineteenth-century English poetry, including poems by Blake.

§ "Poezii de William Blake." Translated by Ioan Radu Văcărescu. *Revista Vatra*, nos. 1-2, 2025, pp. 143-44. In

Romanian. “The article presents several poems by William Blake” (abstract).

Part III: Commercial Engravings

Section A: Illustrations of Individual Authors

Designed and Engraved by Blake

Thomas Commins, *An Elegy, Set to Music* (1786)

The William Blake Archive, edited by Robert N. Essick and Joseph Viscomi, 2025, blakearchive.org/copy/bb444.1. A colored copy (colorist unknown) from the collection of Robert N. Essick.

Remember Me! ([1824])⁶

The William Blake Archive, edited by Robert N. Essick and Joseph Viscomi, 2025, blakearchive.org/copy/bb490.1. A copy from the collection of Robert N. Essick.

Designed by Blake and Engraved by Other Engravers

Gottfried Augustus Bürger, *Leonora* (1796)

The William Blake Archive, edited by Robert N. Essick and Joseph Viscomi, 2025, blakearchive.org/copy/bb440.1. Etched and engraved by Perry.⁷ A copy from the collection of Robert N. Essick.

Benjamin Heath Malkin,
A Father's Memoirs of His Child (1806)

The William Blake Archive, edited by Robert N. Essick and Joseph Viscomi, 2025, blakearchive.org/copy/bb482.2. Etched and engraved by Robert H. Cromek. A copy from the Huntington Library.

John Varley, *A Treatise on Zodiacal Physiognomy* (1828)

The William Blake Archive, edited by Robert N. Essick and Joseph Viscomi, 2025, blakearchive.org/copy/bb501.1. Etched and engraved by John Linnell; includes “Ghost of a Flea.” A copy from the collection of Robert N. Essick.

6. For the book's date, see the copy information at <https://blakearchive.org/copy/bb490.1>.

7. Perry's first name is unknown.

John Whitaker, *The Seraph* (c. 1818–28)

The William Blake Archive, edited by Robert N. Essick and Joseph Viscomi, 2025, blakearchive.org/copy/bb512.1. Etched and engraved by P. Jones. A copy from the collection of Robert N. Essick.

Part IV: Bibliographies and Catalogues

Section A: Bibliographies

[cross-listing articles with substantial bibliographical content]

Calè, Luisa. “Blake and Exhibitions, 2024.” See *Blake* 59.2 in Part VI.

Oliveira, Camila. “Blake and Music, 2024.” See *Blake* 59.1 in Part VI.

Ripley, Wayne C., with contributions by Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. *A Selected Annotated Bibliography of William Blake and His Circle: A Guide to Further Research. The William Blake Archive*, edited by Robert N. Essick and Joseph Viscomi, 2025, blake-frontend-grantg.apps.cloudapps.unc.edu. A large (1,766 pp.) selected and annotated bibliography of primary works by and secondary works on Blake, created for the digital environment. In scope, it documents material dating from Blake's lifetime to 2024. This material includes the most essential secondary sources recorded by the standard bibliographies of G. E. Bentley, Jr., and most of these have been newly annotated.

It includes links to digitizations of many of Blake's works at the holding institutions and to their catalogue entries, as well as other print and digital facsimiles, reproductions, editions, and translations. Key descriptions have been drawn from standard catalogues and descriptive bibliographies. The bibliography is fully searchable and contains internal links directing users to relevant content. Members of Blake's circle are also given substantial representation, with both primary and secondary works recorded.

The bibliography will be updated annually to remain current. Errors and oversights can be sent to wripley@winona.edu for correction in subsequent editions. I am also happy to share the PDF version upon request.

Ripley, Wayne C., with Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. “William Blake and His Circle: A Checklist of Scholarship in 2024.” See *Blake* 59.1 in Part VI.

Section B: Catalogues

Adam, Edina, and Jamie Gabbarelli, with Victoria Binder, Mary Broadway, Drew Lash, and Stephanie Schrader. *Lines of Connection: Drawing and Printmaking, 1400–1850*. Getty Publications, 2025, pp. 191–95, 205–07. ISBN: 9781606069653. The catalogue for the exhibition held at the Art Institute of Chicago from 15 Mar. to 1 June and at the J. Paul Getty Museum at the Getty Center from 1 July to 14 Sept. 2025. It discusses Blake as a hybrid printmaker, referencing both his relief and intaglio work and his large color prints. *America* copy O, pl. 8; *Innocence* copy B, pl. 3; *Innocence* copy L, pl. 3; and two copies of *Satan Exulting over Eve* (Butlin #291, 292) are reproduced. There is also a new spectroscopic analysis of the Getty copy of *Satan Exulting over Eve*. See also Cultures and Technologies of Display and Exhibition in Division II for the book's wider scope.

Part V: Digital Resources

The Allen Ginsberg Project, allenginsberg.org
The site continues to publish Ginsberg's 1979 Naropa lectures. The first entry of 2025 is "Blake," 10 Feb. 2025, allenginsberg.org/2025/02/m-f-10-2, and the final is "Ginsberg on Blake 1979—7," 23 Dec. 2025, allenginsberg.org/2025/12/t-d-23.

"Ginsberg Parlor Organ/Blake's Cottage," 9 Oct. 2025, allenginsberg.org/2025/10/t-0-9. An account of how Ginsberg's parlor organ ended up in Blake's Felpham cottage.

Banerjee, Preetha. "William Blake's Ecological Vision: Nature's Paradise amid Industrial Chaos." *The Hobbledehoy*, 19 Apr. 2025, thehobbledehoy.com/category/william-blake.

BARS Blog, www.bars.ac.uk/blog

Wilcockson, Amy. "BARS Stephen Copley Research Award Report: Jake Elliott on William Blake Visualising London," 24 Apr. 2025, www.bars.ac.uk/blog/?p=5952. Highlights his experience looking at the manuscript of *An Island in the Moon* in relationship to *Songs of Innocence*.

Bindman, David (Remembrances)

Courtauld, 22 Aug. 2025, courtauld.ac.uk/news-blogs/2025/david-bindman-1940-2025. "In everything he did, David combined a sense of warmth, kindness and wit. His work was rooted in an abiding passion for objects and artworks themselves. To younger scholars he was tremendously generous and supportive, and his intellectual curiosity and liveliness remained

undimmed. We celebrate his magnificent career and mourn a great loss to the art historical community."

Dethloff, Diana. *The Walpole Society*, 17 June 2025, www.walpolesociety.ac.uk/post/professor-david-bindman-1940-2025. "David will be remembered as an inspiring teacher, supervisor and mentor who offered encouragement, constructive feedback and wise counsel. He will also be remembered for his real gift for friendship, for his kindness and generosity and, not least, for his infectious and irrepressible sense of humour. Everyone who knew David will be deeply saddened by his death; we will all miss him very much."

Hutchins Center for African and African American Research, 3 June 2025, hutchinscenter.fas.harvard.edu/news/2025/06/david-bindman-1940-2025. "David was the foundational force behind the landmark *Image of the Black in Western Art* publication series, serving as co-editor of 13 volumes, with two others underway at the time of his passing."

Paley, Morton D. See *Blake* 59.1 in Part VI.

Syson, Luke. *Apollo*, 12 June 2025, apollo-magazine.com/david-bindman-obituary-fitzwilliam-british-museum-french-revolution-william-blake.

Turner, Sarah Victoria. Paul Mellon Centre, 3 June 2025, www.paul-mellon-centre.ac.uk/about/news/david-bindman-19402025/page/3. "Many people at [the Paul Mellon Centre], past and present, have been touched by his scholarship and his commitment to the discipline, his generous, collaborative spirit, kindness and good humour. He will be greatly missed."

[University College London] Social and Historical Sciences, 11 June 2025, www.ucl.ac.uk/social-historical-sciences/news/2025/jun/david-bindman-1940-2025. "David was without doubt one of the most distinguished art historians of his generation.... Generations are indebted to David's scholarship, his teaching, and to his leadership, but we will also remember his kindness, his wit, and his humanity. The UCL History of Art Department would not be what it is without David, and we are deeply grateful to him."

Yale Center for British Art, britishart.yale.edu/news-and-press/remembering-david-bindman. "David will be remembered for his thoughtful scholarship, inspirational teachings, and lasting impact on British art history, as well as his enthusiasm, dedication, and good nature. He will be deeply missed by all who worked with and learned from him."

The Blake Cottage Trust, www.blakecottage.org
The trust has a newsletter, www.blakecottage.org/news/newsletters.

Holt, Annie. "Away to Sweet Felpham: Rediscovering the Radical Blake." A film about Blake and his cottage. Embedded at the trust site, www.blakecottage.org/william-blake, or available on *YouTube*, uploaded by Ahania, 19 June 2024, www.youtube.com/watch?v=gnMAwiZscrU.

"The New Blake Cottage Roof, September 2025." drive.google.com/file/d/18_OiL1Jho_o-MEC46jlxEJnlIoYMQlx9/view. An embedded MP4 video at the trust site, showing the installation of the roof.

News about the cottage

Askew, Joshua. "New Funding to 'Save' William Blake's Cottage." *BBC*, 18 Apr. 2025, www.bbc.com/news/articles/cg5qezedn2ro.

Pike, Danny, and Hsin-Yi Lo. "Rock Star's Delight at William Blake Cottage Revamp." *BBC*, 15 Dec. 2025, www.bbc.com/news/articles/cj69w51j7y0o. Gives the comments of Bruce Dickinson, the lead singer of Iron Maiden.

The Blake Society, www.blakesociety.org (*Vala*, the Blake Society journal, was not published this year.)

Events:

Riordan, John, and Tamsin Rosewell. "AGM and the Rossetti Manuscript." 29 Jan. 2025, blakesociety.org/product/agm-rossetti-manuscript. "After its recent publication in beautiful facsimile by SP Books, John Riordan and Tamsin Rosewell, two of The Blake Society's trustees, and both illustrators, will be discussing the notebook of William Blake known as The Rossetti Manuscript."

Rogers, Annise. "The Urizen Cycle." 26 Feb. 2025, blakesociety.org/product/urizen-cycle. "Annise Rogers discusses Blake's central character Urizen, and proposes 'the Urizen Cycle' as a new way of understanding his mythological system."

Tsai, Li Hui. "Close Reading Event: 'The Little Black Boy.'" 22 Mar. 2025, blakesociety.org/product/the-little-black-boy. "Li Hui Tsai examines William Blake's poem, 'The Little Black Boy,' as a critique of racial inequality."

Crosby, Mark. "Some mornings Blake drank his coffee by the tomb of Edward the Confessor." 23 Apr. 2025, blakesociety.org/product/coffee-tomb. Crosby argues that Blake made illustrations, which are currently unattributed, of memorials in churches other than Westminster Abbey.

Saral, Ramazan. "The Influence of *L'Allegro* and *Il Penseroso* on *Songs of Innocence and of Experience*." 21 May 2025, blakesociety.org/product/lallegro-il-penseroso. "Ramazan Saral will explore the influence of Milton's *L'Allegro* and *Il Penseroso* on Blake's *Songs of Innocence and of Experience*."

Leporati, Matthew. "The Urizen-Haunted World: Reconciling Blake and Science." 25 June 2025, blakesociety.org/product/urizen-haunted-world. "Matthew will suggest in his presentation that a careful look at Blake's body of work reveals a much more nuanced approach to questions of science and truth than readers usually attribute to him."

Marks, Rebecca. "*The Last Judgement*: Blake's Lost History Painting." 23 July 2025, blakesociety.org/product/last-judgement. "Marks will reconstruct what Blake's *Last Judgment* might have looked like, and consider how that reconstruction might change how we think about Blake as a cultural figure." (See also her essay on this topic in *Blake* 59.3.)

"Meeting at Blake's Grave." 16 Aug. 2025, blakesociety.org/product/blakes-grave-2025. The event was not recorded.

Hoare, Philip. "Philip Hoare—*William Blake and the Sea Monsters of Love*." 10 Sept. 2025, blakesociety.org/product/philip-hoare. "Hoare traces the enduring legacy of William Blake and how he came to inspire so many creative lives."

Kendall, Stuart. "Infinite Liberty: Georges Bataille Reading Blake in Postwar France." 8 Oct. 2025, blakesociety.org/product/infinite-liberty. "This lecture will recall this all-but-forgotten moment in the reception of Blake's work among poets and philosophers in postwar France."

Bucklow, Christopher. "Using Blake—Christopher Bucklow." 19 Nov. 2025, blakesociety.org/product/using-blake-christopher-bucklow. "This talk is about adopting the tactics that Blake employed in his 'mental fight.' ... I have used those same tactics in order to think about the nature of the personal psyche."

"Celebrating Blake at the Ivy!" 25 Nov. 2025, blakesociety.org/product/ivy. "The Ivy Soho Brasserie will host a special dinner to celebrate the birthday of William Blake, including a talk from Blake Society secretary, Stephen Pritchard." The event was not recorded.

"The Westbrook Blake." 20 Dec. 2025, blakesociety.org/product/westbrook-blake-2. "Blake Society Patrons Mike and Kate Westbrook bring the Mike Westbrook Band & Singers to London's Blackheath. William Blake's poetry has run like a Golden Thread through the music of Mike Westbrook for over 50 years. His acclaimed settings of Blake's visionary poetry continue to resonate powerfully with modern audiences." The event was not recorded.

Corbett, Sarah. "William Blake's Painting *The Ghost of a Flea* Speaks to Processing Childhood Trauma." *The Conversation*, 19 Aug. 2025, theconversation.com/william

blakes-painting-the-ghost-of-a-flea-speaks-to-processing-childhood-trauma-234131.

Crosby, Mark. "William Blake: How Scanning Revealed Blake's Earliest Known Engravings." *YouTube*, uploaded by Bodleian Libraries, 19 Feb. 2025, www.youtube.com/watch?v=mGEcMpAbqEU. A presentation laying out Crosby's discovery of what are almost surely Blake's apprentice practice engravings on the versos of plates for Richard Gough's *Sepulchral Monuments*.⁸ The images of the scans are worth seeing.

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

"The Lost Moravian History of William Blake's Family (2006)." 28 Mar. 2025, keridavies.blogspot.com/2025/03/the-lost-moravian-history-of-william.html. "This is the text of a lunch-time talk given at Swansea University many years ago."

"Brother Blake and Sister Blake and the Lost Moravian History of William Blake's Family." 5 Apr. 2025, keridavies.blogspot.com/2025/04/brother-blake-and-sister-blake-and-lost.html. "This paper (read at the Bentley Birthday Celebrations in Toronto in 2010) explores the links, some speculative, between William Blake's extended family and the Moravian Church congregation in London."⁹

Dowdell, Dick. "William Blake's Warning to Today's Divided America." *Medium*, 29 Sept. 2025, medium.com/the-political-prism/william-blakes-warning-to-today-s-divided-america-79eb2ba65991. "The duty of every citizen now is to strike at the chains—fear, cynicism, apathy—that keep us divided, and to rebuild the imaginative covenant that first made us Americans. That, Blake would say, is how we keep both the nation's body and its soul intact."

Gee, Lisa. *HayleyWorld*, hayleyworld.space. See Gee under Hayley in Division II.

Global Blake Network¹⁰

Marley, Jodie. Review of *William Blake's Visions: Art, Hallucinations, Synaesthesia*, by David Worrall. 16 Jan.

8. See Mark Crosby, "Unentangled in the intricate windings of modern practice": William Blake's Apprentice Copperplates and Engravings," <https://doi.org/10.47761/biq.375> <Blake (2025)>.

9. Some of the talks at this conference (though not Davies's) can still be found at the conference's web page, https://library.vicu.utoronto.ca/blake_in_our_time/podcasts.html.

10. Links to the Global Blake site are no longer valid. I have therefore linked, where possible, to content that has been uploaded to the Zoavision *YouTube* channel.

2025. "Overall, *Blake's Visions* is a much-needed intervention in ongoing attempts to define Blake's visions."

"In Conversation" series:

Saral, Ramazan. "Wedding with Eternity: Death in the Poetry of Blake and Rumi." *YouTube*, uploaded by Zoavision, 26 Jan. 2025, www.youtube.com/watch?v=O-ZV7DFV0A8.

Smith, Jacob. "William Blake, Gregory Bateson, and David Lynch: Audiovisual Approaches to Blake Scholarship." *YouTube*, uploaded by Zoavision, 6 Feb. 2025, www.youtube.com/watch?v=OmblWiY5oto.

Adnot, Camille. "Mirror Writing and Mirror Designing in William Blake's Illuminated Books." *YouTube*, uploaded by Zoavision, 8 Mar. 2025, www.youtube.com/watch?v=zjytjA5eIYQ.

Volpone, Annalise. "Imagination and the Pregnant Mind in William Blake's Cosmogony." *YouTube*, uploaded by Zoavision, 3 May 2025, www.youtube.com/watch?v=0I_Lglu8Cf8.

Hoare, Philip. "Was William Blake, One of England's Greatest Poets, Actually Irish?" *The Irish Times*, 30 Apr. 2025, irishtimes.com/culture/books/2025/04/30/was-william-blake-irish. Behind a paywall.

Inspiraggio. "William Blake: The Man Who Painted the Occult." *YouTube*, 10 Aug. 2025, www.youtube.com/watch?v=WV973v_mpNM.

Jones, Lauren. "What Were William Blake's Greatest Achievements?" *The Collector*, 1 Sept. 2025, thecollector.com/william-blake-greatest-achievements. A blog overview.

Kruse, John. "Folklore Activism: The Art of Ben Edge." *British Fairies: A Site Studying and Discussing British Fairy Lore*, 20 Nov. 2025, britishfairies.wordpress.com/tag/william-blake. A blog post on the exhibition of folk art at the Fitzrovia Chapel highlighting Edge's paintings *Children of Albion*, which features an image of "Albion Rose" on the horizon behind a surreal cityscape, and *Rollright Stones*, which has the same Blakean image on the horizon behind a stone circle.

Marks, Rebecca. "Drawing William Blake: Interview with John Riordan, Graphic Novelist." *The Culture Dump*, 1 July 2025, culturedump.substack.com/p/drawing-william-blake. On Riordan's relationship to Blake and his graphic-novel biography, *Los: A Vision of William Blake*.

Marks, Rebecca. "William Blake's Big Failure: When a Solo Art Exhibition Goes Wrong." *The Culture Dump*, 22 July 2025, culturedump.substack.com/p/william-blakes-big.

failure. An interesting Photoshopped re-creation of some of Blake's pictures in his 1809 exhibition.

McCauley, Al. "William Blake's *Elohim Creating Adam*." *YouTube*, uploaded by Fish on Fridays, 12 Sept. 2025, www.youtube.com/watch?v=uB16IP0irL4. A comparison of Blake's work with Michelangelo's *The Creation of Adam* from the Sistine Chapel.

Pantheon Mythology. "The Madman Who Saw God." *YouTube*, 15 Sept. 2025, www.youtube.com/watch?v=vS6CwexiUdI.

Smith, Jacob. "David Lynch Presents William Blake's *The Sea of Time and Space*." *Zeitschrift für Medienwissenschaft*, no. 4, 10 Feb. 2025, zfmedienwissenschaft.de/en/online/videography-blog/david-lynch-presents-william-blake. In German and English. "To explore the resonance between these two artists I have created an audiovisual essay that combines images from Blake's painting *The Sea of Time and Space* (1821) with sounds created by Lynch and his collaborators, Alan Splet and Ann Kroeber."

Review

Tebourski, Ines. See *Blake* 59.3.

Stoszkowski, John. "William Blake and the Sacred Power of Imagination: A Creative Revolution of the Soul." *Syntropology*, 31 July 2025, www.syntropology.com/p/william-blake-and-the-sacred-power.

Tweedy, Rod. *Golgonooza*, golgonooza.substack.com "Auguries of Innocence." 1 Dec. 2024, golgonooza.substack.com/p/auguries-of-innocence. On Philip Pullman's description of *Auguries* as "one of the greatest political poems in the language." "The Golden Compasses: William Blake and Freemasonry." 9 Feb. 2025, golgonooza.substack.com/p/the-golden-compasses-william-blake. On Blake and Freemasonry, with references to Anthony Blunt and Marsha Schuchard.

Tweedy, Rod. *The Human Divine*, thehumandivine.org
Brown, Mikell Waters. "Divine Imagination: Correlations between the Kabbalah and the Works of William Blake." 13 Oct. 2024, thehumandivine.org/2024/10/13/divine-imagination-correlations-between-the-kabbalah-and-the-works-of-william-blake-by-mikell-waters-brown. On the Kabbalah, especially Adam Kadmon.

Miller, Matthew L. "A Blake New World: The Place of Sense Perception and Imagination in William Blake and Aldous Huxley." 24 Oct. 2024, thehumandivine.org/2024/10/24/a-blake-new-world-the-place-of-sense-perception-and-imagination-in-william-blake

and-alldous-huxley. "[A]n edited version" of a 2007 student essay.

Smith, Patti. "William Blake and Me." 27 Oct. 2024, thehumandivine.org/2024/10/27/william-blake-and-me-by-patti-smith. The poet and singer discusses her relationship to Blake, with references to Allen Ginsberg and Robert Mapplethorpe.

Vernon, Mark. "Heisenberg Meets William Blake." 7 Oct. 2025, iai.tv/articles/heisenberg-meets-william-blake-the-danger-of-sciences-single-vision-auid-3379.

Vernon, Mark. "The Philosophy of William Blake." *Philosophy Now*, Dec. 2025, philosophynow.org/issues/171/The_Philosophy_of_William_Blake.

Vernon, Mark. "Why We Should Reacquaint Ourselves with William Blake." *Merion West*, 30 Aug. 2025, www.merionwest.com/why-we-shoulreacquaint-ourselves-with-william-blake.

Vernon, Mark. "William Blake: The Christian Mystic Who Speaks to Us Now." *YouTube*, uploaded by Westminster Abbey, 20 June 2025, www.youtube.com/live/JvRkFvybwT0.

The William Blake Archive

Hell's Printing Press, blog.blakearchive.org

Jones, Sarah. "Q&A with Hans-Ulrich Möhring." 2 May 2025, blog.blakearchive.org/2025/05/02/qa-hans-ulrich-mohring.

Part VI: Criticism, Biography, and Reviews

A

Adam, Edina, with Julian Brooks, and an essay by Matthew Hargraves. *William Blake: Visionary*. J. Paul Getty Museum, 2020. <*Blake* (2021, 2022, 2023, 2024, 2025)>

Review

Billingsley, Naomi. See Billingsley.

Adnot, Camille. "Blake's Illustrations to *The Pilgrim's Progress* and Embodied Spirituality." *Global Bunyan and Visual Art*, edited by Angelica Duran and Katherine Calloway, Bloomsbury, 2025, pp. 159-83. ISBN: 9781669660792. A detailed reading of the Bunyan illustrations, highlighting Blake's disagreements with Bunyan. "Like a rogue pilgrim, Blake takes one of the crooked ways opened by Bunyan's text and follows where it leads. His illustrations are the material result of his journey and may bring readers to venture on their own crooked ways" (180).

Adnot, Camille. "Mirror Writing and Mirror Designing in William Blake's Illuminated Books." See Global Blake Network in Part V.

Akhrorovna, Sadullaeva Matluba. "Exploring the Role of Numbers in William Blake's Visionary Works." *Journal of Scientific Research, Modern View and Innovations*, vol. 1, no. 2, 2025, pp. 191-94, spaceknowledge.com/index.php/JOISRMVI/article/view/1190/1153. A brief reading of numbers in Blake's works, though many of the examples are not from Blake.

Albinus, Lars. Review of *Hell: In Search of a Christian Ecology*, by Timothy Morton. See Morton.

Apesos, Anthony. "Blake's Petworth House Last Judgment and Female Anatomy." *Death, Disease and Mystical Experience in Early Modern Art*, edited by Michael Hill and Jennifer Milam, Routledge, 2025, pp. 333-49, https://doi.org/10.5117/9789463729185_CH15. ISBN: 9789463729185. A persuasive reading of the sexual imagery of the Petworth *Last Judgment* (Butlin #642) in relationship to representations of female genitalia, Blake's ideas of the Last Judgment in *A Vision of the Last Judgment* (which Apesos refers to as "the Description"—see his note 5) and *Jerusalem*, and the Moravians.

B

Babbitt, Geoffrey. *A Grain of Sand in Lambeth*. U of Nevada P, 2025. ISBN: 9781647792053. A poetic biography of Blake.

Belins'ka, Irina, Tamila Kotovs'ka, and Irina Stets'ko. "Vil'yam Bleyk v retseptivnomu ta perekladats'komu kontinuumi [William Blake in the Reciprocal and Translative Continuum]." *Visnik nauki ta osviti [Bulletin of Science and Education]*, no. 6, 2025, pp. 75-88, perspectives.pp.ua/index.php/vno/article/view/26011/25985. In Ukrainian (abstract in Ukrainian and English). "It has been found that the study of William Blake's legacy in the Ukrainian literary and critical stream is characterized by a few scientific investigations that intensified at the end of the 20th and the beginning of the 21st centuries and a small number of translations are available" (abstract).

Bennett, Bridget. "Mobile Moravians and British Antislavery." *Antislavery in the Dissenting Atlantic: Archives and Unquiet Libraries, 1776–1865*, by Bennett, Louisiana State UP, 2025, pp. 163-211. ISBN: 9780807183717. In a book about the transatlantic abolitionist movement, this chapter highlights Moravian

activity, focusing especially on the Yorkshire Moravians, including James Montgomery (192-95). The last section of the chapter is titled "William Blake, John Stedman, and the Moravians." It stresses Blake's mother's Moravian links alongside the slave narrative of Mary Prince, and it quickly surveys intersections of Blake and Stedman with the abolitionist movement, touching briefly on Joseph Johnson, Henry Fuseli, Jonathan Spilbury, and James Gillray.

Billingsley, Naomi. "Recent Publications on the Art of William Blake." *Religion and the Arts*, vol. 29, 2025, pp. 371-81, <https://doi.org/10.1163/15685292-02903004>. A review of Edina Adam et al., *William Blake: Visionary*; Jason Whittaker, *Divine Images: The Life and Work of William Blake*; and Joseph Viscomi, *William Blake's Printed Paintings: Methods, Origins, Meanings*.

Blake/An Illustrated Quarterly Volume 58, number 4 (spring 2025) News

Paley, Morton D. "Our New Co-Editor." <https://doi.org/10.47761/biq.381>. Announcing that Tilar J. Mazzeo has joined *Blake* as the new co-editor.

Articles

Crosby, Mark. "Blake in the Marketplace, 2024." 9 pars., plus listings, <https://doi.org/10.47761/biq.385>. Major sales include *Songs of Innocence and of Experience* copy J (along with Samuel Taylor Coleridge's commentary in an 1818 letter to Charles Tulk); a newly discovered preparatory drawing for Thomas Commins's *An Elegy, Set to Music* (reproduced); a 2 July 1826 letter from Blake to John Linnell (reproduced and transcribed); and an unrecorded proof of "Robin Hood and Clorinda" (also reproduced).

Cauchi, Francesca. "Blake's Juxtapositional Prosodic Method in 'Holy Thursday' (*Innocence*)." 11 pars., <https://doi.org/10.47761/biq.379>. A reading of the poem that argues that its prosody "brings sharply into focus the tension between institutionalized charity and the well-being of the young charges" (par. 11).

Reviews

Oliveira, Camila. *Jerusalem: Blake, Parry, and the Fight for Englishness*, by Jason Whittaker. 12 pars., <https://doi.org/10.47761/biq.380>. "[A]n indispensable book for Blake scholars and all those interested in understanding the recent history of England told through the reception of its most popular anthem" (par. 12).

Leporati, Matthew. *Divine Images: The Life and Work of William Blake*, by Jason Whittaker. 11 pars., <https://doi.org/10.47761/biq.382>. "Frequently while reading the book, I thought how excellent it would be as a text for an undergraduate or graduate seminar.... A book

like *Divine Images* would greatly enrich the classroom, as well as any reader's understanding of Blake's art" (par. 11).

Rubel, William Ilan. *Hell: In Search of a Christian Ecology*, by Timothy Morton. 18 pars., <https://doi.org/10.47761/biq.386>. "What may look like a sales pitch to the cult of personality proves to be a brilliant exploration of Blake's relevance to the climate emergency" (par. 5).

Saral, Ramazan. *William Blake's Divine Love: Visions of Oothoon*, by Joshua Schouten de Jel. 8 pars., <https://doi.org/10.47761/biq.383>. "Overall, *William Blake's Divine Love* offers a potentially significant argument; however, it fails to fully realize that potential, perhaps because of too many questions that surpass the scope of the book" (par. 8).

Volume 59, number 1 (summer 2025)

Remembrance

Paley, Morton D. "Memories of David Bindman." <https://doi.org/10.47761/biq.389>. On the late art historian and Blake scholar.

Articles

Ripley, Wayne C., with Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. "William Blake and His Circle: A Checklist of Scholarship in 2024." 29 pars., plus listings, <https://doi.org/10.47761/biq.390>.

Oliveira, Camila. "Blake and Music, 2024" 5 pars., plus listings, <https://doi.org/10.47761/biq.388>.

Review

Calè, Luisa. *Blake e la sua epoca. Viaggi nel tempo del sogno*, La Reggia di Venaria, 31 Oct. 2024–2 Feb. 2025; *Blake e la sua epoca. Viaggi nel tempo del sogno*, edited by Alice Insley. 18 pars., <https://doi.org/10.47761/biq.391>. Contains many photos of the exhibition.

Volume 59, number 2 (fall 2025)

Articles

Hobson, Christopher Z. "Who Are Blake's Eternals?" 61 pars., <https://doi.org/10.47761/biq.397>. A careful examination of these mysterious characters and their evolution between *Urizen* and *Jerusalem*. "Finally, we should understand that in *Milton* and *Jerusalem* (with a few suggestions in *The Four Zoas*), Blake dismantles much of what he built in *Urizen* and *The Four Zoas*. While maintaining his two-level universe, he places Eternal beings under a duty of care for and aid to mortal humans ('duly every morn / We visit him'; 'labour well the teeming Earth') and he specifies the presence of living human beings in divine assemblies and their ability to view Eternal reality ('In every bosom a Universe expands')" (par. 53).

Calè, Luisa. "Blake and Exhibitions, 2024" 4 pars., plus listings, <https://doi.org/10.47761/biq.396>. Major exhibitions recorded include *William Blake's Universe*, held at the Fitzwilliam Museum; *William Blakes Universum*, held at the Hamburger Kunsthalle; and *Blake e la sua epoca. Viaggi nel tempo del sogno*, held at La Reggia di Venaria, Turin.

Schaffer, Simon. "Blake's Lawgiving, Newton's System, Reynolds's Justice." 27 pars., <https://doi.org/10.47761/biq.395>. Recontextualizes the association of *Island's Steelyard* the Lawgiver with John Flaxman by stressing the literal and figurative meanings of an actual steelyard (par. 2); includes discussion of the steelyard depicted in relief on Isaac Newton's Westminster Abbey monument and Joshua Reynolds's design of Justice for a window of the chapel of New College, Oxford.

Volume 59, number 3 (winter 2025–26)

Article

Marks, Rebecca. "A History of Art & Science': William Blake's *Last Judgment*." Pp. 3-19, <https://doi.org/10.47761/biq.411>. Arguing that the Rosenwald *Last Judgment* (Butlin #645) should be considered a *cartone* for Blake's lost *Last Judgment* painting, she considers Blake in the tradition of history painting, focusing on the influences of both the Gothic and Michelangelo on the design.

Reviews

Tebourski, Ines. *Bateson's Alphabet: The ABCs of Gregory Bateson's Ecology of Mind*, by Jacob Smith; "David Lynch Presents William Blake's *The Sea of Time and Space*," by Smith. Pp. 20-22, <https://doi.org/10.47761/biq.407>.

Oliveira, Camila. *Britten's Donne, Hardy and Blake Songs*, by Gordon Cameron Sly. Pp. 23-25, <https://doi.org/10.47761/biq.409>. "While *Britten's Donne, Hardy and Blake Songs* represents an unquestionable contribution to reception studies of Blake in music, it is definitely a much more accessible book for a musician interested in literary studies than vice versa" (25).

Flores Moreno, Cristina. *Weaving Tales: Anglo-Iberian Encounters on Literatures in English*, edited by Paula García-Ramírez, Beatriz Valverde, Angélica Varandas, and Jason Whittaker. Pp. 26-28, <https://doi.org/10.47761/biq.410>. "Grounded in a solid knowledge of Blake's works and Blakean scholarship, both chapters [on Blake] prove invaluable in showing that he resists a fixed and unique interpretation" (28).

Paley, Morton D. *William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*, edited by Mark Crosby and Josephine A. McQuail. Pp. 29-33, <https://doi.org/10.47761/biq.412>. "It is an admirably multi-pronged

exposition, bringing together a variety of scholarly approaches in rich combination" (33).

Buitrón, Charo. "El dragon que no fue." *Cuadernos de arte*, no. 2, 2025, pp. 33-39. In Spanish. On Blake's watercolor *The Great Red Dragon and the Woman Clothed with the Sun: "The Devil is Come Down"* (c. 1805) (Butlin #520).

Burkett, Andrew. Review of *Eternity in British Romantic Poetry*, by Madeleine Callaghan. See Callaghan.

C

Calè, Luisa. "Blake and Exhibitions, 2024." See *Blake* 59.2.

Calè, Luisa. "Remade." *The Unfinished Book*, edited by Alexandra Gillespie and Deidre Lynch, Oxford UP, 2021, pp. 370-83. Oxford Twenty-First Century Approaches to Literature. ISBN: 9780198830801. On extra-illustrations, with discussions of John Boydell's Shakespeare, Lady Lucan's extra-illustrated Shakespeare made for Earl Spencer, and Blake's *As If an Angel Dropped Down from the Clouds* (1809) (Butlin #547.6), an illustration of a line from *Henry IV, Part 1*.

Calè, Luisa. Review of *Blake e la sua epoca. Viaggi nel tempo del sogno*. See *Blake* 59.1.

Callaghan, Madeleine. "All is done as I have told': Blake's Eternal Prophecy." *Eternity in British Romantic Poetry*, by Callaghan, Liverpool UP, 2022. <*Blake* (2023, 2025)>

Review

Burkett, Andrew. *European Romantic Review*, vol. 36, no. 1, 2025, pp. 167-71, <https://doi.org/10.1080/10509585.2025.2454784>.

Castellano, Katey. "Maroon Settlements as Abolitionist Commons: Nanny of the Maroons, R. C. Dallas's *History of the Maroons*, and J. G. Stedman's *Narrative of a Five Years' Expedition*." *Robert Wedderburn, Abolition, and the Commons*, by Castellano, Cambridge UP, 2025, pp. 101-22. "Stedman's narrative and Blake's engravings resonate with Wedderburn's insistence that the Maroons cultivated viable sustainable counter-planation societies as an alternative to plantation capitalism" (103). Discussing Blake's engraving "Family of Negro Slaves from Loango," she adds, "Blake's engraving, notably, did not depict a benevolent enslaver but rather a representation of food sovereignty, which ... drew direct associations between food superabundance, physical health, and independence for European colonial logics" (120).

Cauchi, Francesca. "Blake's Juxtapositional Prosodic Method in 'Holy Thursday' (*Innocence*)." See *Blake* 58.4.

Chadwick, Esther. "Blake's Millennium." *The Radical Print*, by Chadwick, Paul Mellon Centre for Studies in British Art, 2024. <*Blake* (2025)>

Reviews

Poirier, Marie-Lise. *RACAR: Revue d'art canadienne/Canadian Art Review*, vol. 50, no. 1, 2025, pp. 146-48. JSTOR, www.jstor.org/stable/48839759. In French. "Print Culture of Critique." *Antiques: The Magazine*, vol. 191, no. 6, 2024, p. 74.

Cogan, Lucy. *Blake and the Failure of Prophecy*. Palgrave Macmillan, 2021. <*Blake* (2022, 2023)>

Review

Elliott, Jake. *The BARS Review*, no. 60, 2024, www.bars.ac.uk/review/index.php/barsreview/article/view/386. "Ultimately, Cogan's nuanced readings of Blake's works through the lens of biblical prophecy allows [*sic*] us to trace moments of conflict and change throughout his oeuvre, while remaining alert to Blake's continuing understanding of his work as manifesting the 'performative capacity of prophecy' (3)."

Conley, Tom. Review of *William Blake and the Cartographic Imagination: Maps, Diagrams, Networks*, by Caroline Anjali Ritchie. See Ritchie.

Cooper, Andrew M. "Blake's Early Tractates: Hume, Bayesianism, and Divine Analogy." *European Romantic Review*, vol. 36, no. 1, 2025, pp. 71-96, <https://doi.org/10.1080/10509585.2025.2454553>. "Blake sides with Hume in attacking rational theism and the theory of Divine Analogy while yet upholding miracles, anthropomorphism, and a less restrictive theory of induction than Hume's. In the tractates, enthymemes, false syllogisms, and non sequiturs not only satirize logical necessity but temporalize the steps in Blake's propositional sequences by inducing double takes and intervals of hesitation" (abstract). The essay also addresses Joseph Priestley and George Berkeley at length.

Cooper, L. J. "Parapoiesis: William Blake and Emily Dickinson's Redemptive Otherworldliness." *ELH*, vol. 92, no. 2, summer 2025, pp. 323-51. *Project Muse*, <https://doi.org/10.1353/elh.2025.a961791>. "Through a comparative analysis of William Blake and Emily Dickinson, this article outlines several dimensions of 'parapoiesis,' a conceptual-historical entanglement of paranormality and poetry" (abstract). Cooper argues against M. H. Abrams's conception of the supernatural, and *Milton* is the subject of his most extended analysis.

Cousin, Barbara. "'Enter into these Images': regard augmenté sur le monde naturel de William Blake." *XVII-XVIII. Revue de la Société d'études anglo-américaines*

des XVII^e et XVIII^e siècles, vol. 82, 2025, 39 pars., <https://doi.org/10.4000/15ff>. In French (abstract in French and English). Cousin discusses how new immersive technologies could help users to “manipulate” Blake’s images to “reveal ‘the infinite which was hid’” (abstract).

Cragwall, Jasper A. “Rintrah’s Swagger: On Not Understanding Blake’s Argument.” *The Explicator*, vol. 84, no. 1, 2026, pp. 43-47, <https://doi.org/10.1080/00144940.2025.2540918>. A thoughtful account of teaching *Marriage* through a focus on the inexplicability of “Rintrah”: “Most of [the students] are native English speakers, and so the defamiliarizing force on a language they know fluently needs to be savored. Poetry can make them feel a vulnerability, an alienation from sense-making capacities that can feel particularly disarming for smart people” (43).

Crosby, Mark. “Blake in the Marketplace, 2024.” See *Blake* 58.4.

Crosby, Mark. “Some mornings Blake drank his coffee by the tomb of Edward the Confessor.” See *Blake Society* in Part V.

Crosby, Mark. “William Blake: How Scanning Revealed Blake’s Earliest Known Engravings.” See Crosby in Part V.

Crosby, Mark, and Josephine A. McQuail, editors. *William Blake’s Manuscripts: Praxis, Puzzles, and Palimpsests*. Palgrave Macmillan, 2024. <*Blake* (2025)>

Reviews

Paley, Morton D. See *Blake* 59.3.

Wanderlinde, William Weber. “A Possible New Path for Blake Studies: A Review of *William Blake’s Manuscripts*.” *Ilha do Desterro*, vol. 78, 2025, 6 pp., <https://doi.org/10.5007/2175-8026.2025.e103308>. In English. “[T]he volume ... brings new paths away from the illuminated books’ centrality, focusing instead on the many extant MSS Blake wrote. The chapters by different scholars build on recent scholarship, as well as on the facsimiles provided by the *Archive* (which already provides access to every major MS Blake wrote), to offer new ways of analyzing and understanding Blake’s MSS.”

D

Dartar, Serdar. “Çizgilerin Ardındaki Şiir: William Blake’in Sembolik Vizyonu [The Poetry behind the Lines: William Blake’s Symbolic Vision].” *D-Sanat*, vol. 1, no. 10, 2025, pp. 558-71, <https://doi.org/10.5281/zenodo.17169665>. Dartar’s article examines Blake’s distinctive artistic identity as both poet and painter, with particular emphasis on his commitment to individual imagination and spiritual experience. It explores central themes in his work,

including imagination, individuality, an inner relationship with nature, and mystical vision. While the study does not propose a radically new interpretation, it offers a careful and well-developed synthesis of established critical perspectives. It is especially valuable as an accessible introduction for Turkish literary audiences, clarifying the integration of visual art and poetry in Blake’s creative practice.

Davies, Keri. “Brother Blake and Sister Blake and the Lost Moravian History of William Blake’s Family.” See Davies in Part V.

Davies, Keri. “The Lost Moravian History of William Blake’s Family (2006).” See Davies in Part V.

De Bruin, Louise. “My Precious Fellow—Oct. 8’: The Letters of John Cowper Powys to His Niece Mary Casey.” *The Powys Journal*, vol. 35, 2025, pp. 196-231. *JSTOR*, www.jstor.org/stable/27389036. Blake is referenced in a 7 Oct. 1942 letter from Powys:

But is the planet I wonder which I have been watching right up above my head in the early morn Jupiter? or is it the morning star? i.e. Venus? (For we can hardly like William Blake mix up Aphrodite with Lucifer!) Do you recall that queer strange poem of Blake (I forget how it starts) “— by what ever name ... of Jesus or Jehovah ... Thou art still the Son of Morn of weary night’s decline / The lost traveller’s dream under the hill!” Aye! How I’d show you the rock at the horseshoe turn to Liberty Hall. (203)

E

Elliott, Jake. Review of *Blake and the Failure of Prophecy*, by Lucy Cogan. See Cogan.

Erdil, Sabiha. *Cubrân Halil Cubrân’ın Eserlerinde William Blake Etkisi [The Impact of William Blake on the Works of Jubran Khalil Jubran]*. 2025. Sakarya U, MA thesis. In Turkish. Erdil’s thesis offers a detailed comparative study of Cibran Khalil Cibran (1883–1931), one of the prominent representatives of modern Arabic literature in the Western world, and Blake. The study analyzes Blake’s influence on Cibran. Cibran’s Arabic writings are compared with Blake’s works under the thematic categories of nature, pessimism, rebellion and resistance, religion, and freedom. The thesis concludes that Blake exerted a significant influence on Cibran, particularly in shaping his critical and negative stance toward institutional religion and the Church.

F

Fiddes, Paul S. "Is Blake Also among the Baptists? Freedom from the Law in William Blake, John Bunyan, and Baptist Thinking." *Baptist Quarterly*, vol. 57, no. 2, 2026, pp. 66-84, <https://doi.org/10.1080/0005576X.2025.2542059>. Examines Blake's relationship to the Keppel Street Baptist Church and to Baptist theology as depicted in the watercolor illustrations of Bunyan. "Is Blake also among the Baptists?" We might say: yes, among *some* Baptists on *some* matters. In his immediate context of Keppel Street Baptist Church, we might say, among *some* members, but not its ministers, despite Blake's part in engraving a portrait of one of them, John Upton" (84). John Linnell and Samuel Palmer are discussed. See also Timothy Whelan's article "Samuel Palmer and the Baptists" under Palmer in Division II.

Flores Moreno, Cristina. Review of *Weaving Tales: Anglo-Iberian Encounters on Literatures in English*, edited by Paula García-Ramírez, Beatriz Valverde, Angélica Varandas, and Jason Whittaker. See *Blake* 59.3.

Forbes, Malcolm. Review of *William Blake and the Sea Monsters of Love*, by Philip Hoare. See Hoare.

Freedman, Linda. "Fallen Forms: Blake's Comedy of Errors." *The Myth of the Fall in Nineteenth-Century Literature*, by Freedman, Oxford UP, 2025. ISBN: 9780198969570. Examines the fall in both the Genesis Manuscript and *The Book of Urizen*.

G

Gardiner, Bruce. "'To entertain this Starry Stranger': Jane Taylor, William Blake, Edward Lear, and Mem Fox in Martha Nussbaum's Classroom." *Literature and Pedagogy: Studies in Honour of Bruce Gardiner*, edited by Anthony Cordingley, Sydney UP, 2025, pp. 135-50. ISBN: 9781761540011. *JSTOR*, <https://doi.org/10.2307/jj.26769565>.16. Despite the title, there is just a very slight mention of Blake's *Songs of Innocence*.

Garnier-Tardieu, Claire, and Jessica Stephens, editors. *Kathleen Raine: A Voice for the Twenty-First Century*. Peter Lang, 2025. ISBN: 9781803741871. A collection of essays that "aims to widen the readership of this major British writer of the twentieth century, whose singular voice resonates well into the twenty-first century" (1). Several of the essays refer to Blake. The book is divided into four sections: "Kathleen Raine's Poetic and Philosophical World"; "Kathleen Raine and Neoplatonism"; "Kathleen Raine: Nature, the Imagination, and Romanticism"; and "Kathleen Raine: Educator and Education."

Gleeson, Andrew. "In Defence of Soft Pragmatism: Embracing the Myriad Modalities of Theory." *Footprint*, vol. 19, no. 2, 2025, pp. 25-38, <https://doi.org/10.59490/footprint.19.2.7807>. Uses *Laocoön* to posit a "Blakean post-structural understanding" (30).

González Cruz, Iván. "El lenguaje aforístico en la poesía de William Blake [The Aphoristic Language in the Poetry of William Blake]." *Plurentes. Artes y Letras*, no. 16, 2025, <https://doi.org/10.24215/18536212e113>. In Spanish.

Gubenkova, A. A., and E. M. Lemyagova. "Mashinnyy perevod poeticheskikh tekstov: analiz perevodov DeepAI i Perplexity po proizvedeniyam Uil'yama Bleyka [Machine Translation of Poetic Texts: Analysis of Deep AI and Perplexity Translations of William Blake's Works]." *Mezhdunarodnyy zhurnal gumanitarnykh i estestvennykh nauk [International Journal of Humanities and Natural Sciences]*, no. 8, 2025, pp. 247-51, sciup.org/mashinnyj-perevod-pojeticheskikh-tekstovanaliz-perevodov-deepai-i-perplexity-po-170210886. In Russian (abstract in Russian and English). The authors analyze the possibilities of artificial intelligence systems, taking Blake's "The Blossom" and "The Angel" and comparing poetical translations ("The Blossom" by Vladimir Mikushevich and "The Angel" by Samuil Marshak) with AI translations.

Guite, Malcolm. Review of *Awake! William Blake and the Power of the Imagination*, by Mark Vernon. See Vernon, *Awake!*

Gustafsson, Daniel. "Calling, Kairos, Kerygma: The Example of William Blake." *Theological and Philosophical Explorations of the Call of Literature*, edited by David Lonsdale, Emilia Di Rocco, and Brett H. Speakman, Routledge, 2025. Power of the Word 6. ISBN: 9781032387161. Discusses *Milton* and "the important but neglected notion of *kerygma*, elucidating the radical way in which Blake conceived of the poet's ability to directly effect changes in the world mutually shared by writer and reader within the wider embrace of divine imagination."

H

Harris, Alexandra. "An Open Gate: William Blake at Felpham." *The Rising Down: Lives in a Sussex Landscape*, by Harris, Faber, 2024. <Blake (2025)>

Reviews

Albinia, Alice. "A Visit from Mr. Milton: A Personal, Cultural and Historical Record of West Sussex." *TLS*, 26 Apr. 2024. "Harris writes tenderly and beautifully of the human experience of land and describes with acuity how the places we know are often linked through our experiences, thoughts and memories to other lands."

Owens, Susan. "Thinking Local: A Deep Dive into the Creative Past of West Sussex Brings Many Rewards." *Apollo*, vol. 199, no. 730, 2024, p. 112.
 Watkins, Charles. *Journal of Historical Geography*, vol. 86, Dec. 2024, pp. 401-02.

Hoare, Philip. *William Blake and the Sea Monsters of Love*. Pegasus Books, 2025. ISBN: 9781639368471. An idiosyncratic reflection on Blake and his reception that is intentionally anti-academic, with no chapter titles (or even numbers for the chapters), foot- or endnotes, bibliography, or index. That said, Hoare weaves together intriguing confluences between Blake and his many admirers, often around figures of the sea and whales.

Author talk

See Blake Society in Part V.

Reviews

Forbes, Malcolm. *The Wall Street Journal*, 13 June 2025, www.wsj.com/arts-culture/books/william-blake-and-the-sea-monsters-of-love-review-eye-of-the-tyger-fca021b7. "Mr. Hoare's book is a triumph, as strange, unclassifiable and awe-inspiring as the man at its beating heart."
 Irmscher, Christoph. "New Book Offers a Suitably Poetic Vision of Blake and His Legacy." *The Art Newspaper*, 5 Aug. 2025, www.theartnewspaper.com/2025/08/05/a-poetic-vision-of-blake-and-his-legacy-to-match-that-of-its-subject. Translated into Russian as "Uil'yam Blejk v okruzhenii morskikh monstrov lyubvi [William Blake Surrounded by Sea Monsters of Love]," *The Art Newspaper Russia*, no. 134, 3 Oct. 2025, p. 43, www.theartnewspaper.ru/posts/20251003-dnkq.
 Marsden, Philip. "William Blake Still Weaves His Mystic Spell." *The Spectator*, 12 Apr. 2025. Behind a paywall.
 Miller, Catriona. "William Blake and the Sea Monsters of Love—A New Book by Phillip [sic] Hoare." *Daily Art Magazine*, 9 Apr. 2025, www.dailyartmagazine.com/william-blake-and-sea-monsters-of-love.
The New Yorker, vol. 101, no. 14, 2 June 2025, p. 59.
 Prodger, Michael. "Under the Spell of William Blake." *Engelsberg Ideas*, 17 June 2025, engelsbergideas.com/reviews/under-the-spell-of-william-blake. "While there is something admirable in encountering an author so obviously entranced by his subject and who writes in word poems and images that can be both inventive and gorgeous, for the more prosaically-minded reader, whose investment in Blake is less all-in, it can be a bit too much. Blake is baffling enough on his own terms, he hardly needs further mystifying."
 Uglow, Jenny. See Uglow.

Hobson, Christopher Z. "Who Are Blake's Eternals?" See *Blake* 59.2.

I

İnan, Emre, and Yaşar Uslu. "Bilginin Görsel Hale Getirilmesinde İllüstrasyon ve Baskı Resmin Rolü [The Role of Illustration and Printmaking in Visualizing Information]." *Sanat ve Tasarım Dergisi*, vol. 15, no. 2, 2025, pp. 1148-69, <https://doi.org/10.20488/sanattasarim.1827981>. In Turkish. Although this study does not focus exclusively on Blake, it examines the function of illustration in the visualization of knowledge and the contribution of printmaking to the dissemination of information through reproduction. The authors argue that illustration renders knowledge more accessible and enables the viewer to engage with a subject more rapidly, while printmaking serves as a crucial medium for the wider circulation of that knowledge. Positioned at the intersection of art and design disciplines, illustration and printmaking are significant instruments that strengthen visual communication. Within this broader framework, the article assigns a distinctive place to Blake as a unique figure in Western art for his integration of illustration and printmaking techniques into a unified language that combines the textual and the visual. The authors underline that Blake's original prints demonstrate that illustration functions not merely as a tool of visualization, but also as a mode of artistic and intellectual expression. His approach to printmaking is interpreted not only as technical mastery, but also as evidence of artistic and conceptual innovation.

Ingham, Toby. Review of *Blake's Job: Adventures in Becoming*, by Jason Wright. See Wright.

Insley, Alice, editor. *Blake e la sua epoca. Viaggi nel tempo del sogno*. Hopefulmonster, 2024. <Blake (2025)>

Review

Calè, Luisa. See *Blake* 59.1.

Irmscher, Christoph. Review of *William Blake and the Sea Monsters of Love*, by Philip Hoare. See Hoare.

K

Kendall, Stuart. "Infinite Liberty: Georges Bataille Reading Blake in Postwar France." See Blake Society in Part V.

Kidson, Alex, and Morton D. Paley, with contributions by Mark Crosby and Lisa Gee. "Hayley, Romney, and Blake: A Conversation." See Gee and Crosby under Hayley in Division II.

Kubota, Eri. "'Songs of Experience' no Tora wa Nanika: Shi niokeru Ningen no Tamashii no Sogo Kankei no Byosha nitsuite [What Is 'The Tyger' in *Songs of Experience*: The

Description of ‘the Two Contrary States of the Human Soul’].” *Ryutsu Keizai Daigaku Ronshu [The Journal of Ryutsu Keizai University]*, vol. 60, no. 1, 2025, pp. 63-72. In Japanese.

L

Leporati, Matthew. “‘Mark Well My Words! They Are of Your Eternal Salvation’: William Blake’s Milton as Missionary against Empire.” *Romantic Epics and the Mission of Empire*, by Leporati, Cambridge UP, 2023. <Blake (2024, 2025)>

Reviews

Townsend, Chris. *The BARS Review*, no. 60, 2024, www.bars.ac.uk/review/index.php/barsreview/article/view/398.
Wilson, Ross. “The British Mission: Epic Poetry in the Age of the Romantics.” *TLS*, 21 Feb. 2025. “Byron and Blake emerge as the heroes of the book.”

Leporati, Matthew. Review of *Divine Images: The Life and Work of William Blake*, by Jason Whittaker. See Blake 58.4.

Leporati, Matthew. “The Urizen-Haunted World: Reconciling Blake and Science.” See Blake Society in Part V.

Lussier, Mark. Review of *Hell: In Search of a Christian Ecology*, by Timothy Morton. See Morton.

M

Magarik, Raphael. Review of *The Poetics of Prophecy: Modern Afterlives of a Biblical Tradition*, by Yosefa Raz. See Raz.

Malik, Aqsa, Ayesha Malik, and Mariam Waheed. “Exploring Marginalization and Social Injustice: A Critical Discourse Analysis of William Blake’s ‘The Chimney Sweeper.’” *Review of Education, Administration and Law*, vol. 8, no. 1, 2025, pp. 87-97, real.spcrd.org/index.php/real/article/view/408/418. Uses critical discourse analysis to examine both versions of “The Chimney Sweeper,” suggesting that “Blake’s verse is a negative exposition of structural power and exploitation that unspools the manner by which language is used to speak back to inequality, injustice, and marginalization in society” (95).

Marchetto Santorun, M. Cecilia. “William Blake in Spanish Popular Culture and Literature.” *Weaving Tales: Anglo-Iberian Encounters on Literatures in English*, edited by Paula García-Ramírez, Beatriz Valverde, Angélica Varandas, and Jason Whittaker, Routledge, 2023. <Blake (2024, 2025)>

Review

Flores Moreno, Cristina. See Blake 59.3.

Marks, Rebecca. “‘A History of Art & Science’: William Blake’s *Last Judgment*.” See Blake 59.3.

Marks, Rebecca. “*The Last Judgement*: Blake’s Lost History Painting.” See Blake Society in Part V.

Marks, Rebecca. “*To Recover Art to the Florentine Original*”: *William Blake’s Reception of Michelangelo*. 2025. U of Cambridge, PhD dissertation, <https://doi.org/10.17863/CAM.118135>.

Marley, Jodie. Review of *William Blake’s Visions: Art, Hallucinations, Synaesthesia*, by David Worrall. See Global Blake Network in Part V.

Marley, Jodie. *William Blake’s Mysticism: The Legacy of Prophetic Women*. Palgrave Macmillan, 2025.¹¹ ISBN: 9783032038173. An important new study that argues for the centrality of Blake’s mysticism (against Northrop Frye and David V. Erdman) in terms of understanding Blake’s own works and his reception in William Butler Yeats’s circle. Marley highlights Blake’s contemporary female prophets (Dorothy Gott [c. 1748–1812] and Joanna Southcott [1750–1814]) and Yeats’s contemporary poets and mystics (George William Russell [1867–1935], William Sharp [1855–1905], George Yeats [1892–1968], and Iseult Gonne [1894–1954]).

Marsden, Philip. Review of *William Blake and the Sea Monsters of Love*, by Philip Hoare. See Hoare.

Matthew, Patricia A. “Romanticism and the Abolitionist Turn.” *Romanticism and Antislavery Literatures: Pedagogies and Contexts*, edited by Joselyn M. Almeida and Amelia Worsley, *Romantic Circles*, 2025, romantic-circles.org/praxis/antislavery/praxis.2024.antislavery.abolition. On teaching “The Little Black Boy” and bringing issues of race and Blackness to Romanticism. She references David Bindman’s “Blake’s Vision of Slavery Revisited” <WBHC 2177> as “offer[ing] a compelling, accessible history that answers students’ questions about Blake’s understanding of race and how consistent it is with the period.”

11. Based on her PhD dissertation, *The Mystic Communities of William Blake and W. B. Yeats: Shared Spiritual Influences and Legacies*, U of Nottingham, 2023, repository.nottingham.ac.uk/handle/123456789/58524 <Blake (2024)>. Her presentation at the 2022 Global Blake: Afterlives in Art, Literature and Music conference, “What the Yeatses Partly Learned: A Vision, Blake’s Mysticism, and Spiritual Collaboration” <Blake (2022)>, addresses many of the same issues as her book.

McNamee, Brendan. *William Blake, Jacques Derrida and the Secret Heart of Deconstruction: The Dark Back of Time*. Cambridge Scholars Publishing, 2025. ISBN: 9781036456313. "This book offers a reading of Jacques Derrida's philosophy of deconstruction seen in the light of William Blake's aphorism from *The Marriage of Heaven and Hell*, 'Eternity is in love with the productions of time'" (1). McNamee invokes the spirit of Blake more than he engages with Blake's texts and designs, but this religious study of deconstruction does a marvelous job of capturing Blake's spirit.

Miller, Catriona. Review of *William Blake and the Sea Monsters of Love*, by Philip Hoare. See Hoare.

Miller, Thornton. Review of *Britten's Donne, Hardy and Blake Songs*, by Gordon Cameron Sly. See Sly.

Morton, Timothy. *Hell: In Search of a Christian Ecology*. Columbia UP, 2024. <Blake (2025)>
Translated into Italian by Valerio Cianci as *Inferno. William Blake e la ricerca di un'ecologia Cristiana*, Timeo, 2025. 370 pp.

Reviews

Albinus, Lars. "Timothy Morton's øko-kristne vision af himmel og helvede." *Dansk teologisk tidsskrift*, vol. 88, no. 3, 2025, pp. 210-27. In Danish.

Lussier, Mark. *The Wordsworth Circle*, vol. 56, no. 3, summer 2025, pp. 276-84.

Rubel, William Ian. See *Blake* 58.4.

N

Nagai, Ryunosuke, editor. *Meikyoku ga Kataru Meiga* [*Wonderful Stories about Music and Art*]. Sansai Books, 2025. 231 pp. ISBN: 9784866734422. In Japanese. 1 plate by Blake. Section 16, "Natsu no Yo no Yume yori Kekkon Koshinkyoku ['Wedding March' from *A Midsummer Night's Dream*]" mentions Oberon, Titania, and Puck with *Fairies Dancing* (Butlin #161) (76-81).

Nakajima, Kota. "William Blake no Zenmen Sashie to Oirozuri Hanga niokeru Taiyo: 'Hi no Oitaru Mono' kara 'Adam o Sozosuru Elohimi' e [The Sun in William Blake's Full-Page Illustrations and Large Color Prints: From 'The Ancient of Days' to *Elohim Creating Adam*]." *Tetsugaku* [*Philosophy*], no. 155, 2025, pp. 99-121. In Japanese, with English synopsis. 12 plates by Blake. It discusses the symbolic meaning of the sun—material and spiritual—in "The Ancient of Days," *The Song of Los*, and *Elohim Creating Adam*.

Nakajima, Yoshie. "Hearn to William Blake: Sono 2 [Hearn and William Blake: Part 2]." *Yakugaku Toshokan*

[*Pharmaceutical Library Bulletin*], vol. 69, no. 3, 2024, pp. 94-103. In Japanese. 5 plates by Blake and 2 photocopies of Blake's Notebook. An introductory essay on Lafcadio Hearn (1850-1904) and Blake.

Nawaz, Mazhar, and Kausar Rasheed. "Poets of Mysticism: Jalal ud-Din Rumi and William Blake: A Comparative and Contrastive Analysis." *Journal of Policy Research*, vol. 10, no. 3, 2024, pp. 255-65, jprpk.com/index.php/jpr/article/view/651. "In terms of mystical philosophy, Rumi's God-centered vision differs from Blake's human-centric approach. Rumi's poetry focuses on the soul's journey back to God, often depicting the painful longing for divine union. For Rumi, the divine is transcendent, and the mystic must dissolve the self to achieve reunion with the beloved. In contrast, Blake views divinity as immanent, located within the individual and accessible through creative imagination. His vision does not involve the annihilation of the self but rather the expansion of human consciousness to perceive the divine in all things" (265).

Nijibayashi, Kei. "Romantic Imagery in E. M. Forster's *A Room with a View*." *English Studies*, vol. 106, no. 8, 2025, pp. 1167-83, <https://doi.org/10.1080/0013838X.2025.2522217>. Viewing the novel "in terms of its inheritance and incorporation of Romantic motifs" (1167), Nijibayashi argues for allusions to Blake in the relationship of Lucy and George. Allusions to William Wordsworth and Percy Shelley are also considered.

O

Okamoto, Kenjiro. *Unkei, Rouault, Blake: Okamoto Kenjiro Bijutsu Hihyo Shusei* [*Unkei, Rouault, and Blake: A Collection of Critical Essays on Art by Kenjiro Okamoto*]. Edited by Hideyo Sengoku and Shigeo Suzuki, Suisaisha, 2025. 358 pp. ISBN: 9784801008557. In Japanese. Kenjiro Okamoto (1919-2003), an art critic, published books on Unkei (?-1224), a Japanese sculptor; Georges Rouault; British paintings in general; and Blake <BSJ 88>. In Part 3 in this collection, he discusses Blake's art, life, and mysticism, making mention of George Morland, James Ward, André Gide, and Henri Bergson (187-277).

Oliveira, Camila. Review of *Britten's Donne, Hardy and Blake Songs*, by Gordon Cameron Sly. See *Blake* 59.3.

Oliveira, Camila. Review of *Jerusalem: Blake, Parry, and the Fight for Englishness*, by Jason Whittaker. See *Blake* 58.4.

Oostrum, Duco van. "Autobiography, Critical Fabulation, and African Voices in the Archive of Dutch Slavery: John Gabriel Stedman's *Narrative* (1790; 1796) and Joachim

Nettelbeck's *Ein Mann* (1910)." Contextualizes Blake's engraving "Group of Negros, as Imported to Be Sold for Slaves." See Oostrum under Stedman in Division II.

P

Paley, Morton D. "Memories of David Bindman." See *Blake* 59.1.

Paley, Morton D. "Our New Co-Editor." See *Blake* 58.4.

Paley, Morton D. Review of *William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*, edited by Mark Crosby and Josephine A. McQuail. See *Blake* 59.3.

Phillips, Michael. "William Blake's Colour Printing: Methods and Materials." *Printing Colour, 1700–1830: Histories, Techniques, Functions, and Receptions*, edited by Margaret Morgan Grasselli and Elizabeth Savage, Oxford UP, 2025, pp. 363–75. ISBN: 9780197267530. See the summary in the introductory essay.

Pinheiro de Sousa, Alcinda, and Jason Whittaker. "Urizen Now: Reading Anew William Blake's Response to His Times." *Weaving Tales: Anglo-Iberian Encounters on Literatures in English*, edited by Paula García-Ramírez, Beatriz Valverde, Angélica Varandas, and Jason Whittaker, Routledge, 2023. <*Blake* (2024, 2025)>

Review

Flores Moreno, Cristina. See *Blake* 59.3.

Poirier, Marie-Lise. Review of *The Radical Print*, by Esther Chadwick. See Chadwick.

Prodger, Michael. Review of *William Blake and the Sea Monsters of Love*, by Philip Hoare. See Hoare.

R

Rafaelli, Verónica, and Mercedes Vernet. "Devastación y deshumanización: 'London Revisited' en diálogo con *Autobiographies* y 'London.'" *Literatura en lengua inglesa. Lecturas desde el Sur*, coordinated by Silvana N. Fernández et al., Editorial de la U de La Plata, 2025, pp. 103–11. ISBN: 9789503426197. In Spanish. On Kathleen Raine's intertextual revision of Blake's "London" from *Songs of Experience* in her poem "London Revisited."

Raier, Sofía. "Los contradictorios fuegos de la revolución." *Cuadernos de arte*, no. 2, 2025, pp. 74–81. In Spanish. An essay on Blake's watercolor *The Number of the Beast Is 666* (c. 1805) (Butlin #522).

Raz, Yosefa. "Walking through Blake's Irregular Bible." *The Poetics of Prophecy: Modern Afterlives of a Biblical Tradition*, by Raz, Cambridge UP, 2024. <*Blake* (2025)>

Review

Magarik, Raphael. "Weak Prophecy as a Critique of Just-So Secularization Stories." *Ancient Jew Review*, 9 Nov. 2025. "What is often understood as a historical transformation (from Isaiah to Blake) is read instead as a tension immanent to the biblical text, which is then distributed between two fields of modern discourse, one of which (biblical philology) represents itself as recovering the ancient meaning, and the other of which (Romantic and post-Romantic poetry) understands itself as creating *de novo*."

Razumovskaya, Oksana. "Illyustratsii Uil'yama Bleyka k p'ese-maske Dzhona Milтона 'Komos' [William Blake's Illustrations for John Milton's Masque Comus]." *Romano-germanskije literatury: traditsii i sovremennost'. Materialy IV Mezhdunarodnoy nauchnoy konferentsii, XXXVII Mezhdunarodnoy nauchnoy konferentsii RAPAL, posvyashchennoy 100-letiyu N. P. Mikhalskoy* [*Romano-Germanic Literatures: Tradition and Modernity. Proceedings of the IV International Scientific Conference, XXXVII International Scientific Conference RAPAL, Dedicated to the 100th Anniversary of N. P. Mikhalskaya*], 2025, pp. 216–19, elibrary.ru/item.asp?id=86311870. In Russian. The author comes to the conclusion that Blake's rethinking of Milton's images is expressed in the atmosphere of the entire cycle of drawings, but most of all in the interpretation of the Lady and Comus images.

Riccardi, Silvia. *Dark Romanticism: Literature, Art, and the Body*. Palgrave Macmillan, 2025. ISBN: 9783031643644. The book "examines how Fuseli, Blake, and [Mary] Shelley incorporated into their own medium elements from visual cultures of anatomy and natural history to surpass the limitations of empirical inquiry in a complex transition from organic to fragmented form" (28). In addition to the introduction, there are two chapters on Blake, "Blake's Biomorphism" and "The Body in the Line: Blake's Dante." The first uses the concept of biomorphism to explore the parallels between Blake's notion of the line and mappings of fibrous networks of veins, nerves, roots, and other systems constructing living beings. The second reads Blake's depiction of bodies in the Dante illustrations. See also Riccardi under Fuseli in Division II.

Richardson, Alan. "Beyond the Romantic Chronology." *Romanticism and Antislavery Literatures: Pedagogies and Contexts*, edited by Joselyn M. Almeida and Amelia Worsley, *Romantic Circles*, 2025, romantic-circles.org/praxis/antislavery/praxis.2024.antislavery.richardson. Richardson reflects on the lack of engagement in studies of

Romanticism with Africa and Blackness; he references his 1990 MLA session, “Africa in the Romantic Imagination,” and his “Colonialism, Race, and Lyric Irony in Blake’s ‘The Little Black Boy’” <BBS 621, WBHC 2581-82>.

Riordan, John. *Los: A Vision of William Blake. Book 1: Innocence*. John Riordan Images and Comics, 2024, www.johnriordan.co.uk/LOS-a-Vision-of-William-Blake. <Blake (2025)>

Ripley, Wayne. “Irene Tayler.” *Oxford Bibliographies*, 9 Sept. 2025, <https://doi.org/10.1093/obo/9780190221911-0218>. On the scholar of Thomas Gray, Blake, and the Brontës.

Ripley, Wayne C., with contributions by Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. *A Selected Annotated Bibliography of William Blake and His Circle: A Guide to Further Research*. See Ripley et al., *Selected*, in Part IV, Section A.

Ripley, Wayne C., with Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. “William Blake and His Circle: A Checklist of Scholarship in 2024.” See *Blake* 59.1.

Ritchie, Caroline Anjali. *William Blake and the Cartographic Imagination: Maps, Diagrams, Networks*. Palgrave Macmillan, 2025. ISBN: 9783031803253. An original and thoughtful examination of Blake’s own practice of mapping in light of eighteenth-century cartographic practices and of Blake scholars’ utilization of mapping and diagrams to (mis)understand Blake’s works.

Review

Conley, Tom. *Imago Mundi*, vol. 77, no. 2, 2025, pp. 226-27, <https://doi.org/10.1080/03085694.2025.2577375>.

Rogers, Annise. “The Urizen Cycle.” See *Blake Society* in Part V.

Romero Allué, Milena. “‘Naked Beauty display’d’: Bodies, Souls and Sexuality in William Blake’s Composite Art. Part I.” *Le Simplegadi*, no. 25, 2025, pp. 91-118, le-simplegadi.it/article/view/3616. In English (abstract in English and Italian). “[Blake’s] bodies, mainly represented in the two opposed postures of expansion and contraction, are endowed with a writhing movement, a serpentine pattern and androgynous features that evoke Michelangelo’s art: considering that Blake’s main goal is the alchemic *coincidentia oppositorum*, androgyny is a recurring theme in his works” (abstract).

Rubel, William Ilan. Review of *Hell: In Search of a Christian Ecology*, by Timothy Morton. See Morton.

Saracino, Francesco. “L’immaginazione di Gesù: William Blake, Oscar Wilde e gli altri.” *Rassegna di Teologia*, vol. 66, no. 1, 2025, pp. 49-66. In Italian (abstract in Italian and English). “After having been neglected for a long time, the imagination of Jesus became a topic that fascinated artists, writers and theologians, especially in the Anglo-Saxon world, during the 19th century. These pages outline the phenomenon by referring to some of the protagonists of that turning point” (abstract).

Saral, Ramazan. “The Influence of *L’Allegro* and *Il Penseroso* on *Songs of Innocence and of Experience*.” See *Blake Society* in Part V.

Saral, Ramazan. Review of *William Blake’s Divine Love: Visions of Oothoon*, by Joshua Schouten de Jel. See *Blake* 58.4.

Saral, Ramazan. “Wedding with Eternity: Death in the Poetry of Blake and Rumi.” See *Global Blake Network* in Part V.

Sato, Hikari. “Oe Kenzaburo Atarashii Hito yo Mezameyo niokeru William Blake Inyokasho Shuttenn Chosa: Erdman to Raine no Michibiki kara Hanarete [A Survey of Quotations from William Blake in *Rouse Up O Young Men of the New Age!* by Kenzaburo Oe: Away from the Guidance of David V. Erdman and Kathleen Raine].” *Choiki Bunka Kagaku Kiyo [Interdisciplinary Cultural Studies]*, no. 29, 2024, pp. 65-94. In Japanese. By identifying the sources of all quotations from Blake in *Rouse Up O Young Men of the New Age!* by Kenzaburo Oe, the essay discusses Oe’s original interpretation of Blake’s text, as well as the influence of Erdman and Raine. With a list of the sources and quotations from Blake.

Schaffer, Simon. “Blake’s Lawgiving, Newton’s System, Reynolds’s Justice.” See *Blake* 59.2.

Schouten de Jel, Joshua. *William Blake’s Divine Love: Visions of Oothoon*. Routledge, 2024. <Blake (2025)>

Review

Saral, Ramazan. See *Blake* 58.4.

Schouten de Jel, Joshua. “William Blake’s Radical Wordplay and the Neologism ‘Warshipped.’” *Studies in English Literature, 1500–1900*, vol. 63, no. 4, autumn 2025, pp. 499-514. *Project Muse*, <https://doi.org/10.1353/sel.2025.a975124>. “Around the suspension of habeas corpus in 1794, there is a conspicuous shift in Blake’s poetic discourse as he began to systematically implement an

idiosyncratic mythopoeic lexicon. His neologisms, moreover, highlight a proximal radical agenda” (abstract).

Serdechnaia, Vera. “Uil'yam Bleyk i ego geroi v angloyazychnoy fantasticheskoy literature 1960–2000-kh gg. [William Blake and His Characters in English-Language Science Fiction and Fantasy Fiction of the 1960s–2000s].” *Studia Litterarum*, vol. 10, no. 2, 2025, pp. 84–99, <https://doi.org/10.22455/2500-4247-2025-10-2-84-99>. In Russian (abstract in Russian and English). The author analyzes how Philip José Farmer uses Blake’s worlds in his space fantasy (*World of Tiers* series, 1965–93); Crawford Kilian takes Blake’s toponyms as names for parallel worlds in his *The Fall of the Republic* (1987); and Philip Pullman uses Blake’s concept of parallel worlds in his *Dark Materials* series (1995–2000). Blake becomes a character in Ray Nelson’s time-travel novel *Blake’s Progress* (1975); James Ballard’s erotic-psychedelic mystery *The Unlimited Dream Company* (1979); and Orson Card’s alternate-universe fantasy series *The Tales of Alvin Maker* (1987–2003).

Sinding, Michael. “Energy Models of Causation in Mind, Culture and Science: Electro/Magnetic Thinking in Blake, Galvani and Mesmer.” *Narrative and Cognition in Literature and Science*, edited by Sinding, Aura Heydenreich, and Klaus Mecke, De Gruyter Brill, 2025, pp. 361–400. ISBN: 9783110782790. Blake’s use of electrical imagery in *Milton* is discussed on pp. 378–80.

Sly, Gordon Cameron. “Songs and Proverbs of William Blake.” *Britten’s Donne, Hardy and Blake Songs: Cyclic Design and Meaning*. Boydell Press, 2023. <Blake (2024, 2025)>

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Miller, Thornton. *Notes*, vol. 81, no. 3, Mar. 2025, pp. 559–61.

Oliveira, Camila. See *Blake* 59.3.

Smith, Jacob. *Bateson’s Alphabet: The ABCs of Gregory Bateson’s Ecology of Mind*. U of Michigan P, 2024, <https://doi.org/10.3998/mpub.12805341>.

Review

Tebourski, Ines. See *Blake* 59.3.

Smith, Jacob. “David Lynch Presents William Blake’s *The Sea of Time and Space*.” See Smith in Part V.

Smith, Jacob. “William Blake, Gregory Bateson, and David Lynch: Audiovisual Approaches to Blake Scholarship.” See Global Blake Network in Part V.

T

Tebourski, Ines. Review of *Bateson’s Alphabet: The ABCs of Gregory Bateson’s Ecology of Mind*, by Jacob Smith; “David Lynch Presents William Blake’s *The Sea of Time and Space*,” by Smith. See *Blake* 59.3.

Townsend, Chris. Review of *Romantic Epics and the Mission of Empire*, by Matthew Leporati. See Leporati, “Mark Well My Words!”

Tsai, Li Hui. “Close Reading Event: ‘The Little Black Boy.’” See Blake Society in Part V.

Türk, Nesli. “Bir İfade Kipi Olarak Sanatta Melankoli [Melancholy in Art as a Medium of Expression].” *Sanat Tarihi Dergisi*, vol. 34, no. 2, 2025, pp. 841–77, <https://doi.org/10.29135/std.1716447>. In Turkish. Türk’s article centers on the concept of melancholy, tracing its intellectual foundations to ancient Greece and examining its development within the Western philosophical tradition and art history. It investigates the transformation of attitudes toward melancholy across cultural history and analyzes how this highly productive concept has been reflected in the plastic arts, with particular emphasis on painting. In this context, the article devotes specific attention to Blake, situating his treatment of melancholy within the broader history of Western literature and comparing his approach with that of other artists. In particular, Blake’s illustration *Melancholy*, produced for Milton’s *Il Penseroso*, is discussed as a contemplative and serene composition structured around spiritual and religious figures. The author provides a detailed thematic and formal analysis of the illustration, arguing that Blake’s compositional choices and use of color reinforce the melancholic atmosphere. In doing so, the article positions Blake as a distinctive contributor to the visual articulation of melancholy in Western art.

U

Ugnow, Jenny. “Visions and Leviathans.” *TLS*, 25 Apr. 2025. A review of *William Blake and the Sea Monsters of Love*, by Philip Hoare; *William Blake’s Visions: Art, Hallucinations, Synaesthesia*, by David Worrall; and *The Rossetti Manuscript* (SP Books facsimile, 2024). “One can foresee a rush of books in the run-up to 2027, the bicentenary of Blake’s death, but nothing will be as audacious or intriguing as *William Blake and the Sea Monsters of Love*.”

Ugolini, Ava. “‘Life During Wartime’: How New Wave Music Echoed William Blake.” *The Albatross*, vol. 15, 2025, pp. 66–76, journals.uvic.ca/index.php/albatross/article/view/22456. “Both Blake and new wave artists like Talking

Heads, Blondie, and New Order rejected orthodox conventions, emphasizing radical independence and experimental approaches" (abstract).

Umetsu, Narumi. *Bunmei wo Toinaosu: Shimin no Tachiba yori* [Requesting of Civilization: From the Standpoint of a Citizen]. HS Co., 2024. 498 pp. ISBN: 9784910595115. In Japanese. An enlarged edition of *Bunmei wo Toinaosu*, originally published in 1979. Narumi Umetsu (1917–96) was a Japanese Blake scholar, well known for his *Blake Zen Chosaku* [The Complete Writings of William Blake] <BSJ 5> in two volumes. This is a collection of his miscellaneous essays, such as "My Favorite Words of Blake" (341–45), "What Attracts Me to Blake" (437), and "The Significance of Blake in the Present" (438–42).

V

Vendler, Helen. "Artless Art."¹² *Inhabit the Poem: Last Essays*, Library of America, 2025. ISBN: 9781598538274. References Blake's "The Lamb." "Nothing is harder to comment on than a piece of art which successfully pretends to artlessness."

Vernon, Mark. *Awake! William Blake and the Power of the Imagination*. Hurst and Company, 2025. ISBN: 9781805263777. An introduction to Blake's life and thought aimed at a popular audience. It's unfortunately marred with some errors ("The Blakes were of dissenting stock" [9]) and oversimplifications ("Los and Enitharmon ... as the superhero-guardians of time and space" [213]).

Interviews and author talks

"*Awake! William Blake and the Power of the Imagination*." *Beshara Magazine*, podcast hosted by Jane Clark and Nikos Yiangou, 11 July 2025, besharamagazine.org/podcast/mark-vernon-awake-william-blake-and-the-power-of-imagination.

"*Awake! William Blake and the Power of the Imagination*—In Conversation with Mark Vernon." *YouTube*, uploaded by Zoavision, 20 Aug. 2025, www.youtube.com/watch?v=SOTzj7pInfQ.

"*Awake! William Blake and the Power of the Imagination*." *writing.ie*, interview conducted by Ben Simmons, 20 June 2025, www.writing.ie/guest-blogs/awake-william-blake. "How to Live Like William Blake!" *YouTube*, uploaded by Mark Vernon, 13 June 2025, www.youtube.com/watch?v=v-uAYnrOPQE.

"Iain McGilchrist and Mark Vernon on William Blake: Imagination and Inspiration, Science and Soul." *YouTube*, uploaded by Iain McGilchrist, 1 July 2025, www.youtube.

com/watch?v=hGqlAg3xHNE.

"Mark Vernon | William Blake and Neoplatonism." *YouTube*, uploaded by Cambridge Centre for the Study of Platonism, 12 Nov. 2025, www.youtube.com/watch?v=R7wNqInsfwY.

"William Blake and Awakening the Imagination | Mark Vernon." *YouTube*, uploaded by Seeker to Seeker, 22 Dec. 2025, www.youtube.com/watch?v=j17jn9EdGHQ.

"William Blake and the Imagination | Interview with Mark Vernon." *YouTube*, uploaded by Adam Walker—Close Reading Poetry and Mark Vernon, 20 Nov. 2025, www.youtube.com/watch?v=j4PQ8ANdS70.

"William Blake and the Power of Imagination: Mark Vernon and Charles Stang at Harvard Divinity School." *YouTube*, uploaded by The Wonderstruck Podcast with Elizabeth Rovere and Mark Vernon, 18 Nov. 2025, www.youtube.com/watch?v=UtMG6X22AzQ.

"William Blake and the Power of Imagination." *YouTube*, uploaded by Aeon Byte Gnostic Radio, 20 Jan. 2026, www.youtube.com/live/ZvO-V8QoHpc.

"William Blake Can Change Your Life | with Dr. Mark Vernon." *YouTube*, uploaded by Adam Walker—Close Reading Poetry, 6 Feb. 2026, www.youtube.com/watch?v=AjMxukOohB0.

"William Blake Masterclass: Poet, Artist and Mystic." *YouTube*, uploaded by UnHerd, 21 July 2025, www.youtube.com/live/wbwwnGi2ZOc.

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Guite, Malcolm. *Church Times*, 1 Aug. 2025, churchtimes.co.uk/articles/2025/1-august/books-arts/book-reviews/book-review-awake-william-blake-and-the-power-of-the-imagination-by-mark-vernon. "This is a compelling and timely book. It is compelling, because the reader shares Mark Vernon's sense of excitement as he delves deeper and deeper into William Blake's imaginative world and the way in which Blake's visionary poetry also gives us vision: helps us see more deeply into the dilemmas and mysteries both of our own lives and the age in which we live."

Viscomi, Joseph. *William Blake's Printed Paintings: Methods, Origins, Meanings*. Paul Mellon Centre for Studies in British Art, 2021. <Blake

(2022, 2025)>

Review

Billingsley, Naomi. See Billingsley.

Volpone, Annalise. "Imagination and the Pregnant Mind in William Blake's *Cosmogony*." See Global Blake Network in Part V.

12. Originally published with the same title in *Liberties*, vol. 4, no. 1, autumn 2023, libertiesjournal.com/articles/the-art-of-artlessness.

W

Wanderlinde, William Weber. Review of *William Blake's Manuscripts: Praxis, Puzzles, and Palimpsests*, edited by Mark Crosby and Josephine A. McQuail. See Crosby and McQuail.

Ware, Owen. "Marriages of Heaven and Hell." *Return of the Gods: Mythology in Romantic Philosophy and Literature*, by Ware, Oxford UP, 2025, pp. 82-124. ISBN: 9780197763964. In a study on the significance of mythology in German and English Romanticism, Blake is discussed on pp. 84-99: "For Blake, a new mythology is necessary because both philosophy and religion in their traditional roles have served merely to reflect the human mind in its state of disharmony, rendering them unfit to play the liberating role of opening the 'doors of perception'" (83).

Weston, Sarah T. "The Infernal Prism: Blake's Colors Unbound." See Wyckoff.

Whitson, Roger. "Reassembling *Visionary Physics*: Donald Ault, Bruno Latour, and William Blake's Mathematical Scenographies." *Essays in Romanticism*, vol. 31, no. 1, 2024, <https://doi.org/10.3828/eir.2024.31.1.4>. "Ault envisions that every act of preservation in Blake's work is also an act of transformation and becoming. As such, he anticipates later developments in Latourian lab sociology, actor-network theory (ANT), and media archaeology" (abstract).

Whittaker, Jason. *Divine Images: The Life and Work of William Blake*. Reaktion Books, 2021. <Blake (2022, 2023, 2024)>

Reviews

Billingsley, Naomi. See Billingsley.
Leporati, Matthew. See *Blake* 58.4.

Whittaker, Jason. *Jerusalem: Blake, Parry, and the Fight for Englishness*. Oxford UP, 2022. <Blake (2023, 2024, 2025)>

Review

Oliveira, Camila. See *Blake* 58.4.

Williams, Cynthia Schoolar. Review of *Against the Uprooted Word: Giving Language Time in Transatlantic Romanticism*, by Tristram Wolff. See Wolff.

Wilson, Louise. "A Technical Examination of William Blake's *Virgil Wood Engravings*." NGV [National Gallery of Victoria], 30 June 2025, www.ngv.vic.gov.au/essay/a-technical-examination-of-william-blakes-virgil-wood-engravings. A revised version of her "Printing Imperfections in William Blake's *Virgil Wood Engravings*

and What They Reveal," <https://doi.org/10.47761/biq.322> <Blake (2023)>.

Wilson, Louise. "William Blake and the NGV: The History of the *Virgil Wood Engravings*." NGV [National Gallery of Victoria], 30 June 2025, www.ngv.vic.gov.au/essay/william-blake-and-the-ngv-the-history-of-the-virgil-wood-engravings. Surveys the history of the *Virgil* engravings and suggests that "the materials and techniques used to print and display [those held by the NGV] strongly link them to the Linnell family."

Wilson, Ross. Review of *Romantic Epics and the Mission of Empire*, by Matthew Leporati. See Leporati, "Mark Well My Words!"

Wolff, Tristram. "Voices of the Ground: Blake's Language in Deep Time." *Against the Uprooted Word: Giving Language Time in Transatlantic Romanticism*, by Wolff, Stanford UP, 2022. <Blake (2023, 2024, 2025)>

Review

Williams, Cynthia Schoolar. *The BARS Review*, no. 60, 2024, www.bars.ac.uk/review/index.php/barsreview/article/view/399. "*Against the Uprooted Word* is a subtle, erudite, and lively study that richly rewards engagement."

Worrall, David. "The 'Secret' Life of William Blake's *Songs of Innocence and of Experience*, Copy J: Anthony Blunt, the Rothschilds and M.I.5 in the Cold War." *Visual Culture in Britain*, vol. 23, no. 1, 2025, pp. 50-64, <https://doi.org/10.1080/14714787.2025.2464730>.¹³ An intriguing account of how copy J of *Songs of Innocence and of Experience* "was fleetingly caught up in surveillance by M.I.5" (50).

Worrall, David. *William Blake's Visions: Art, Hallucinations, Synaesthesia*. Palgrave Macmillan, 2024. <Blake (2025)>

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Marley, Jodie. See Global Blake Network in Part V.
Uglow, Jenny. See Uglow.

Wright, Jason. *Blake's Job: Adventures in Becoming*. Routledge, 2023. <Blake (2024, 2025)>

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Ingham, Toby. *Psychodynamic Practice*, vol. 30, no. 1, 2024, pp. 110-12, <https://doi.org/10.1080/14753634.2023.2270553>.

13. A shorter version of this essay, highlighting Blunt's activities as a Soviet spy, was published in *Vala*, no. 4, 2023, pp. 40-47, [blakesociety.org/wp-content/uploads/2023/12/VALA-04.pdf](https://www.blakesociety.org/wp-content/uploads/2023/12/VALA-04.pdf) <Blake (2024)>.

Wyckoff, Elizabeth, with an essay by Sarah T. Weston. *Blake*. Yale UP, 2025. The book published in conjunction with the exhibition held at the Yale Center for British Art from 26 Aug. to 30 Nov. 2025. Each of the unassigned chapters below has a brief introduction by Wyckoff.

Droth, Martina. "Foreword." P. 7.

"A Strong and Singular Imagination: An Introduction to the Life of William Blake." Pp. 9-25.

"Drawings, Watercolors, and Tempera Paintings." Pp. 27-37.

"Blake's 'Infernal Method' and the Age of Revolution." Pp. 38-55.

"Commercial Engravings and Illustrations." Pp. 57-63.

"Blake's Original Illustrations." Pp. 65-79.

"Jerusalem." Pp. 81-93.

"Blake's Late Engravings." Pp. 95-105.

Weston, Sarah T. "The Infernal Prism: Blake's Colors Unbound." Pp. 107-21. An overview of Blake's methods of using color and his means of color printing.

Curator talks and related events

Higgs, John, and Timothy Young. "The Enduring Influence of William Blake." In person and livestream, 30 Oct. 2025, britishart.yale.edu/exhibitions-programs/enduring-influence-william-blake. *YouTube*, uploaded by YaleBritishArt, 24 Nov. 2025, www.youtube.com/watch?v=8POZXThIo.

Weston, Sarah, and Jessikah Díaz, moderated by Jonathan Kramnick. "Blake: Word and Image." In person and livestream, 25 Sept. 2025, britishart.yale.edu/exhibitions-programs/blake-word-and-image. *YouTube*, uploaded by YaleBritishArt, 2 Oct. 2025, www.youtube.com/watch?v=HlHBaC9kcpU.

Wyckoff, Elizabeth, and Timothy Young, moderated by Richard Brodhead. "Exhibition Opening Conversation: William Blake—Artist, Poet, Maker, and Radical Thinker." In person and livestream, 4 Sept. 2025, britishart.yale.edu/exhibitions-programs/exhibition-opening-conversation-william-blake-artist-poet-maker-and-radical. *YouTube*, uploaded by YaleBritishArt, 10 Sept. 2025, www.youtube.com/watch?v=iiD4JcnlqHo.

Yale Voxtet. "Songs from the Imagination: Music Inspired by the Poetry of William Blake." In person, 20 Nov. 2025, britishart.yale.edu/exhibitions-programs/songs-imagination-music-inspired-poetry-william-blake. No video available. "Join us as the Yale Voxel enlivens the Library Court with the music of Benjamin Britten, John Tavener, Ralph Vaughan Williams, and other composers who found inspiration in Blake's words."

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Arnott, Christopher. "Cleverly Displayed William Blake Exhibit at Yale Center for British Arts [sic] Draws You In." *Hartford Courant*, 21 Sept. 2025, www.courant.com/2025/09/21/cleverly-displayed-william-blake-burning-bright-

exhibit-at-yale-center-for-british-arts-draws-you-in-to-see-some-exquisite-drawings.

Behind a paywall.

Geldzahler, Alex. "Blake Exhibit at British Art Museum [sic] Showcases Poet's 'Infernal Method.'" *Yale Daily News*, 15 Sept. 2025, yaledailynews.com/articles/blake-exhibit-at-british-art-museum-showcases-poets-infernal-method.

Guinness, Meredith. "William Blake's 'Singular Vision' Opens at Yale Center for British Art in New Haven." *CT Examiner*, 27 Aug. 2025, ctexaminer.com/2025/08/27/william-blakes-singular-vision-opens-at-yale-center-for-british-art-in-new-haven.

Sanchez, Isabella, and Alex Geldzahler. "New YCBA Blake Exhibit Inspires English Seminar." *Yale Daily News*, 8 Sept. 2025, yaledailynews.com/articles/new-ycba-blake-exhibit-inspires-english-seminar. The seminar was "Word and Image from William Blake to Claudia Rankine."

Scott, Chadd. "William Blake Exhibition at Yale Center for British Art." *See Great Art*, 23 Aug. 2025, www.seegreatart.art/william-blake-exhibition-at-yale-center-for-british-art. Slattery, Brian. "Portraits by the Poet as a Working Artist." *New Haven Independent*, 15 Sept. 2025, www.newhavenindependent.org/2025/09/15/ycba_william_blake.

Warm, Hudson. "Yale Center for British Art Illuminates William Blake's Imagination in 'Burning Bright.'" *Observer*, 23 Sept. 2025, observer.com/2025/09/exhibition-review-yale-center-for-british-art-william-blake-burning-bright. "William Blake: Burning Bright." *Apollo*, 22 Aug. 2025, apollo-magazine.com/william-blake-burning-bright-yale-center-for-british-art-preview.

"William Blake, Poet, Prophet, Painter on View at New Haven's Yale Center for British Art." *TCA Regional News*, 25 Sept. 2025.

Y

Yagi, Jukichi. *Yagi Jukichi Shishu [The Poetical Works of Jukichi Yagi]*. Edited by Eisuke Wakamatsu, Iwanami Shoten, 2025. 363 pp. ISBN: 9784003123614. In Japanese. Jukichi Yagi (1898–1927) was a Japanese poet who was inspired by Blake, Keats, and Christianity, as well as Japanese classical lyrics. This collection includes "To Blake," a short poem, and his Japanese translations of "Introduction" (*Songs of Innocence*) and "Infant Joy" (290, 330-35).

Yarberry, S. "Writing Robert Blake." *European Romantic Review*, vol. 36, no. 2, 2025, pp. 341-58, https://doi.org/10.1080/10509585.2025.2494352. An innovative essay on trans identity and its relationship to history, the archive, and the self. "I reflect critically on writing *The Robert Poems*, my manuscript-in-progress that reimagines Robert

Blake, the brother of poet William Blake, as a trans man during the eighteenth century. The essay is broken into four crucial parts: (1) Dream; (2) Prophecy; (3) Desire; and (4) Star. Each section shows, in a different vein, how William Blake's work unfolds valuable considerations akin to transness before transness as we understand it today existed" (abstract).

Yoder, Rodney, Juliette Wells, and Avery Yoder-Wells. "Revisiting Mrs. Bingley's Portrait: The 1813 Exhibition in Spring Gardens and the Case against *Mrs Q*." *Persuasions On-Line*, vol. 46, no. 1, 2025, <https://jasna.org/publications-2/persuasions-online/volume-46-no-1/> yoder-wells. The article rejects Martha M. Rainbolt's argument that Jane Austen's character Jane Bennet was modeled on the lost painting by Jean-François Hüet-Villiers described in the catalogue as "Portrait of a Lady," which is believed to have served as the basis for Blake's engraving "Mrs. Q." The authors stress that whereas Austen had highlighted the "green ornaments" of the painting in an 1813 letter after attending the exhibition of the Society of Painters in Oil and Water Colours, the ribbons in the colored versions of Blake's print exist in many different colors and any given print could not therefore be seen as a stand-in for the original painting. They consider which of the paintings on display in the 1813 exhibition Austen might have focused on, and they suggest that none of Hüet-Villiers's paintings exhibited appears to fit either Austen's description or the subject of Blake's print. Finally, they provide the correct name of Hüet-Villiers's sitter: Georgiana Lawrell Quentin.

Z

Zamparo, Martina. "'Albion beheld thy beauty.' Vala, Jerusalem and Blake's Holistic Approach to the Cosmos." *Le Simplegadi*, no. 19, 2019, pp. 218-36, le-simplegadi.it/it/article/view/3798. In English (abstract in English and Italian). "This essay discusses the author's still debated approach towards nature and femininity. Vala's role as a terrifying goddess of Nature can be reassessed if read in the light of the symbolism of the Egyptian deity Isis, in its turn associated with the topos of the veil and with the weaving imagery" (abstract).

Division II: William Blake's Circle

Barry, James (1741–1806)
History painter

Figgis, Nicola. "Graeco-Roman Source Material in the Work of Eighteenth-Century Irish Painters and Draughtsmen in Italy." *Classics Ireland*, vol. 31, 2024, pp.

98-128. *JSTOR*, www.jstor.org/stable/27389182. Surveys Barry's time in Italy (103-05).

Fitzsimons, Fiona. "Premiums and Progress—How the Dublin Society Shaped Eighteenth-Century Ireland." *History Ireland*, vol. 33, no. 4, 2025, p. 43. *JSTOR*, www.jstor.org/stable/27390526. A quick survey of the society, which awarded Barry a premium.

Bartolozzi, Francesco (1727–1815)
Engraver

Adam, Edina, et al. *Lines of Connection: Drawing and Printmaking, 1400–1850*. See Adam et al. under Cultures and Technologies of Display and Exhibition.

Alexander, David. "English Colour-Printed Stipple Engravings, 1774–1800." See Grasselli and Savage under Cultures and Technologies of Display and Exhibition.

Boydell, Josiah (1752–1817)
Engraver, painter, publisher

Adam, Edina, et al. *Lines of Connection: Drawing and Printmaking, 1400–1850*. See Adam et al. under Cultures and Technologies of Display and Exhibition.

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

§ Boucher, Diane. *Out of the Shadows: Rediscovering Maria Cosway*. Unicorn Press, 2025. ISBN: 9781916846784.

Review

Tuohy, Thomas. *The British Art Journal*, vol. 25, no. 2, 2025, britishartjournal.co.uk/maria-cosway-book-review. Maria Cosway's "fascinating cosmopolitan life has been brought 'out of the shadows' in a sympathetic, well researched and eminently readable book by Diane Boucher."

Moyle, Franny. *Mrs. Kauffman and Madame Le Brun: The Entwined Lives of Two Great Eighteenth-Century Women Artists*. See Moyle under Kauffman.

Cowper, William (1731–1800)
Poet, hymnist

Crosby, Mark, and Lisa Gee. "When Hayley Met Cowper: The 'Private Affections' of William the Conqueror!" See Gee and Crosby under Hayley.

Jost, Jacob Sider. "Paranoia, Diversion, and Semblance in William Cowper." *Modern Language Quarterly*, vol. 86, no. 3, 2025, pp. 241-65, <https://doi.org/10.1215/00267929->

11838823. “This study shows how eighteenth-century reading practices—the intensive reading of a classical and religious canon, paired with extensive reading in ephemeral and contemporary print—shaped the expression of William Cowper’s lifelong melancholy and religious despair” (abstract).

Roy, Michaël. “Anti-Slavery Publications Adapted to the Capacity of Children: What Was Juvenile Antislavery Literature?” *Young Abolitionists: Children of the Antislavery Movement*, by Roy, NYU Press, 2024, pp. 46-80. Uses Cowper’s “The Negro’s Complaint: A Poem” as one example of juvenile abolitionist literature. (There are occasional references to Cowper throughout the book.)

Townsend, Chris. “Taking Poetry Seriously: Abolitionism and the Unheroic Couplet.” *ELH*, vol. 92, no. 4, winter 2025, pp. 1019-48. *Project Muse*, <https://doi.org/10.1353/elh.2025.a977603>. Beginning with Cowper’s own “antislavery lyrics” that were written “in the recognisably light—if not outright comic—form of the anapestic tetrameter couplet,” “[t]his essay takes the micro-history of the eighteenth-century anapestic couplet, especially in its relation to antislavery poetry, as a case study in poetry’s claims to serious thinking” (abstract).

Williams, Jonathan C. “Cowper Anatomized.” *Melancholic Life: Literature Expression and the Experience of History from Burton to Keats*, by Williams, Bloomsbury, 2025, pp. 153-79. An interesting reexamination of Cowper’s melancholia and its role in motivating his writing: “What does one do when a non-melancholic life is no longer an option? That question is at the center of this chapter’s discussion of Cowper, for it is the question that would torment him for the majority of his adult life. At times, Cowper found peace in the company of animals; at other times, he found comfort in writing hymns. But what is most remarkable about Cowper’s work in the early 1780s in particular, as we will see in this chapter, is his belief that he might be able to put his melancholic disposition to good use—that he might be able to use it to help him write the kind of poetry that God himself would love” (153).

Cultures and Technologies of Display and Exhibition

Adam, Edina, and Jamie Gabbarelli, with Victoria Binder, Mary Broadway, Drew Lash, and Stephanie Schrader. *Lines of Connection: Drawing and Printmaking, 1400–1850*. Getty Publications, 2025. ISBN: 9781606069653. The catalogue examines prints and drawings, aiming “to recover the texture and complexity of their relationship and to see how perspectives might shift if drawing and printmaking were studied together” (12). The chapters are organized by the different relationships, encompassing

drawings for prints (preparatory drawings, or *modelli*); prints executed after drawings; drawings executed after prints; and hybrid efforts that combine elements of prints and drawings. Works by Francesco Bartolozzi, Josiah Boydell, Albrecht Dürer, and Henry Fuseli are discussed.

Bittl, Ann. *Tracing the Collective Endeavors: The Cultural Discourses of Women Printmakers throughout History*. 2025. Claremont Graduate U, PhD dissertation. Chapter 2 considers Angelica Kauffman (1740–1807), Maria Katharina Prestel (1747–94), Susanna Sledge (c. 1726–after 1790), and Laura Piranesi (1755–85).

Fend, Mechthild, Jennifer Germann, and Melissa Hyde, editors. *Thinking Women and Art in the Long Eighteenth Century: Strategic Reinterpretations*. Amsterdam UP, 2025. ISBN: 9789048558827. A collection on eighteenth-century women artists, focusing mostly on Frenchwomen.

Grasselli, Margaret Morgan, and Elizabeth Savage, editors. *Printing Colour, 1700–1830: Histories, Techniques, Functions, and Receptions*. Oxford UP, 2025. ISBN: 9780197267530. In addition to Michael Phillips’s essay on Blake’s color printing, cited in Division I, Part VI, the most relevant essays are:

Grasselli, Margaret Morgan, and Elizabeth Savage.

“Introduction.” Pp. 1-18. A rationale for the volume, with discussions of color printing in the era and a history of scholarship on color printing.

Grasselli, Margaret Morgan, and Elizabeth Savage.

“Tools, Machines, and Techniques for Colour Printing in Eighteenth-Century Europe.” Pp. 21-51. A very useful overview of the different means of color printing and “of the inventions and technical adaptations that made colour printing possible” (21).

Savage, Elizabeth. “Colour Printing Inks and Colour Inking in Eighteenth-Century Europe.” Pp. 52-70. An examination of “historical colour printing inks” (52).

Stijnman, Ad. “Colour Letterpress in Europe in the Long Eighteenth Century: A First Survey.” Pp. 73-83. A “history of colour relief printing ink” (73) and its uses. It includes “[a] bibliography of publications with colour-printed letterpress, 1697–1829.”

Turner, Simon J. “Elisha Kirkall and His Proposals for Printing in Chiaroscuro, Natural Colours, and Tints, 1720–40.” Pp. 84-98. Considers Kirkall (c. 1682–1742), “a pioneering printmaker-publisher who turned to colour to set himself apart from his competitors” (84).

Seifert, Christian Tico. “John Baptist Jackson: Printing Chiaroscuro and Colour Woodcuts in Paris, Venice, and London.” Pp. 99-116. “This study offers a new overview of Jackson’s colour printmaking careers” (99).

Banham, Rob. "Colour for Commerce: Letterpress-Printed Ephemera in Britain, 1700–1830." Pp. 127–38. "This chapter argues that printed ephemera, and advertising for state lotteries in particular, played an important role in the development and spread of colour printing in Britain, making colour printing a part of everyday life for the first time" (127).

Savage, Elizabeth. "The Politics of Process Mezzotint: Jacob Christoff Le Blon's Reputation, 1700–89." Pp. 141–53. "[T]his study assesses Le Blon's career and the reception of his printing techniques" (142).

Nurse, Julia. "Colouring the Body: Printed Colour in Medical Treatises During the Long Eighteenth Century." Pp. 164–75. Examines the use of color in medical illustrations, including "the significance of partnerships between printmakers and medical practitioners" (164).

Alexander, David. "English Colour-Printed Stipple Engravings, 1774–1800." Pp. 263–73. Discusses William Wynne Ryland (1733–83), Angelica Kauffman (1741–1807), Jonathan Spilsbury (1737–1812), Caroline Watson (c. 1760–1814), and Francesco Bartolozzi (1727–1815).

Stijnman, Ad. "Anatomy to Embroidery: Intaglio Colour-Printed Illustrations in European Books and Periodicals, 1700–1850." Pp. 315–28. "This study presents an introduction to intaglio colour-printed illustrations in books and periodicals in the long 18th century" (315).

Humfrey, Peter. "The Picture Collections of the Poet Samuel Rogers (1763–1855) and His Siblings." *The British Art Journal*, vol. 24, no. 3, 2023, pp. 5–16. *JSTOR*, www.jstor.org/stable/48760352. Rogers and his siblings owned works by Joshua Reynolds, Thomas Stothard, and John Flaxman.

Jung, Sandro. "Studies in the Period Illustration of Eighteenth-Century British Literature, 1935–2025." *Literature Compass*, vol. 22, no. 4, 2025, 11 pp., <https://doi.org/10.1111/lic3.70039>. A useful bibliographic essay on studies of illustrations of literature, "[e]xcepting satiric illustration and the work of William Blake" (abstract).

Martinez, Cristina S., and Cynthia E. Roman, editors. *Female Printmakers, Printsellers, and Print Publishers in the Eighteenth Century: The Imprint of Women, c. 1700–1830*. Cambridge UP, 2024. <Blake (2025)>

Review

Levy, Michelle. *ABO: Interactive Journal for Women in the Arts, 1640–1830*, vol. 15, no. 2, 2025, 3 pp., <https://doi.org/10.5038/2157-7129.15.2.1472>. "With this collection, it is to be hoped that the need to prove women's presence and

influence in the print trades, and any surprise that women were skilled printmakers and astute businesswomen, will finally become a thing of the past."

Monuments in Conversation: Westminster Abbey in the Long Eighteenth Century. Special issue of *Sculpture Journal*, edited by Gemma Shearwood, vol. 34, no. 4, 2025. See the table of contents at arthist.net/archive/51263 and a Q&A about the issue's subjects and scope at liverpooluniversitypress.blog/2025/12/01/monuments-in-conversation-inside-the-westminster-abbey-special-issue-of-sculpture-journal. The article on John Flaxman is annotated below, under Flaxman.

Perry, Lara. "Remembering What We Have Tried to Forget: Writing the Lives, and Collecting the Works, of Early Modern Women Artists." *Recovering Women's Past: New Epistemologies, New Ventures*, edited by Séverine Genieys-Kirk, U of Nebraska P, 2023, pp. 59–82. *JSTOR*, <https://doi.org/10.2307/jj.6812462.8>. In a consideration of eighteenth-century women artists, Perry discusses in part Allan Cunningham's *Lives of the Most Eminent British Painters, Sculptors, and Architects*, his life of Anne Seymour Damer (1748–1828), and Henry Fuseli's disparaging comments on Mary Moser (1744–1819).

Spies-Gans, Paris A. *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*. Yale UP, 2022. <Blake (2024)>

Review

Stecher, Gabrielle. *ABO: Interactive Journal for Women in the Arts, 1640–1830*, vol. 12, no. 2, 2022, 4 pp., <https://doi.org/10.5038/2157-7129.12.2.1326>. "[A]n indispensable volume for art historians and scholars of the long-eighteenth century."

Cunningham, Allan (1784–1842)
Biographer

Perry, Lara. "Remembering What We Have Tried to Forget: Writing the Lives, and Collecting the Works, of Early Modern Women Artists." See Perry under Cultures and Technologies of Display and Exhibition.

Darwin, Erasmus (1731–1802)
Scientist, poet

Darwin, Erasmus. *The Loves of the Plants*. Edited by Tristanne Connolly, Elizabeth Bernath, and Alana Rigby, *Romantic Circles*, 2025, romantic-circles.org/editions/loves-plants. "The text presented here fundamentally consists of a diplomatic transcription of the 1790 edition." As Connolly points out, this approach differs from that adopted by Adam Komisaruk and Allison Dushane's 2017

edition of *The Botanic Garden* <Blake (2018)>, which employs “the principles of a traditional eclectic copy-text edition, giving priority to the author’s intentions for the first edition. Thus, they choose [*The Loves of the Plants*] 1789 and *The Economy of Vegetation* 1791 as copy texts and present later variants in separate textual notes. This *Romantic Circles* edition gives a different version on different principles, being based on [*The Loves of the Plants*] 1790 and integrating later variants into the reading text.”

In addition to the text and the informative endnotes (the footnotes are Darwin’s own), there is also a facsimile. Useful appendices lay out the different versions of the poem; botanical information and terms used by Darwin; related texts by Darwin; Anna Seward’s reaction to the poem and Darwin; Romantic-era responses to the poem; and a bibliography.

Kiba, Shuta. “Erasmus Darwin and the Biopolitics of the Vital Habit.” *Studies in Romanticism*, vol. 64, no. 1, spring 2025, pp. 1-25. *Project Muse*, <https://doi.org/10.1353/srm.2025.a958613>. “This essay investigates the vitalistic theory of habit formulated by Edinburgh physicians, especially Erasmus Darwin. In so doing, it elucidates how Darwin envisioned the epigenetic transmission of acquired habits to facilitate the gradual improvement and progressive transformation of the human species” (abstract).

Ovcharova, Ekaterina. “Nauchnaya paradigma Erazma Darvina v romane Bonaventury ‘Nochnye bdeniya’ (‘Nachtwachen,’ 1805) [Erasmus Darwin’s Scientific Paradigm in Bonaventura’s Novel *Nachtwachen* (1805)].” *Romano-germanskoe literaturnye traditsii i sovremennost’*. *Materialy IV Mezhdunarodnoy nauchnoy konferentsii, XXXVII Mezhdunarodnoy nauchnoy konferentsii RAPAL, posvyashchennoy 100-letiyu N. P. Mikhail’skoy* [Romano-Germanic Literatures: Tradition and Modernity. *Proceedings of the IV International Scientific Conference, XXXVII International Scientific Conference RAPAL, Dedicated to the 100th Anniversary of N. P. Mikhail’skaya*], 2025, pp. 188-90, elibrary.ru/item.asp?id=86311849. In Russian. The author asks questions about the ways that Darwin was known to Bonaventura, who mentions his works.

d’Eon, Chevalier/Chevalière (1728–1810)
Spy

Klein, Ula Lukszo. “Queer Spectacles and the Trans Celebrity of Mademoiselle la Chevalière d’Eon.” *European Romantic Review*, vol. 36, no. 2, 2025, pp. 229-45, <https://doi.org/10.1080/10509585.2025.2494344>. “This article re-evaluates d’Eon’s legacy as a trans woman and trans celebrity; further, it explores how d’Eon cultivated her

celebrity image both before and after her transition to public life as a woman as well as how her claims to both transmasculine and transfeminine identity make her a unique case study in trans celebrity of the past” (abstract).

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

Humfrey, Peter. “The Picture Collections of the Poet Samuel Rogers (1763–1855) and His Siblings.” See Humfrey under Cultures and Technologies of Display and Exhibition.

Riccardi, Silvia. “Fuseli’s Bodies in Agony.” See Riccardi under Fuseli.

Smith, Michael. “From Memorial to Museum Piece?: John Flaxman’s Monument to George Lindsay Johnstone.” *Sculpture Journal*, vol. 34, no. 4, 2025, <https://doi.org/10.3828/sj.2025.34.4.10>. “This article uses John Flaxman’s monument to the politician George Lindsay Johnstone to consider the importance of the smaller monuments in the Westminster Abbey pantheon and, more generally, the importance of the relationship between sculpture and space” (abstract).

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

Adam, Edina, et al. *Lines of Connection: Drawing and Printmaking, 1400–1850*. See Adam et al. under Cultures and Technologies of Display and Exhibition.

Baker, Christopher. *Creator of Nightmares: Henry Fuseli’s Art and Life*. Reaktion Books, 2025. ISBN: 9781789149302. A biography of Fuseli aimed at a popular audience. The characterization of Blake’s relationship with Fuseli suggests it was more strained than the evidence would indicate.

Review

Carter, Maxwell. *The Wall Street Journal*, 7 Feb. 2025. “*Creator of Nightmares* is lean and engaging, in many ways an ideal introduction to the painter.”

Pastor Paris, Juan Francisco. *Estudios sobre Fuseli*. Casimiro Libros, 2025. 240 pp. ISBN: 9788419524409. In Spanish. A collection of essays on Fuseli.

Riccardi, Silvia. “Fuseli’s Bodies in Agony.” *Dark Romanticism*, by Riccardi, Palgrave Macmillan, 2025, pp. 39-87. ISBN: 9783031643651. Largely on the illustrations to Dante and their depictions of bodies, with some discussion of *A Woman before the Laocoön* and *The Nightmare*.

Sorokina, D. S. "Kompozitsii Genri Fyuzeli k p'esam Uil'yama Shekspira: avtorskoe videnie istoricheskogo zhanra [Henry Fuseli's Compositions for William Shakespeare's Plays: The Author's Vision of the Historical Genre]." *Mir kul'tury glazami molodykh issledovateley [The World of Culture through the Eyes of Young Researchers]*, 2025, pp. 116-19, elibrary.ru/item.asp?id=82691382. In Russian. The author analyzes the features of Shakespeare's imagery in Fuseli's pictorial interpretation.

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

Gee, Lisa. *HayleyWorld*, hayleyworld.space. An interactive zoeography of Hayley that aims to capture the sociability of his life and writing. Users are asked to provide their name and select topics of interest that navigate them to biographical information (in the first person), illustrations, photos, and activities. Gee chronicles the development of the site in "Making HayleyWorld" (see Gee and Crosby, below).

Gee, Lisa, and Mark Crosby, editors. *William Hayley: A Biographer's Influence on Life Writing and Romantic Networks in the Long Eighteenth Century*. Palgrave Macmillan, 2025. Palgrave Studies in Life Writing. ISBN: 9783031683046. A wonderful collection of essays about Hayley and his relationship to Blake, William Cowper, George Romney, Anna Seward, the miniaturist Jeremiah Meyer, John Milton, and Dante. The works cited section is a useful resource for locating Hayley's letters and manuscripts.

Crosby, Mark, and Lisa Gee. "Introduction: 'Another Honest Chronicler.'" Pp. 1-22.

Part I: Hayley as Life-Writing Subject

Whittaker, Jason, and Annise Rogers. "'Be My Enemy for Friendship's Sake': Hayley and Blake's Biographers." Pp. 25-44. An examination of how Hayley has been depicted, oftentimes unfairly, by Blake's biographers from Gilchrist to Whittaker's own *Divine Images and Jerusalem: Blake, Parry, and the Fight for Englishness*.

Gee, Lisa. "Making HayleyWorld." Pp. 45-64. An account of how Gee conceptualized and developed her digital zoeography of Hayley, *HayleyWorld*, hayleyworld.space.

Knaus, Peter, with Lisa Gee. "The Life Story of an Ambitious Opera Project." Pp. 65-77. Considers Hayley's relationship with the miniaturist Jeremiah Meyer (1735–89); their collaboration on an English translation of the German opera *Der Irrwisch*; and the adaptation that became Hayley's *The Trial of the Rock*.

Part II: Hayley as Life-Writer

Crosby, Mark, and Lisa Gee. "When Hayley Met Cowper: The 'Private Affections' of William the

Conqueror!" Pp. 81-111. An important new account of Hayley and Cowper's relationship.

Matthews, Susan. "William Hayley and the Father's Memoir: 'Being Temperate.'" Pp. 113-34. A detailed survey of Thomas Alphonso Hayley's short life and of William Hayley's efforts to write his son's memoir. There are references to George Romney and John Flaxman, as well as important comparisons between Hayley's work and Benjamin Heath Malkin's *A Father's Memoirs of His Child* (1806) (132-34).

Barsham, Diana. "William Hayley and Jane Austen: A Biographical Romance." Pp. 135-61. Highlights how the writers influenced each other and identifies parallels in their work, making the case that *The Watsons* may have characters based on Hayley and his circle.

Riccardi, Silvia. "Hayley's Biography of Dante." Pp. 163-77. An overdue study of Hayley's engagement with Dante in *An Essay on Epic Poetry*, with a discussion of Blake's *Head of Dante* in relationship to Thomas Stothard and the "Ugolino fever" spurred by Joshua Reynolds's *Count Ugolino and His Sons in the Tower of Hunger* (1773) (172).

Gee, Lisa. "'A Systematically Immoral Man': William Hayley, His Wives and Lovers." Pp. 179-214. Gee details the lives of "the five women with whom William Hayley contracted engagements, married or fathered children" (179). "They, no less than Hayley, deserve their honest chroniclers" (214).

Part III: Perspectives

Crosby, Mark. "William Hayley: Milton Biographer and 'Violent Republican.'" Pp. 217-46. A reconsideration of Hayley's two versions of *The Life of Milton* (1794, 1796) to position Hayley's own political engagements in the context of debates over the French Revolution and of the 1794 treason trials. There is a slight reference to the frontispiece of Blake's *America, a Prophecy* (231), and to Mary Wollstonecraft's and Thomas Paine's responses to Edmund Burke (224-27).

Paley, Morton D. "William Hayley and the Paintings of George Romney." Pp. 247-64. On the men's relationship, highlighting Romney's two portraits of Hayley and the five paintings of Serena from *The Triumphs of Temper*.

Kairoff, Claudia Thomas. "Anna Seward, William Hayley, and George Romney: Portraits of a Poet." Pp. 265-86. A biographical sketch of Seward, addressing Romney's portraits of her and her friendships with Romney and Hayley.

Blanch-Serrat, Francesca. "'I Was Anxious to Counteract the Unpleasant Intelligence': Recovering Eliza Hayley." Pp. 287-309. Blanch-Serrat recovers the life of Eliza Hayley in her own words, moving beyond William Hayley's representation of her. "At the hands of

William, Hayley is presented as a one-dimensional character, a woman twice robbed of her agency and entirely dependent on her estranged husband both literally—for her survival while alive—and metaphorically—for her post-humous image” (307).¹⁴ Shrimpton, Nicholas. “Hayley and Blake Revisited.” Pp. 311-32. A retelling of Blake and Hayley’s relationship, concluding that “[Blake’s] intellectual debt to Hayley was real and considerable” (332). Kidson, Alex, and Morton D. Paley, with contributions by Mark Crosby and Lisa Gee. “Hayley, Romney, and Blake: A Conversation.” Pp. 333-59. An edited transcription of a conversation between Kidson and Paley that took place on 29 Mar. and 12 Apr. 2022.

Review

Nomura, Risako. *ABO: Interactive Journal for Women in the Arts, 1640–1830*, vol. 15, no. 2, 2025, 3 pp., <https://doi.org/10.5038/2157-7129.15.2.1464>. The book “makes excellent contributions to scholarship on women’s writing by exploring the impact of Hayley’s various works—essays, poems, and biographies—on Seward and Austen as well as Eliza Hayley’s identity as an intellectual in depth,” but the “volume would have benefitted from including a chapter on Hayley’s relationship with Charlotte Smith” (3, 2).

Hope, Thomas (1769–1831)
Collector, connoisseur

Wilson, David. “Portrait Busts of Thomas Hope’s Wife and Sons by Bertel Thorvaldsen, and Hope’s Commissions to Lorenzo Bartolini.” *Sculpture Journal*, vol. 34, no. 3, 2025, pp. 299-326, <https://doi.org/10.3828/sj.2025.34.3.05>. “This article considers afresh Thorvaldsen’s busts of Hope family members. It also confirms an earlier proposed identification of the sitter (not a member of Hope’s family) for a model bust in Thorvaldsen’s Museum, while establishing that a marble version of that bust entered the Hope family collection, probably through ties of friendship” (abstract).

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

Alexander, David. “English Colour-Printed Stipple Engravings, 1774–1800.” See Grasselli and Savage under Cultures and Technologies of Display and Exhibition.

Bittl, Ann. *Tracing the Collective Endeavors: The Cultural Discourses of Women Printmakers throughout History*. See

Bittl under Cultures and Technologies of Display and Exhibition.

Moyle, Franny. *Mrs. Kauffman and Madame Le Brun: The Entwined Lives of Two Great Eighteenth-Century Women Artists*. Apollo, 2025. ISBN: 9781801107440. A rich historical study of the two painters. In addition to surveying Kauffman’s life and art, the work explores her connections with the Cosways, Mary Moser, the Royal Academy, and many other major artists.

Primo, Leslie. “Angelica Kauffman: The Grand Tour and the Europeanization of British Art.” *The Foreign Invention of British Art*, by Primo, Thames and Hudson, 2025, pp. 231-48. Examines how Kauffman brought neoclassicism and other elements of the European arts scene to Britain.

Roworth, Wendy Wassyng. “Close Encounters and Stranger Things: Angelica Kauffman’s First Years in London.” *Studies in Eighteenth-Century Culture*, vol. 54, 2025, pp. 109-32. *Project Muse*, <https://doi.org/10.1353/sec.2025.a951743>. A detailed account of Kauffman’s first two years in London (1766–68). It includes a reproduction of a previously unpublished Kauffman painting, *Augustus Hermann Brandenburg or Brande* (1767).

Linnell, John (1792–1882)
Painter, friend and patron of Blake

Crosby, Mark. “Blake in the Marketplace, 2024.” See *Blake* 58.4 in Division I, Part VI.

Fiddes, Paul S. “Is Blake Also among the Baptists? Freedom from the Law in William Blake, John Bunyan, and Baptist Thinking.” See Fiddes in Division I, Part VI.

Whelan, Timothy. “Samuel Palmer and the Baptists.” See Whelan under Palmer.

Wilson, Louise. “William Blake and the NGV: The History of the Virgil Wood Engravings.” See Wilson, “William Blake,” in Division I, Part VI.

Malkin, Benjamin (1769–1842)
Writer

Matthews, Susan. “William Hayley and the Father’s Memoir: ‘Being Temperate.’” See Gee and Crosby under Hayley.

14. Blanch-Serrat intentionally switches the convention of referring to the male writer by his last name and “his” wife by her first name (288).

Mora, José Joaquín de (1783–1864)
Polymath, politician

Martínez Mansilla, Antonio. *Las revoluciones de un liberal. José Joaquín de Mora (1783–1864)*. Centro de Estudios Políticos y Constitucionales, 2025. 447 pp. ISBN: 9788425920981. In Spanish. A new academic monograph on Mora, with recent findings.

Moravianism

Apesos, Anthony. “Blake’s Petworth House *Last Judgment* and Female Anatomy.” See Apesos in Division I, Part VI.

Palmer, Samuel (1805–81)
Painter, disciple of Blake

Whelan, Timothy. “Samuel Palmer and the Baptists.” *Baptist Quarterly*, vol. 57, no. 2, 2026, pp. 99–120, <https://doi.org/10.1080/0005576X.2025.2542057>. “This essay examines the early years of the Romantic artist, Samuel Palmer (1805–81), from his birth to his time in Shoreham and his friendship with William Blake, using private letters and diaries, church minute books, Poor Rate Books, and genealogical records relating to the Palmer family c. 1790–1830” (abstract). A very detailed account that stresses Palmer’s Baptist connections, with references to John Linnell, George Richmond, the Varley brothers, and Blake.

Reynolds, Joshua (1723–92)
Painter

Belyakov, Nikolay. “Vliyanie idey prosveshcheniya na tvorcheskoe nasledie Dzhoshua Reynol” [The Influence of Enlightenment Ideas on the Creative Legacy of Joshua Reynolds].” *Filosofiya gumanitarnogo znaniya: granitsy cheloveka i gorizonty poznaniya* [Philosophy of Humanitarian Knowledge: The Limits of Humanity and the Horizons of Knowledge], 2025, pp. 35–41, elibrary.ru/item.asp?id=82730054. In Russian (abstract in Russian and English). The article shows the meaning of Reynolds’s aesthetical views for the development of classicism.

Humfrey, Peter. “The Picture Collections of the Poet Samuel Rogers (1763–1855) and His Siblings.” See Humfrey under Cultures and Technologies of Display and Exhibition.

Perini Folesani, Giovanna. “An Unpublished Letter by Sir Joshua Reynolds.” *The Burlington Magazine*, vol. 167, June 2025, pp. 575–78. A letter dated 20 May 1785 that was found in the Accademia di Belle Arti, Florence. It is in Italian, which—Perini Folesani suggests—indicates that Reynolds copied it after a professional translator. The

recipient is not known, but may be the president of the Florentine Academy. The letter thanks the academy for the gift of *Regolamento della Reale Accademia delle Belle Arti stabilita in Firenze con benigno motu proprio di Sua Altezza Reale del di 3 ottobre 1784* (1784), which updated “the time-honoured statutes of the Florentine academy” (576). It notifies the academy of two Royal Academy students who will be coming to Florence, John Deare (1759–98) and John Charles Felix Rossi (1762–1839).

Pollitt, Ben. “Clocking *Mai*: A Study of Time in Reynolds’ Polynesian Portrait.” *Art History*, vol. 43, no. 2, 2025, pp. 298–318, <https://doi.org/10.1093/arthis/ulaf014>. “The case is made that, in the portrayal of the figure, Reynolds’ painting engages in a historical methodology whose arguments are grounded on the denial of the coeval presence of non-European people.... A very different relationship between the subject and the landscape is revealed when considering the painting through Polynesian concepts of time, bringing to bear, in particular, the enduring coexistence between the ahistorical time-space of the *po* and the earthly temporality of the *ao*” (abstract).

Primo, Leslie. “Joshua Reynolds: Grand Manner Portraiture and the Legacy of *Mai*.” *The Foreign Invention of British Art*, by Primo, Thames and Hudson, 2025, pp. 209–30. In a book that documents how foreign artists or figures influenced the course of British art, this chapter highlights the life of *Mai* in relationship to Reynolds’s portrait of him and to broader ideas of race and empire structuring the genre of portraiture.

Rothschild, Loren. “Sir Joshua Reynolds.” *The Age of Johnson: The Library of Loren and Frances Rothschild*, by Loren Rothschild, Kulturalis, 2025, pp. 264–73. Descriptions of items from the Rothschild Samuel Johnson collection, including Reynolds’s correspondence with Johnson, books from Reynolds’s library, and early editions of the *Discourses*.

Schaffer, Simon. “Blake’s Lawgiving, Newton’s System, Reynolds’s Justice.” See *Blake* 59.2 in Division I, Part VI.

Romney, George (1734–1802)
Painter

Kairoff, Claudia Thomas. “Anna Seward, William Hayley, and George Romney: Portraits of a Poet.” See Gee and Crosby under Hayley.

Kidson, Alex, and Morton D. Paley, with contributions by Mark Crosby and Lisa Gee. “Hayley, Romney, and Blake: A Conversation.” See Gee and Crosby under Hayley.

Matthews, Susan. "William Hayley and the Father's Memoir: 'Being Temperate.'" See Gee and Crosby under Hayley.

Paley, Morton D. "William Hayley and the Paintings of George Romney." See Gee and Crosby under Hayley.

Romney: Brilliant Contrasts in Georgian England, britishart.yale.edu/exhibitions-programs/romney-brilliant-contrasts-georgian-england. An exhibition held at the Yale University Art Gallery from 28 Mar. to 19 Oct. 2025. No catalogue was produced, but the web page for the exhibition includes selected images of the paintings and drawings displayed.¹⁵

Reviews

Arnott, Christopher. "Yale University Art Gallery Brings Eighteenth Century Artist George Romney into the Twenty-First Century." *Hartford Courant*, 12 July 2025. Behind a paywall.

Budick, Ariella. "George Romney at Yale University Art Gallery—Portraits of a Restless Mind." *Financial Times*, 18 Aug. 2025. "[A] small but potent exhibition."

Davenport, Meagan. "Now (Re-)Open: The Yale Center for British Art." *The Chapter House*, 24 Apr. 2025, thechapterhouse.substack.com/p/now-re-open-the-yale-center-for-british. A review of the Turner and Romney exhibitions at Yale.

Gardner, James. "Exhibitions: Georgian Portraiture in New Haven." *Antiques: The Magazine*, 23 July 2025, www.themagazineantiques.com/article/georgian-portraiture-in-new-haven.

Geldzahler, Alex. "George Romney Exhibit Showcases the Portraitist's Range." *Yale Daily News*, 23 Sept. 2025, yaledailynews.com/blog/2025/09/23/george-romney-exhibit-showcases-the-portraitists-range. Includes a photo of the exhibition and the position of Kehinde Wiley's *Portrait of Lynette Yiadom-Boakye*, Jacob Morland of *Capplethwaite*, which is "based on Romney's 'Portrait of Jacob Morland of Capplethwaite.'"

Ryland, William Wynne (bap. 1733–83)
Painter, engraver, would-be master of Blake

Alexander, David. "English Colour-Printed Stipple Engravings, 1774–1800." See Grasselli and Savage under Cultures and Technologies of Display and Exhibition.

15. More images are available in an *Instagram* post from the Yale Center for British Art, www.instagram.com/p/DHvZYybOvAQ.

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

Bennett, Bridget. "Mobile Moravians and British Antislavery." See Bennett in Division I, Part VI.

Castellano, Katey. "Maroon Settlements as Abolitionist Commons: Nanny of the Maroons, R. C. Dallas's *History of the Maroons*, and J. G. Stedman's *Narrative of a Five Years' Expedition*." See Castellano in Division I, Part VI.

Chow, Jeremy. "Stedman's Myrmecology: Decolonizing Analogy in Suriname." *The Eighteenth Century*, vol. 65, nos. 1–2, spring-summer 2024, pp. 23–41. *Project Muse*, <https://doi.org/10.1353/ecy.2024.a961700>. Stedman "racializes insect bodies and insectivizes blackened bodies" (26).

Oostrum, Duco van. "Autobiography, Critical Fabulation, and African Voices in the Archive of Dutch Slavery: John Gabriel Stedman's *Narrative* (1790; 1796) and Joachim Nettelbeck's *Ein Mann* (1910)." *Dutch Crossing: Journal of Low Countries Studies*, vol. 49, no. 3, 2025, pp. 228–48, <https://doi.org/10.1080/03096564.2025.2564033>. "In this article, I examine the print 'A Group of Africans' from John Gabriel's Stedman's *Narrative*, one the most iconic images of Surinamese slavery and the transatlantic slave-trade. Inspired by Hartman's research methodology of critical fabulation, I explore archival sources, autobiographies, and other texts depicting African voices to provide the people depicted in the painting with context and specificity about their capture and appearance now on the shore of Suriname" (abstract).

Stothard, Thomas (1755–1834)
Painter, illustrator, friend-enemy of Blake

Humfrey, Peter. "The Picture Collections of the Poet Samuel Rogers (1763–1855) and His Siblings." See Humfrey under Cultures and Technologies of Display and Exhibition.

Taylor, Thomas (1758–1835)
Neoplatonist

Kovalev, Maksim. "Britanskiy platonik T. Teylor—'zabytyy' pamfletist epokhi frantsuzskoy revolyutsii [The British Platonist T. Taylor—A 'Forgotten' Pamphleteer of the Era of the French Revolution]." *Vestnik Severo-vostochnogo gosudarstvennogo universiteta. Istoriya [Bulletin of North-Eastern State University. History]*, vol. 6, no. 4, 2025, pp. 26–35, elibrary.ru/item.asp?id=86110504. In Russian (abstract in Russian and English). "The article is devoted to the analysis of the political pamphlet 'A Vindication of

the Rights of Brutes' (1791) by the British Platonic philosopher Thomas Taylor in the context of the intellectual debates of the era of the French Revolution.... The paper reveals the paradoxical nature of the pamphlet: formally representing a satire on M. Wollstonecraft's treatise 'A Vindication of the Rights of Women,' it simultaneously contains a complex philosophical argument based on the ideas of Neoplatonism and ancient theology... The pamphlet is interpreted as a unique attempt to assert the apolitical nature of pure philosophy in an era of acute ideological confrontation" (abstract).

Watson, Caroline (1760/61–1814)
Engraver

Alexander, David. "English Colour-Printed Stipple Engravings, 1774–1800." See Grasselli and Savage under Cultures and Technologies of Display and Exhibition.

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

Ayres, Brenda. *Becoming Wollstonecraft: The Interconnection of Her Life and Works*. Routledge, 2024. <Blake (2025)>

Review

Kraft, E. *Choice*, vol. 62, no. 4, 2024. "Becoming Wollstonecraft provides readers with an entree into the vexations attendant on reconciling the author's life and works."

Canuel, Mark. "Dissenting Formalism." *New Literary History*, vol. 56, no. 3, summer 2025, pp. 473–94. "Studies of literary form often intentionally separate themselves from a study of religious history. This essay takes the work of Mary Wollstonecraft as an opportunity to explore the intersection of form and religious orientation" (abstract).

Kirkley, Laura. *Mary Wollstonecraft: Cosmopolitan*. Edinburgh UP, 2022. <Blake (2025)>

Review

Hofkosh, Sonia. *European Romantic Review*, vol. 36, no. 1, 2025, pp. 143–49, <https://doi.org/10.1080/10509585.2025.2454780>. With Catherine Packham, *Mary Wollstonecraft and Political Economy: The Feminist Critique of Commercial Modernity*.

Mastro, N. J. *Solitary Walker: A Novel of Mary Wollstonecraft*. Black Rose Writing, 2025. ISBN: 9781685135614.

Packham, Catherine. *Mary Wollstonecraft and Political Economy: The Feminist Critique of Commercial Modernity*. Cambridge UP, 2024. <Blake (2025)>

Reviews

Delucia, Joellen. *Eighteenth-Century Studies*, vol. 59, no. 2, winter 2026, pp. 296–97. *Project Muse*, <https://doi.org/10.1353/ecs.2026.a981560>. "Packham finds a nascent feminist economics in Wollstonecraft and calls for a return to the type of interdisciplinary analysis that she so successfully models and finds in her subject's work" (296).

Hofkosh, Sonia. See under Kirkley, above.

McInnes, Andrew. *The Wordsworth Circle*, vol. 55, no. 3, 2024, pp. 350–54.

Plotnikov, Aleksey. "Meri Uolstonkraft. Nachalo aktsidental'nogo povorota novogo vremeni v gendernom podkhode v pedagogike [Mary Wollstonecraft. The Beginning of the Accidental Turn of the Modern Age in the Gender Approach to Pedagogy]." *Aktual'nost' istoriko-pedagogicheskogo prosveshcheniya dlya razvitiya otechestvennoy pedagogiki i sistemy rossiyskogo obrazovaniya* [*The Relevance of Historical and Pedagogical Education for the Development of Domestic Pedagogy and the Russian Education System*], 2025, pp. 462–66, elibrary.ru/item.asp?id=82893988. In Russian (abstract in Russian and English). The author examines Wollstonecraft as a philosopher of the Enlightenment, a theorist, and a practitioner of pedagogy and of the gender approach in pedagogy.

Vigus, James. "Ambition! And the Desire to become a Millionaire!' Mary Wollstonecraft, John Parish, and Hamburg Capitalism." *European Romantic Review*, vol. 36, no. 4, 2025, pp. 539–53, <https://doi.org/10.1080/10509585.2025.2576284>. On the economic context of Wollstonecraft's reaction to Hamburg in *Letters Written During a Short Residence in Sweden, Norway, and Denmark* (1796).

Blake and Music, 2025

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- 1 IN last year's checklist, I warned of the growing phenomenon of AI-generated music and its impact on the reception of Blake's life and work. After an overall increase in tracks of over 50% between 2023 and 2024, this trend continued in 2025, with a further 45% rise. A total of 433 pieces were listed in my initial draft, at least 240 of which appear to have been produced using artificial intelligence. Of more concern, however, than the scale of this growth is the lack of transparency in how such content is presented on music platforms.
- 2 At the time of the submission of this checklist, *Spotify*, *Deezer*, and *Apple Music* were the only major streaming platforms to provide any form of tagging for AI-generated music. This system relies almost entirely on labels and distributors voluntarily declaring such content, a practice that is far from consistent, not least because it works against their own interests. According to a recent study,² AI-generated music helps platforms expand their catalogues dramatically, which creates even greater competition between them. Furthermore, it produces a vast amount of background music tailored to niches, such as ambient focus tracks and workout loops. This kind of content keeps users engaged for longer sessions, which is highly valuable for re-

tention. *Deezer* published an alarming report³ on its website stating that AI-generated tracks already account for 44% of all newly uploaded music, a share that reflects how rapidly synthetic production is scaling relative to human output. To make matters worse, the same report notes that 97% of listeners are unable to distinguish between AI-generated and human-made music.

- 3 Indeed, it is not easy to separate the wheat from the chaff in a world where mainstream music has never been so generic, often devoid of the minute particulars so vital to Blake. Autotuned vocals, bland arrangements, synthesized instrument sounds, and paltry harmonies proliferate, representing a flattening of distinction under the pressure of economic imperatives. In such a scenario, where difference itself is attenuated, the task of identifying authorship becomes increasingly challenging.
- 4 Tricky as it is, there are nevertheless certain indicators that suggest a piece may be AI generated. These include the artwork used for an album cover, which often appears conspicuously artificial or generic, as well as the absence of information about a group's lineup or any verifiable online presence. There are, of course, various signs, but, without proper tagging, none can determine with confidence whether a song is partially or entirely the product of artificial intelligence.
- 5 These issues transcend questions of authorship and transparency, raising fundamental concerns about market integrity. According to the aforementioned report, 80% of users of digital music platforms would like AI-generated music to be clearly identified, as it might influence their consumption decisions. This is somewhat reassuring in the face of rapid technological change, as it suggests that the human dimension remains central for the majority of listeners.
- 6 Mindful of the uncertainties surrounding AI-produced content, and also of space constraints, I have excluded from the final checklist all tracks that are either explicitly identified as AI generated or, on the basis of available indicators, strongly suspected of being so. I have nevertheless retained a few entries whose AI status is uncertain, and flagged them accordingly.
- 7 Following this disclaimer, I now turn to the settings themselves. It has been a prolific year for Blake's reception, AI-

1. For the funding for Camila Oliveira's research, see <https://doi.org/10.54499/2022.00978.CEECIND/CP1762/CT0006>.

2. Alberto Arenal et al., "Artificial Intelligence in the Music Streaming Value Chain: Exploring Artists' and Users' Perceptions on Content Creation and Algorithmic Consumption," *Telecommunications Policy*, vol. 50, no. 2, 2026, <https://doi.org/10.1016/j.telpol.2025.103129>.

3. "AI-Generated Tracks Now Represent 44% of All New Uploaded Music," *Deezer Newsroom*, 20 Apr. 2026, <https://newsroom-deezer.com/2026/04/ai-generated-tracks-represent-44-of-new-uploaded-music>.

- generated music aside. “The Tyger” remains the most frequently set poem; among the versions are notable interpretations by Dan Dutton and Bronson Hill. For less frequently explored works, the Argentinian duo SHH stands out for a multimedia project based on the prophetic book *Tiriel* in collaboration with Esmeralda Muñoz Torero, as does the Brazilian group Verticitas, with excerpts from *The Book of Urizen*.
- 8 Several albums are entirely devoted to Blake, with *Songs of Innocence and of Experience* a favorite source for such projects. Among these, I would highlight the remastered *III. Heathen and Heaven* by {Blake}. Led by Gaël Romeuf, the group claims to have set all the poems from the collection to music, and intends to release the complete cycle by Blake’s bicentennial in 2027. Prior to this, only William Bolcom had fully accomplished such a task, while Allen Ginsberg came very close. The settings on *III. Heathen and Heaven* have a clear folk orientation, with touches of 1960s and 1970s psychedelia, and in their best moments evoke bands such as Comus and the Incredible String Band. Two albums have been released so far, with further releases expected in 2026 and 2027.
 - 9 As in previous checklists, most of the entries are rooted in popular genres. Also within the folk domain, Paul Sprawl’s settings of “The Little Vagabond” and “A Poison Tree” are worthy of mention for their well-wrought melodies that fit Blake’s lyrics gracefully, just like the Lost Pilgrims’ “Oh! Sunflower.” A further notable work from popular genres is Marco Maurizi’s *Journey to the Centre of the Progs*, with a strongly melodic style reminiscent of ballads by (surprise, surprise!) prog bands such as Jethro Tull, particularly in the track “Of Pipes and Lambs.”
 - 10 2025 has also been a fertile year for classical music. From established composers, such as Hugh Benham, to emerging names, like Tyler Kinnaman and Caleb Meyerhoff, there is a rich variety of Blake-inspired output. The settings range from more conventional art song, traditionally featuring voice and piano, to more experimental approaches that explore contemporary techniques and multilayered instrumental textures. Several pieces stand out for the originality of their engagement with Blake’s visual and poetic universe, including Bobby Ge’s *Music of Innocence and Experience*, which captures the tension and fluidity between the two contrary states, as the violin, viola, and cello constantly shift roles, emphasizing the contrasting dynamics of the instruments themselves. Elsewhere, distinctive musical responses to Blake’s imagery can be found in John Hawkins’s *Blake Visions*—inspired by *Songs*, *Pity*, and *The Ghost of a Flea*—and Susannah Self, who draws on *Death on a Pale Horse* in her piece. Lastly, the hybrid renditions by Ákos Banlaky of “Infant Joy” and “To Morning” are particularly compelling in their fusion of classical and popular elements. The pieces are part of a song-cycle project begun in 2023, combining contemporary chamber music with elements of pop and jazz.
 - 11 On the topic of jazz, it is worth highlighting “The Fly” by the American group Sunny Side, which introduces a New Orleans-style swing that is especially suited to the spirit of the poem, as well as David Mitchell’s “Golgonooza,” a piece that merges shamanic music and jazz with excerpts from *Jerusalem*.
 - 12 A considerable number of settings have been identified outside the Anglophone world. Although they are concentrated primarily in Europe, they are not restricted to the Old Continent. South America in particular shows a strong presence, with settings from Brazil, Colombia, and Argentina. Blake’s global reception is also evident in translations of his lyrics, with releases in Portuguese (Ben and Vincent; Verticitas) and Hungarian (Arcaans). As in previous years, I’ve included tracks that are not necessarily settings of Blake’s work, but ultimately tributes to him, such as Ancientworld’s “R.I.P. William Blake,” Anti-Famouz’s “William Blake,” and Ben Edge’s “Visions.”

Adrienne Pêcheuse — France

Earth’s Answer; for voice, guitar, bass, drums, and keyboards.

Independent, © 2025. Rock.

Track: *Earth’s Answer* (02:56).

Links: *Apple*, *Spotify*, *YouTube*.

Allen, David Len — USA

Little Lamb; for choir (SATB), piano, and flute.

Independent, © 2025. Classical.

Track: *Little Lamb* (03:35).

Link: *YouTube*.

Note: A reworking of a piece originally composed in 1982 and published in 1987.

Amedeo — Unknown

The Lamb; for voice and piano.

Independent, © 2025. Pop/classical.

Track: *The Lamb* (03:20).

Link: *YouTube*.

Note: AI generated?

Ancientworld [Joseph Herman] — Unknown

From *Ancientworld*; for voice and synthesizers.
Independent, © 2025. Hip hop.
Track: R.I.P. William Blake (03:10).
Links: *Amazon*, *Spotify*.

Anti-Famouz — USA

From *Into the AntiVerse*; for voice and synthesizers.
Independent, © 2025. Hip hop.
Track: William Blake (02:49).
Links: *Apple*, *Spotify*.

Arcaans [László Szatmáry] — Hungary

From *Lacrimosa*; for voice, guitar, bass, drums, and keyboards.
Independent, © 2025. Pop.
Track: A Tigris (02:34).
Links: *SoundCloud*, *Spotify*.
Note: “The Tyger” translated into Hungarian. AI generated?

Badizadegan, Nima — USA

The Lamb and The Tyger; for choir (SATB).
Independent, © 2025. Classical.
Track: The Lamb and The Tyger (05:00).
Link: Composer’s website.

Banlaky, Ákos — Hungary/Austria

Infant Joy; for voice, double bass, drums, and piano.
Independent, © 2025. Classical/jazz.
Track: Infant Joy (03:56).
Link: *YouTube*.

Banlaky, Ákos — Hungary/Austria

To Morning; for voice, double bass, drums, and piano.
Independent, © 2025. Classical/jazz.
Track: To Morning (04:08).
Link: *YouTube*.

Bartlett, Byron — USA

Songs of Innocence and Experience; for voice, guitar, bass, and drums.
Independent, © 2025. Rock.
Tracks: The Blossom (02:18); Laughing Song (01:46); Holy Thursday (01:39); Spring (01:09); Nurse’s Song (01:39); Infant Joy (00:50); The Sick Rose (00:54); The Tyger (02:07); Ah! Sun-Flower (01:14); London (01:38); Holy

Thursday (Leslie Version) (01:32); Ah! Sun-Flower (Electro Version) (01:30).
Links: *Apple*, *Spotify*, *YouTube*.

Ben & Vincent — Germany

From *Zoa*; for voice and synthesizers.
Independent, © 2025. Electronic.
Track: Rintrah (07:36).
Links: *Apple*, *Spotify*, *YouTube*.
Note: Excerpts from *The Marriage of Heaven and Hell* translated into Portuguese, feat. Camila Oliveira.

Benham, Hugh — UK

From *Songs for Times and Seasons*; for voice and piano.
Convivium Records, © 2025. Classical.
Tracks: The Shepherd (01:18); Ah, Sun-Flower! (02:37); To Mercy, Pity, Peace, and Love (03:05).
Links: *Apple*, *Spotify*.

Bink Dusty [Bradley Johnson] — Unknown

From *Acts of Absolution*; for voice and synthesizers.
Independent, © 2025. Hip hop.
Track: William Blake (Poetry in Motion) (02:28).
Links: *Amazon*, *Spotify*.

{Blake} [Gaël Romeuf] — France

III. Heathen and Heaven; for voice, guitar, bass, drums, and violin.
Casc Records, © 2025. Pop/folk.
Tracks: Tyger Tyger (01:57); The Divine Image (03:37); The Clod and the Pebble and The Bard (03:43); Infant Joy (03:12); A Cradle Song (*Experience*) [from the Notebook] (02:57); The Little Vagabond (03:15); The Little Black Boy (03:16); The Angel (02:43); Infant Sorrow (02:59); The Human Abstract (03:25); Nurse’s Songs (03:52); The Blossom (02:38).
Links: *Amazon*, *Bandcamp*, *Spotify*.
Note: A remastered version of a work first released in 2015.

Classy Moon — Unknown

From *Perennial Grace*; for piano.
Independent, © 2025. New age.
Track: To See a World in a Grain of Sand (03:08).
Links: *Apple*, *Spotify*, *YouTube*.

Cluff, Russell — Unknown

Little Lamb; for voice and guitar.
Independent, © 2025. Folk.
Track: Little Lamb (03:10).
Link: [YouTube](#).

Cobb, Jeffrey — USA

Never Seek to Tell Thy Love; for choir (SATB or TTBB) and piano.
Independent, © 2025. Classical.
Track: Never Seek to Tell Thy Love (04:37).
Link: [YouTube](#).

绵狐 [Cotton Fox] and Renaissance Innovative — China

From *Autumn at Cold Mountain Reprise*; for voice, piano, and synthesizers.
Independent, © 2025. New age/pop.
Track: The Book of Thel (03:14).
Links: [Amazon](#), [Spotify](#).
Note: AI generated?

Dousis, George — Greece

The Tyger; for choir (SATB).
Independent, © 2025. Classical.
Track: The Tyger (10:32).
Link: [YouTube](#).

Dreamstate Device [Michael Menser] — USA

From *Innocence Reborn*; for voice and synthesizers.
Independent, © 2025. Electronic.
Track: And All the Hills Echoed (04:53).
Link: [SoundCloud](#).

Dr. Hong, PhD — Unknown

From *The Critical Eye*; for synthesizers.
Independent, © 2025. Hip hop/pop.
Track: William Blake (03:21).
Links: [Spotify](#), [YouTube](#).
Note: AI generated?

Duluo, Blair — USA

Holy Thursday; for voice and guitar.
Independent, © 2025. Folk.
Track: Holy Thursday [*Experience*] (01:50).
Link: [SoundCloud](#).

Dutton, Dan — USA

From *Songs of Experience*; for voice, guitar, bass, and cello.
Deathslab Records, © 2025. Folk.
Track: The Tyger (03:49).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Eden Circus — Germany

From *Irrlicht*; for voice, guitar, bass, drums, and synthesizers.
Independent, © 2025. Heavy metal.
Track: The Human Abstract (04:18).
Link: [Bandcamp](#).
Note: In spite of the title, the song is loosely based on *The Marriage of Heaven and Hell*.

Edge, Ben — UK

From *Children of Albion*; for voice, guitar, and piano.
Glass Modern, © 2025. Folk.
Track: Visions (04:00).
Link: [Bandcamp](#).
Note: Inspired by Blake's life.

Edwards, Jeremi W. — USA

The Glory Window: Stained and Spiralled—Six Choral Settings of William Blake; for choir (SSAATTBB).
Independent, © 2025. Classical.
Tracks: The Garden of Love; Love and Harmony; To the Evening Star; I Heard an Angel; The Angel; Divine Image.
Link: [YouTube](#).

Eno Gumbo — USA

Tyger Tyger; for voice, guitar, bass, and drums.
Independent, © 2025. Pop/folk.
Track: Tyger Tyger (03:36).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Firelighters — France

From *Quiver*; for voice, guitar, bass, and drums.
Independent, © 2025. Pop/rock.
Track: Tyger Tyger (04:04).
Links: [Bandcamp](#), [Spotify](#), [YouTube](#).

Fong, Joseph — USA

Little Lamb; for choir (SATB).
Independent, © 2025. Classical.
Track: Little Lamb (06:00).
Link: [YouTube](#).

Franceschi, Luca — Italy

From *Limone Tapes 2*; for voice, guitar, bass, and drums.
Independent, © 2025. Rock.
Track: William Blake (04:45).
Link: [SoundCloud](#).
Note: Lyrics in Italian.

Ge, Bobby — USA/China

Music of Innocence and Experience; for string quartet.
Independent, © 2025. Classical.
Track: Music of Innocence and Experience (11:42).
Link: [YouTube](#).
Note: Inspired by *Songs of Innocence and of Experience*.

Goatlord — Brazil

From *Sangue e Fogo*; for voice, guitar, bass, and drums.
Independent, © 2025. Black/thrash metal.
Track: Marriage of Heaven and Hell (04:23).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Gogatronics — Colombia

Songs of Innocence; for voice and synthesizers.
Independent, © 2025. Electronic.
Track: Songs of Innocence (Hear the Voice of the Bard) (02:54).
Link: [YouTube](#).

Green-Mann, Andy — UK

Poison Tree; for voice and synthesizers.
Independent, © 2025. Electronic.
Track: Poison Tree (02:45).
Link: [SoundCloud](#).
Note: AI generated?

Grundy, Christopher — USA

Two Songs of William Blake; for choir.
Independent, © 2025. Classical.
Tracks: The Garden of Love (01:44); The Little Boy Found (01:18).
Link: [YouTube](#).

Gutiérrez, Sutja — Spain

From *Asystole Flatline*; for voice, guitar, bass, and drums.
Lumière Noire Records, © 2025. Rock.
Track: Little Boy Lost (04:41).
Links: [Apple](#), [Spotify](#), [YouTube](#).
Note: Loosely based on “The Little Boy Lost.”

Hawkins, John — UK

Blake Visions; for piano quartet.
Independent, © 2025. Classical.
Track: Blake Visions.
Link: [YouTube](#).
Note: Based on *Songs*, *Pity*, and *The Ghost of a Flea*.

Hill, Bronson — Unknown

The Tyger; for voice, guitar, bass, and drums.
Independent, © 2025. Folk.
Track: The Tyger (02:55).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Hokanson, Leah — Canada

From *Diamond Chants Volume Three: There Is a Voice*; for voice and piano.
Independent, © 2025. Pop/classical.
Track: Eternity (03:00).
Links: [Bandcamp](#), [SoundCloud](#).
Note: Fragments from *Auguries of Innocence*.

Hutchings, James — Australia

Auguries of Innocence; for voice and percussion.
Independent, © 2025. Folk.
Track: Auguries of Innocence (00:55).
Link: [YouTube](#).
Note: According to the description on the composer’s [YouTube](#) page (www.youtube.com/@jameshutchings music), the music is created by a human, but the vocals are AI generated.

Ian — UK

The Angel; for voice, guitar, bass, and drums.
Independent, © 2025. Folk.
Track: The Angel (06:00).
Link: [SoundCloud](#).

Ian — UK

A Dream; for voice and piano.
Independent, © 2025. Folk.
Track: A Dream (08:18).
Link: [SoundCloud](#).

Ian — UK

Holy Thursday; for voice.
Independent, © 2025. Folk.

Track: Holy Thursday [*Experience*] (03:12).
Link: [SoundCloud](#).

Ian — UK

Infant Sorrow; for voice.
Independent, © 2025. Folk.
Track: Infant Sorrow (04:38).
Link: [SoundCloud](#).

Ian — UK

The Land of Dreams; for voice.
Independent, © 2025. Folk.
Track: The Land of Dreams (03:36).
Link: [SoundCloud](#).

Ian — UK

Prologue (to King Edward IV); for voice.
Independent, © 2025. Folk.
Track: Prologue (to King Edward IV) (03:23).
Link: [SoundCloud](#).

In Fuse — Canada

William Blake Songs; for voice, bass, saxophone, flute, keyboards, and drums.
Independent, © 2025. Jazz.
Tracks: The Shepherd (04:47); The Voice of the Ancient Bard (04:09); Thel 1 (06:22); Poison Tree (03:42); Songs of Experience ["Introduction"] (04:03); The Fly (03:44).
Link: [Bandcamp](#).

Jay Ram [Lennaert Koorman] — Netherlands

Laughing Song; for voice, guitar, bass, and drums.
Independent, © 2025. Pop/rock.
Track: Laughing Song (03:51).
Link: [YouTube](#).

Jermey, Jon — Australia

Earth's Answer; for synthesizers.
Independent, © 2025. Electronic.
Track: Earth's Answer (02:50).
Links: [SoundCloud](#), [Spotify](#).

Katamonas — Germany

From *Desperatus*; for voice, guitar, bass, drums, and synthesizers.
Kernkrafter Records, © 2025. Heavy metal.

Track: Garden of Love (05:55).
Link: [Bandcamp](#).

Kinnaman, Tyler — USA

Ah! Sun-Flower; for voice and piano.
Independent, © 2025. Classical.
Track: Ah! Sun-Flower (02:24).
Links: [SoundCloud](#), [YouTube](#).

Kireya, Viktor — Russia

From *Echoes in the Static*; for voice and synthesizers.
Independent, © 2025. Electronic.
Track: The Tyger (03:31).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Kyriakides, Jorge — Unknown

William Blake; for synthesizers.
Independent, © 2025. Hip hop.
Track: William Blake (01:35).
Links: [Apple](#), [Spotify](#).
Note: AI generated?

Lange, Nathan R. — USA

The Lamb; for choir and string quartet.
Independent, © 2025. Classical.
Track: The Lamb (05:00).
Link: [YouTube](#).

Lehmann, Glyn — Australia

From *As the Universe Expands*; for voice, piano, and oboe.
Independent, © 2025. Classical.
Track: In Wonder (03:19).
Link: [Bandcamp](#).
Note: Adapted from *Auguries of Innocence*.

The Lost Pilgrims — Norway/USA

From *The Lost Pilgrims*; for voice and guitar.
Independent, © 2025. Folk.
Track: Oh! Sunflower (03:35).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Lykourgiotis, Zena — Unknown

The Tyger; for voice and piano.
Independent, © 2025. Pop.
Track: The Tyger (02:23).
Link: [YouTube](#).

Maksakov, Aleksandr — Russia

Mad Song; for voice, flute, guitar, bass, and drums.
Independent, © 2025. Rock.
Track: Mad Song (04:39).
Link: [SoundCloud](#).
Note: AI generated?

Maksakov, Aleksandr — Russia

A Poison Tree; for voice, guitar, bass, and drums.
Independent, © 2025. Rock.
Track: A Poison Tree (05:45).
Link: [SoundCloud](#).
Note: AI generated?

Maor, Hadar — Israel

From *O-N-E*; for synthesizers and strings.
Independent, © 2025. Classical.
Track: The Divine Image (03:55).
Links: [SoundCloud](#), [YouTube](#).

Maskats, Arturs — Latvia

Song of Innocence; for choir.
Independent, © 2025. Classical.
Track: Song of Innocence [“Introduction”] (03:21).
Link: [YouTube](#).

Maurizi, Marco — Italy

From *Journey to the Centre of the Progs*; for voice, guitar, bass, drums, and keyboards.
Pisces Entretenimento, © 2025. Rock.
Tracks: The Little Black Boy (07:28); Of Pipes and Lambs [“Introduction” to *Innocence*] (04:39); The Marriage of Heaven and Hell (21:14).
Links: [Apple](#), [Spotify](#), [YouTube](#).

McAlister, James — USA

From *Sovereign (Original Motion Picture Soundtrack)*; for voice and guitar.
Filmtrax, © 2025. Folk.
Track: How Sweet I Roamed (01:40).
Links: [Apple](#), [Spotify](#).
Note: It’s a version of the Fugs’ “How Sweet I Roamed,” originally released in 1965.

Melanson, Carl — Canada

From *Wandering Rocks*; for voice and guitar.
Independent, © 2025. Folk.

Tracks: The Mental Traveller (07:03); The Crystal Cabinet (05:49); The Four Zoas (06:33).
Links: [Apple](#), [Spotify](#).

The Memory Band — UK

From *Trackways Ancient and Modern*; for synthesizers.
Independent, © 2025. Electronic.
Track: Albion’s Daughter (02:03).
Link: [Bandcamp](#).

Meyerhoff, Caleb — USA

Love Will Always Be Blind; for voice and piano.
Independent, © 2025. Classical.
Track: Love Will Always Be Blind (03:56).
Link: [YouTube](#).
Note: The piece combines “Never Seek to Tell Thy Love” with “Who Has Seen the Wind?” by Christina Rossetti.

Miserable Weekend — Canada

From *We’re Just Like You*; for guitar, bass, drums, and synthesizers.
Independent, © 2025. Rock.
Track: Jaguar (05:06).
Link: [Bandcamp](#).
Note: Adapted from “The Tyger.”

Mitchell, David — Netherlands

From *Turiyans*; for voice, guitar, bass, saxophone, and percussion.
Independent, © 2025. Jazz/experimental.
Track: Golgonooza/Rated X (07:01).
Links: [Apple](#), [Bandcamp](#), [Spotify](#).
Note: Excerpts from *Jerusalem*.

Muromachi, Yankel — UK

Steps of the Sun; for voice, bass, guitar, piano, percussion, and synthesizers.
Independent, © 2025. Electronic.
Track: Steps of the Sun (04:28).
Link: [SoundCloud](#).
Note: Inspired by “Ah! Sun-Flower.”

Nikomarrros — Portugal

From *Força de Espírito*; for synthesizers.
Independent, © 2025. Electronic.
Track: William Blake (07:20).
Links: [Apple](#), [Spotify](#), [YouTube](#).

O'Dell, Brenden — USA

How Sweet I Roam'd; for voice and guitar.
Independent, © 2025. Folk.
Track: *How Sweet I Roam'd* (03:34).
Link: *YouTube*.

Paris Banlieue — France

From *Dans des lieux*; for voice and guitar.
Cartelle and Snap!Clap!Club, © 2025. Pop/indie.
Track: *Ecchoing Green* (01:21).
Links: *Apple*, *Spotify*, *YouTube*.

Pax Aliena and Giulia Messina — Belgium

From *Fractured Tongues*; for voice and synthesizers.
Independent, © 2025. Electronic.
Track: *William Blake* (02:55).
Links: *Bandcamp*, *SoundCloud*, *Spotify*.

Praetorian of Dorn — Unknown

From *The Primarchs*; for voice, guitar, bass, and drums.
Independent, © 2025. Heavy metal.
Track: *XVII—The Urizen* (03:33).
Links: *Apple*, *Spotify*, *YouTube*.
Note: Loosely inspired by Blake's prophetic books.

Project Bias — Netherlands

Mental Traveller; for voice and synthesizers.
Independent, © 2025. New age.
Track: *Mental Traveller* (07:29).
Link: *SoundCloud*.
Note: AI generated?

Rain, David — Canada

The Lamb; for choir.
Cypress Choral Music, © 2025. Classical.
Track: *The Lamb*.
Link: Sheet music; *YouTube*.
Note: The performance by the Vancouver Chamber Choir was the world premiere of Rain's "The Lamb" and "The Tyger"; "The Lamb" was begun in 2022 (see "Blake and Music, 2022," <https://doi.org/10.47761/biq.339>) and revised in 2025, while "The Tyger" was begun in 2018 and revised in 2025.

Rain, David — Canada

The Tyger; for choir.
Cypress Choral Music, © 2025. Classical.

Track: *The Tyger*.
Link: Sheet music; *YouTube*.
Note: See "The Lamb," above.

Renaissance Music EDM — Unknown

From *Whispers of the Scrolls*; for voice and synthesizers.
Independent, © 2025. Electronic.
Track: *The Marriage of Heaven and Hell* (02:41).
Links: *Amazon*, *Apple*, *Spotify*.

Rogers, Fred, and Andy Bruhn — USA

The Lamb; for choir and piano.
Hal Leonard, © 2025. Classical.
Track: *The Lamb* (02:35).
Link: Sheet music.
Note: An arrangement by Bruhn of the setting by Mister Rogers.

Samna — Poland

From *Wizja*; for voice and synthesizers.
Independent, © 2025. Hip hop/electronic.
Track: *William Blake* (01:29).
Link: *YouTube*.
Note: Sung in Polish.

Self, Susannah — UK

Death on a Pale Horse; for ensemble of three trumpets, horn, timpani, harp, and strings.
Independent, © 2025. Classical.
Track: *Death on a Pale Horse*.
Link: Sheet music.
Note: Only sheet music available.

Sextooth — USA

From *Smoking Mirror*; for voice, guitar, bass, drums, and keyboards.
Independent, © 2025. Rock.
Track: *William Blake* (02:31).
Links: *Apple*, *Spotify*.

The Shaffer Media Project — Unknown

The Tyger; for voice, guitar, bass, drums, and keyboards.
Independent, © 2025. Pop.
Track: *The Tyger* (03:46).
Link: *Spotify*.

**SHH [Diana Huarte and Daniel Gorostegui] —
Argentina/UK**

Tyriel; for voice and synthesizers.
Independent, © 2025. Ambient.
Track: Tyriel (05:51).
Link: [YouTube](#).

Shrubbery Terror — Poland

Voices of William Blake; for voice, guitar, bass, drums, and keyboards.
Independent, © 2025. Rock.
Tracks: The Little Boy Lost, The Little Boy Found (04:26); Infant Joy (03:19); Nurse's Song (03:33); The Sick Rose (02:49); On Another's Sorrow (04:16); The Chimney Sweeper (05:58); The Fly (03:45); Spring (05:27).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Sprawl, Paul — USA

The Little Vagabond; for voice and guitar.
Independent, © 2025. Folk.
Track: The Little Vagabond (04:10).
Link: [YouTube](#).

Sprawl, Paul — USA

Poison Tree; for voice and guitar.
Independent, © 2025. Folk.
Track: Poison Tree (02:39).
Link: [YouTube](#).

Sputter Box — USA

From *Sputter [Shrinks the] Box*; for voice, clarinet, and percussion.
Independent, © 2025. Classical/jazz.
Track: A Divine Image (01:05).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Steadman, Robert — UK

The Lamb; for choir (SATB).
Independent, © 2025. Classical.
Track: The Lamb.
Link: Sheet music.
Note: Only sheet music available.

Stoeten, Henk — Netherlands

The Laughing Song; for choir (SMATB).
Independent, © 2025. Classical.

Track: The Laughing Song.
Link: [YouTube](#).

Strange, Jack — USA

Tyger; for voice, guitar, bass, and drums.
Independent, © 2025. Rock.
Track: Tyger (03:43).
Link: [SoundCloud](#).

Sunny Side — USA

From *The Marigny Sessions*; for voice, bass, brass, and drums.
Independent, © 2025. Jazz.
Track: The Fly (03:28).
Links: [Apple](#), [Spotify](#), [YouTube](#).

SuperGlam — Belgium

From *The Space Traveller*; for voice, guitar, bass, drums, and keyboards.
Independent, © 2025. Rock.
Track: Hear the Voice of the Bard (04:53).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Symbolical — Poland

From *Hope for Aeriste*; for voice, guitar, bass, and drums.
Independent, © 2025. Black metal.
Track: The Prophecy of Ahania (07:15).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Szabo, Charles Elmer — USA

Cradle Song; for voice and piano.
Independent, © 2025. Classical.
Track: Cradle Song (01:11).
Link: [YouTube](#).

Taki, Harawi — Unknown

The Poems of William Blake, Vol. 1; for voice, guitar, bass, and drums.
Independent, © 2025. Pop/folk.
Tracks: A Dream (02:19); The Echoing Green (03:24); Infant Joy (03:09); Nurse's Song (03:47).
Links: [Apple](#), [Spotify](#), [YouTube](#).
Note: AI generated?

Taylor, Paul — UK

The Echoing Green; for synthesizers.
Independent, © 2025. Electronic.

Track: The Ecchoing Green (04:47).
Link: [SoundCloud](#).

Telephone Rouge — Unknown

From *Piante Parlanti*; for voice, guitar, bass, drums, and keyboards.
Independent, © 2025. Rock.
Track: William Blake (1757–1827) (02:16).
Links: [Amazon](#), [Apple](#), [Spotify](#).
Note: Fragments from “A Cradle Song” and “The Smile.”

The Transient Facility — Unknown

William Blake Sessions; for voice, guitar, bass, and drums.
Independent, © 2025. Folk.
Tracks: The Sick Rose (03:03); Eternity in an Hour (06:09); The Tyger (05:06); Mad Song (06:19); A Poison Tree (06:17); Prepare, Prepare (04:37); Eternity (03:37); The Fly (04:09); The Laughing Song (03:14); Love’s Secret (03:31); A Divine Image (05:00); The Wild Flower’s Song (05:53).
Links: [Apple](#), [Spotify](#), [YouTube](#).
Note: AI generated?

Vagle, Torbjørn, and Oddrun Eikli — Norway

Ah! Sun-Flower; for voice and synthesizers.
Independent, © 2025. Pop.
Track: Ah! Sun-Flower (02:37).
Link: [SoundCloud](#).

Verticitas — Brazil

From *Imperfeição*; for voice, bass, drums, and synthesizers.
Independent, © 2025. Post punk.
Track: Segundo Caos e William Blake (02:28).
Links: [Amazon](#), [SoundCloud](#), [YouTube](#).
Note: Fragment from *The Book of Urizen* translated into Portuguese.

Vestobeats [Peter David Medley] — Unknown

Pills of Innocence and of Experience; for voice and synthesizers.
Thumbs Up!, © 2025. Hip hop/electronic.
Tracks: The Lamb (01:50); The Little Black Boy (02:19); The Tyger (01:20); London (01:03); A Little Boy Lost (01:25); A Cradle Song (01:37).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Volkova, Diana — Russia

From ... *Into the Blinding Silence*; for voice and guitar.
Independent, © 2025. Folk.
Track: The Tyger (03:44).
Links: [Apple](#), [Spotify](#), [YouTube](#).

Walker, Robert — Unknown

From *Reason*; for voice, guitar, bass, drums, and synthesizers.
Independent, © 2025. Rock.
Track: The Tyger (02:55).
Links: [Amazon](#), [Apple](#), [Spotify](#).
Note: AI generated?

Wilkinson, Paul — UK

Beam of Light; for piano.
Independent, © 2025. Classical/new age.
Tracks: Beam of Light Part 1 (11:39); Beam of Light Part 2 (04:34); Beam of Light Part 3 (03:28); Beam of Light Part 4 (04:13); Beam of Light Part 5 (05:51); Beam of Light Part 6 (03:42); Beam of Light Part 7 (06:27); Beam of Light Part 8 (03:25); Beam of Light Part 9 (05:07); Beam of Light Part 10 (02:02); Beam of Light Part 11 (03:11).
Link: [Bandcamp](#).
Note: According to the artist’s [Bandcamp](#) page, “Beam of Light is a new collection of solo piano improvisations, drawn from the same well of vision and intensity that animates the work of William Blake.”

Zero75 and DJ Arm — Italy

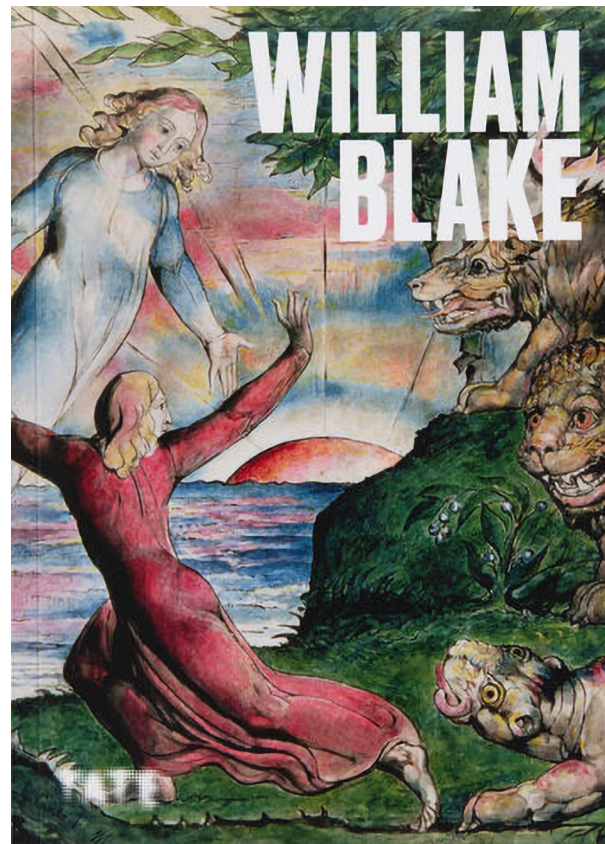
From *L’arcolaio*; for voice and synthesizers.
Independent, © 2025. Hip hop.
Track: William Blake (02:10).
Links: [Amazon](#), [Spotify](#).
Note: Sung in Italian.

Caroline Anjali Ritchie. *William Blake*. Tate Publishing, 2024. 96 pp. £12.00/\$18.00, paperback.

Reviewed by Mark Crosby

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- 1 OFFERING “a beginner’s guide to the world of William Blake” (5) with an emphasis on his pictorial and graphic productions, Caroline Anjali Ritchie’s slim volume is part of Tate Publishing’s Artists Series. As with the other publications in this series, the book is pitched at a general audience and, as such, follows recent, longer endeavors to present Blake’s life and influence through his creative works, most notably Jason Whittaker’s *Divine Images: The Life and Work of William Blake* (2021; see Matthew Leporati’s review in *Blake*, vol. 58, no. 4, <https://doi.org/10.47761/biq.382>). Unlike Whittaker, Ritchie has the unenviable task of condensing Blake’s life, work, relationships, and legacy to fit the format of a series that dedicates much of its page count to color reproductions of visual works. Her previous experience as an assistant curator at Tate Britain informs this publication, which in just twenty pages provides a succinct biographical account and brief discussions of major (and some minor) works, with occasional nods to reception in the twentieth and early twenty-first centuries.
- 2 Ritchie presents Blake’s life chronologically, following the different stages of his career, from his early life and attendance at Henry Pars’s drawing school on the Strand to his apprenticeship under James Basire, his commercial work for Joseph Johnson during the 1780s–90s, his time in Felpham and relationship with Hayley, his 1809 one-man exhibition, and his later years with Linnell and the Ancients. These biographical events are, at times, punctuated with discussion of specific works that convey a sense of Blake’s creative activities across a range of media, from commercial reproductive engravings and experimental relief-etching and printing techniques to original graphic and pictorial design. Some of these discussions draw connections between his commercial work and his subsequent pictorial



art, such as the compositional influence of the engraving “Fertilization of Egypt” (1791) after Henry Fuseli on *The Great Red Dragon and the Woman Clothed with the Sun* (c. 1803–05). Ritchie also has a parenthetical aside noting the appearance of Blake’s watercolor in “Brett Ratner’s 2002 film *Red Dragon*” (although there is no mention of Thomas Harris’s novel on which the film is based) and sprinkles in other examples of Blake’s influence on contemporary culture, including horror movies and video games.

- 3 Given that this is a beginner’s guide, Ritchie commendably mentions several of Blake’s lesser-known works, such as *Tiriel* (15) and the watercolor illustrations to Gray (18). There is also a longer discussion of his engravings for J. G. Stedman’s *Narrative, of a Five Years’ Expedition, against the Revolted Negroes of Surinam*. Some of these images depict, as she observes, “acts of extreme violence” (12). Illustrating the relationship between Blake’s commercial work and his illuminated books, Ritchie briefly rehearses the connection between the Stedman plates and *Visions of the Daughters of Albion* (1793). While Stedman’s *Narrative* was published in 1796, Blake appears to have been working on some of the engravings from around 1791. Acknowledging that more work needs to be done to understand how these engravings relate “to the realities of the slave trade or the abolitionist cause in Britain,” Ritchie also observes that “Blake tends to

- Europeanise the people of colour" (12). At this point it would be helpful if she explicitly stated that Blake etched and engraved the plates but didn't design them. The "80 elegant Engravings" in the *Narrative* are based on "drawings made by the Author."¹ All but one of these drawings are untraced.² While it is conceivable that Blake altered aspects of Stedman's originals, it is not currently possible to know the extent of any changes (or if alterations were made) without the drawings to compare to the engravings.
- 4 With so little space to work with because of the format of the series, it is inevitable that certain areas of Blake's life, work, and relationships are glossed over with one or two sentences, while other events are given more attention. In the case of Blake's interactions with Robert Hartley Cromek, Ritchie takes time to explain this fraught relationship and shows how it informed his 1809 exhibition and the defense of his theory and practice of art as set out in the *Descriptive Catalogue*. She also dedicates several paragraphs to Thomas Butts, who was a crucial patron between 1799 and 1810, providing a creative outlet and a steady if small income. Butts collected a range of Blake's work: illuminated books, color-printed drawings, and many paintings, including illustrations to Milton's poetry and the Bible. Ritchie intriguingly suggests that the "series of over 100 impressive watercolours on biblical subjects" that Blake executed for Butts during the first decade of the nineteenth century "may have been intended for insertion into a printed Bible" (20). In a letter to Butts of 10 January 1803, Blake relates the desire that his art "should be preservd in your Green House."³ The "Green House" was Butts's residence in Dalston, northeast London (now part of the borough of Hackney). Ritchie's suggestion prompts several questions about Butts's attitude to the pictorial works he purchased from Blake and Blake's own awareness of how his paintings were treated once they left the "stocks."⁴ How, for instance, were the biblical watercolors "preservd" in Butts's Green House?⁵ Were they used to create an extra-illustrated, elephant folio Bible, kept in large portfolios, or even hung on the walls?⁶
- 5 The illustrations accompanying Ritchie's biographical account of Blake take up most of the book and present the range of his graphic and pictorial work, as well as select pages from the illuminated books. Because of the format, at first glance the reproductions distort the scale of Blake's originals, so that, for instance, his largest engraved copperplate, "Chaucers Canterbury Pilgrims" (1810), appears of a similar size to the woodcuts for Thornton's *The Pastorals of Virgil* (1821). The inclusion of measurements for the originals goes some way toward addressing this issue. It should be noted that there are a couple of factual infelicities concerning biographical information and the dating of certain works.⁷ Also, as this is a guide that emphasizes Blake's graphic and pictorial works (many of which are in Tate Britain), there is little to no discussion of important manuscripts such as *An Island in the Moon* (1784–85) and *Vala*, or *The Four Zoas* (1796–1807). Nevertheless, there is much to admire in this condensed account of Blake's life and work. For instance, Ritchie follows recent scholarship on Catherine Blake by dedicating several paragraphs to outlining her role as an artist, printer, salesperson, and "custodian of William's art following his death," as well as drawing attention to her reception in works such as Sasha Dugdale's award-winning poem "Joy" (14). By artfully connecting Blake and Catherine to contemporary forms of cultural expression, from literature and sculpture to modern cinema and video games, Ritchie ensures that this guide engages with a broad readership.

1. Quoted from the title page of the *Narrative*.

2. The one Stedman drawing that has so far been identified is a watercolor that was engraved as "Manner of Sleeping &c. in the Forest" by Inigo Barlow. See Robert N. Essick, *William Blake's Commercial Book Illustrations*, Clarendon Press, 1991, XXXIII.

3. *The Complete Poetry and Prose of William Blake*, edited by David V. Erdman, newly rev. ed., Vintage, 1988 [abbreviated as E] 724.

4. Blake to Butts, 6 July 1803 (E 729).

5. See also Joseph Viscomi, "A 'Green House' for Butts? New Information on Thomas Butts, His Residences, and Family," *Blake*, vol. 30, no. 1, summer 1996, bq.blakearchive.org/30.1.viscomi.

6. Blake executed over 135 biblical tempera and watercolor paintings for Butts between 1799 and 1809. For the temperas, see Martin Butlin,

The Paintings and Drawings of William Blake, vol. 1, Yale UP, 1981, #379–432; for the watercolors, see Butlin #433–526.

7. *Poetical Sketches* was published in 1783, not 1777 (15). The Blakes rented their Felpham cottage from the landlord of the Fox Inn, George Grinder, not William Hayley (18); for Grinder, see G. E. Bentley, Jr., *Blake Records*, 2nd ed., Yale UP, 2004, pp. 158–59. James Parker is described as Blake's "fellow Royal Academy student" (10), yet there is no mention that Parker was Blake's fellow apprentice under Basire (Parker became an apprentice in August 1773, twelve months after Blake).

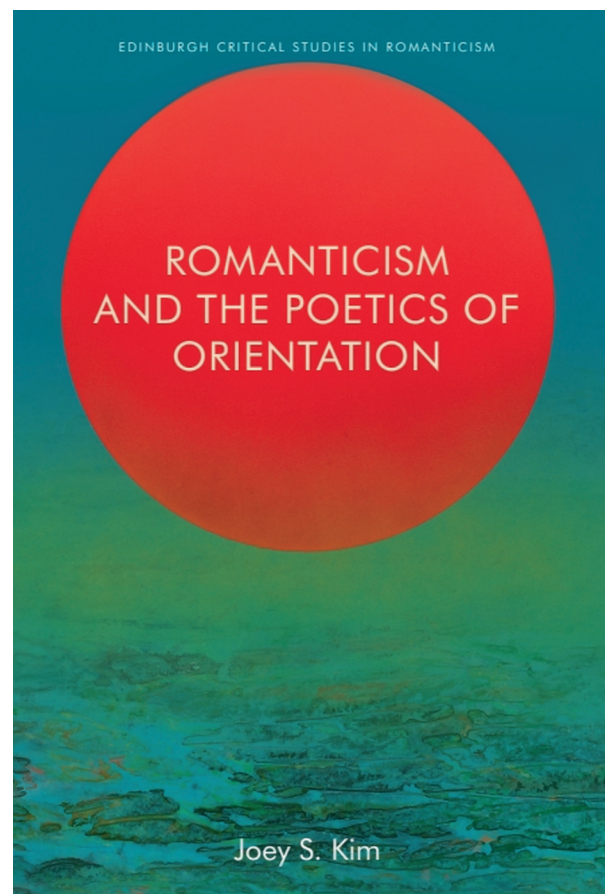
Joey S. Kim. *Romanticism and the Poetics of Orientation*. Edinburgh UP, 2023. x + 182 pp. £95.00/\$125.00, hardcover; £19.99/\$24.95, paperback or e-book.

Reviewed by Steve Clark

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1 WITH the increasing globalization of literary studies, it is unsurprising that there should emerge numerous revisionist perspectives on previous forms of appropriation and erasure. While “literature” itself might be regarded as an embattled if not discarded concept, “British” or even “in English” might be equally contested. A debunking of traditional narratives and established canon might be anticipated, though it is perhaps less obvious what might replace them. Kim’s study opens with a consideration of “orientation” as spatial coordinate and sexual preference, followed by chapters on the evolution of the lyric subject (through Jones, Coleridge, and Shelley), on cosmopolitanism in Byron’s *Eastern Tales*, on female racialization in Hemans and Wheatley, and finally—and presumably of most interest to readers of this journal—on Blake, primarily *The Marriage of Heaven and Hell* and *Jerusalem*.

2 Arguments may be made for and against holistic definitions of Romanticism (such as whether it is a movement or a period). Why not use a plural and demarcate early, middle, and late phases, or at least differentiate linguistic groups and national traditions? (Lisa Lowe [6] and Emily Haddad [9-10] are cited on the “intersection of ... English and French poetics,” but there is not much else.) How does an “anglophone poetic tradition rooted in gendered antiblackness and white supremacy” (6) compare in culpability to Spanish, Portuguese, Dutch, and other European colonial traditions? Kim’s initial premise—that there is a unitary “Romanticism” with a single “poetics”—is arguably more totalizing than the essentialism that is supposedly contested. A Hegelian aesthetics is privileged (23), interspersed with oddly literalist criteria directed against “Orientalist representations ... that belie reality and facticity in



favor of aesthetic experimentation” (7). “Kubla Khan,” for example, “expresses [Coleridge’s] faculties of memory and association over first-hand experience so that his Orientalism is not materially based in historical time and space or real peoples and cultures” (32), despite its clear referential provenance in *Purchas his Pilgrimes* (cited though mistitled, 34).

3 For Kim, orientation is both geographic (Eastern Hemisphere) and erotic (gender phenomenology). It is not clear that these two domains are necessarily synonymous or contiguous. Even if “[m]ap-making and geographical systems create and command the logic of directionality” (2), as she herself asks, “[W]here exactly is the east?” (1). If, during the eighteenth century, “Westward the course of empire takes its way,” Europe is itself already superseded, historically obsolete (Berkeley, “Verses on the Prospect of Planting Arts and Learning in America”). Asia, of course, has no shortage of its own empires: Mongol, Mughal, and especially the perennial claims of China. Kim might also have considered the short-lived Korean Empire proclaimed between 1897 and 1910, given her own Asian-American background as Korean.

- 4 An obvious candidate for a phenomenological emphasis would be *Milton*, where the bodily presence of Blake himself is conjoined with a startlingly explicit depiction of male fellatio in Los's descent to him (Bentley plate 21). In comparison, Kim's "queer futurity" (120), where boundaries dissolve not only with animals and plants but also with inanimate objects, is oddly sexless (even compared to Erasmus Darwin's *Botanic Garden*). Helen P. Bruder and Tristanne Connolly's *Queer Blake* (2010) gets an honorable mention, but no reference is made to Christopher Z. Hobson's *Blake and Homosexuality* (2000; seminal in all senses). Hobson acknowledges the strain of hypermasculine assertiveness running from "Let man wear the fell of the lion. woman the fleece of the sheep" (E 35) to the subordination and ultimate discarding of emanations in Eternity, and Blake's susceptibility to perversion, from the Sadeian "Sooner murder an infant in its cradle than nurse unacted desires" (E 38) via scatological marginalia to *The Four Zoas* through to the sadomasochistic frenzies of *Jerusalem*. One might simply respond "different strokes for different folks," but the elementary question of why queerness should be necessarily emancipatory remains. Byron's pederastic (if not paedophilic) relationships with boys such as John Edleston and Nicolas Giraud are surely at least problematic, and, by extension, the stereotype of the Orient as sodadic zone (popularized by Sir Richard Burton). If the East is associated with release from inhibition, that might not be wholly distinct from promotional itineraries for contemporary sex tourism.
- 5 Kim announces her ambition of "tracing the white supremacist logics that have for too long been dismissed as inessential or non-consequential to Romantic studies" (3). According to the *OED* definition cited, "white supremacy" was coined in a Caribbean context in 1824 (15n3), presumably as the result of specific anxiety (if not paranoia) of slaveholders confronting the prospect of the emancipation of and potential retribution by their former chattels. However, Western attitudes to Asian cultures during the Romantic period were not primarily determined by assumptions of innate racial superiority. Other forms of prejudice were certainly present, but also deference to the imposing opulence of Kubla Khan's pleasure gardens or Vathek's palace. Christians were routinely enslaved by Ottomans (Linda Colley, *Captives* [2002]), and incarceration narratives haunt the British imaginary in India (classically, Eliza Fay's *Original Letters* [1817]).
- 6 If Asians might be included in the category of "non-whiteness" (3), a further binary exists between black and non-white. The West-East opposition might be supplanted by one between African and Arab, controllers of a slave trade long predating European incursion, with a resultant tradition of *al-Istifraq* ("perceiving, imagining, and representing

black people as a subject of study in Arabic writings,"¹ as documented in Nader Kadhem, *Africanism* [2023]). A further schism opens between dominant coastal groups seizing weaker inland tribe members to sell on to first Arab, then European, traders. Prior to the kidnapping and series of transfers recounted in his *Interesting Narrative* (1789), Olaudah Equiano belonged to a family who were themselves slaveholders, and he himself dealt in slaves after manumission.

- 7 Romanticism, even if "rooted in gendered antiblackness and white supremacy" (6), emerges earlier than Kim's notional "inception" date of 1772. An obvious proponent of "Poetic Genius" (E 1) arising in the East would be Robert Lowth in his *Sacred Poetry of the Hebrews*, lectures delivered at Oxford from 1741 and published in Latin in 1753, with English translation by George Gregory in 1787. Their impact is apparent on a seventeen-year-old Thomas Warton, celebrating in 1745:

A Kind of Poetry which perhap[s] it would not be improper to call a Romantic Kind of Poetry, as it [is] altogether conceived in the spirit (tho' with more Judgement & less extravagant) & affects the Imagination in the same Manner with the old Romances. (Oxford, Bodleian Libraries, Dep. d. 611, fol. 5)

Mid-century global lyric would include Collins's *Persian Eclogues* (1742) and Gray's "The Progress of Poesy" (1757). The latter's footnote (line 54) on "Extensive influence of poetic Genius" notably excludes the Orient from "the remotest and most uncivilised nations": "[See the Erse, Norwegian and Welch Fragments, the Lapland and American songs]." Rather than Romanticism enshrining "an individual imagination that codifies Orientalism" (Kim 5), it might be "worldliness" (3) in a more positive sense that enables and enhances individual subjectivity.

- 8 Kim, however, singles out William Jones's *Poems, Consisting Chiefly of Translations from the Asiatick Languages* (1772), effusive compositions markedly inferior to his Vedic hymns and the acclaimed *Saccontala*, and even to his earlier fables, drinking songs, and mock-heroic exercises. The two essays appended to the collection, "On the Poetry of the Eastern Nations" and "On the Arts, Commonly Called Imitative," have not been "largely forgotten" (11); in *The Mirror and the Lamp* (1953), as Kim herself concedes, "M. H. Abrams famously describes this [second] essay as 'the first explicit codification of an expressive theory of poetry' in British literature (88)" (21). Jones, whose repertoire of languages expands over seven pages from thirteen to twenty-eight (Kim

1. See www.mqup.ca/Books/A/Africanism2.

- 10, 17), asserts the autonomy of Eastern traditions, insisting upon enlargement over “perpetual repetition” of the classical canon and helping to restore an intellectual heritage occluded by Mughal rule. His early support for American independence resulted in a sedition trial for *The Principles of Government; in a Dialogue between a Scholar and a Peasant* (1783), rather than inaugurating “a changing world order of hardening Eurocentrism” (19).
- 9 Yet even if Jones, as Kim contends, “forged the grounds for a British lyric subject of global aims” (17), Romanticism is not, on the basis of her selection of texts, primarily “lyric.” “Kubla Khan” offers an opiated version of medieval dream-vision; Byron’s elliptical *Eastern Tales* are notably prolix (considered by him “largely inferior works” [Kim 84n46]); and on a strict definition, neither Hemans nor Wheatley would qualify. Perhaps Kim’s most impressively sustained reading is of Shelley’s *The Revolt of Islam* (37–50), though this twelve-book phantasmagoria of nested narratives and hallucinatory violence could hardly be regarded as “self-expression” (19). Kim claims that “continued dismissal or disregard” has resulted in “Orientalist works” of these writers being “[l]eft understudied and in the margins of the literary canon” (29), yet they have all received considerable critical attention: Byron’s *Eastern Tales* have scarcely been “minimally read” (6), as she herself documents (for example, 81n18).
 - 10 Wheatley’s inclusion, which Kim acknowledges as a “detour” (160), remains somewhat perplexing. A valid point is made about London publication entitling her to be considered as an English poet (88), but the Atlantic triangle hardly extends to the Orient. Furthermore, her “alignment with neoclassical imitation” (105) is more pronounced than even early Jones. Her work certainly shows awareness of blackness (for example, celebrating the North African Terence as precursor in “To Maecenas”). However, “On Being Brought from Africa to America” forthrightly celebrates the providential abduction of the “sable race” allowing salvation to those otherwise “black as Cain” through conversion to Christianity. In contrast, Felicia Hemans’s attempts at cross-cultural empathy are dismissed as merely “diversify[ing] the nationalist typology of her heroic women protagonists, but for what purpose?” (93). Despite her geographical range and translations from multiple languages (115n7), she represents “white femininity that appropriates and effaces forms of racialized suffering” (87). Kim’s earlier essay “One deep heart wrung”: Felicia Hemans’s Affective Poetics in “The Indian City” and “Woman on the Field of Battle” (*Nineteenth-Century Gender Studies*, vol. 18, no. 1, 2022, www.ncgsjournal.com/issue181/kim.html), in which there is no mention of Wheatley’s “autonomous Blackness” (*Poetics of Orientation* 114), at least acknowledges Hemans’s problematizing of Wordsworthian feeling.
 - 11 The final chapter, on Blake, begins by describing *The Marriage of Heaven and Hell* and *Jerusalem* as the “start and end” (121) of the prophecies. Going simply by Erdman’s ordering, these are preceded by *All Religions Are One*, *There Is No Natural Religion*, and *The Book of Thel*, and followed by *The Ghost of Abel*, *On Homers Poetry* [and] *On Virgil*, and *Laocoön* (“three more illuminated books” are acknowledged [156n10]). Kim’s central premise is “Blake’s turning away from a fixed East and his ultimate disorientation of a fixed lyric subject” (143), yet she glosses “The East is Inwards” (*Jerusalem* 14.30, E 158) as a “haven of interiority and subjectivity” (147). One might cite in contrast “East, the Center, unapproachable for ever” (12.56, E 156), remote and inaccessible, the realm of bad interiority. This also poses the question of whether Blake counts as a lyric poet. First-person lyrics are usually monologues by a dramatic persona, and there are no I-thou prayers or love poems. The preponderance of his work consists of prophetic-didactic utterances, with little that might be deemed autobiographical reference.
 - 12 Kim focuses on *Marriage*’s alternation between italics and roman script, concluding that in the Argument and Proverbs of Hell “the Orientalist yearning eastward ... [is] graphically captured by Blake’s right-leaning italic writing” (150; supported pithily by Dickinson’s “Tell all the truth but tell it slant” [157n19]). However, script facing eastward but written as mirror writing is equally westward. “[O]penness of directionality” is deemed common to “handwriting, illustrations, and representations of the human body that deny fixity” (119), yet these distinct realms are difficult to reconcile with the ideal of “the bounding line” as “more distinct, sharp, and wirey” (E 550). For Kim, this allows a celebration of gender indeterminacy, though “queer forms” (118) such as the Vala-Jerusalem intimacy are often voyeuristic, even salacious; there is at least as much residual misogyny as emergent pansexuality in Blake.
 - 13 Kim emphasizes “[*Jerusalem*’s] fourfold structures as one organizing force” (142). The reshuffling of plate order suggests at least provisionality in the larger groupings of the individual books, rather than “the fourfold structure [being] the only organizing principle that maintains itself throughout the work” (146). The various schema attached to these “cardinal directions” (121) contradict the “fluidity, dynamism, and recursive engagement” emphasized elsewhere (141). Certain passages undoubtedly lurch into bathos and absurdity: “And every pot & vessel & garment & utensil of the houses, / And every house, fourfold” (13.21–22, E 157).
 - 14 “The Bible and John Milton’s *Paradise Lost* serve as the clearest forerunners of Blake’s *Marriage*” (130), yet it is unclear why Kim stakes so much on conventions of specific editions when it is uncertain whether these were “unique

practices or English printing practices of the time in general" (157n24, in this case referring to indebtedness to Swedenborg). Benjamin Blayney's 1769 edition of the Bible (132), of undeniable importance as the source text adopted by Oxford University Press (in contrast to the 1762 Parris preferred by Cambridge), is singled out for its "special regard to the words not expressed in the Original Language, but which our Translators have thought to insert in Italics, in order to make out the sense after the English idiom," but Blake scarcely adopts this as a consistent rationale. Critics such as Leslie Tannenbaum and Christopher Rowland have demonstrated his wide-ranging theological expertise. The Authorized Version would appear his most obvious choice of Bible; the prominence of Calvinist terminology of reprobate and elect in *Milton* suggests at least occasional recourse to the Geneva; and his biblical illustrations show extensive familiarity with apocrypha such as the Book of Enoch. Similarly, why assume Blake followed the 1667 *Paradise Lost*? Even if the dispute about whether he owned a copy of Bentley's 1732 edition is ongoing, during his period at Felpham he would have had access to multiple editions assembled by William Hayley for his biography of Milton.

15 Kim contends that "William Blake's mental and psychological realms of place and world-making are fundamentally different from the other authors in this book" (119). This position as outlier and exception is attributed to his status as "plebeian" (quoting James Watt) in giving vent to the collective voice of "common people." Yet is it possible or desirable to conceive of Blake as "concerned with freedom and creation unbarred from cultural norms" (119), or does aspiration to an ideal realm inevitably reverse upon itself: "The iron hand crushd the tyrant's head / And became a Tyrant in his stead" (E 490)? Might Eternity be seen as the problem rather than solution? What could Albion do in Eternity once he bestirs himself and enters there? *Jerusalem* plate 99 may depict a threshold never finally crossed, as is suggested by Kim's own attentive exegesis to the Druidic ambiguities of the full-page design following on plate 100 (151-53).

16 English Blake is perhaps all too familiar, and Irish Blake has already been coined by Yeats; perhaps scrutiny of White Blake is long overdue. Abolitionism has its own implicit hierarchies and subordination, as indeed does critical race theory. Blake was connected to the abolitionist movement through the Swedenborgian New Jerusalem Church and Johnson's *Analytical Review*, but these themselves may be critiqued for reinstating stereotypes. Biographically, he was surprisingly close to Stedman, acting as his London agent, and might be seen as indirectly profiting from Stedman's mercenary activities hunting down the rebellious Maroons. As artist and one-time prosperous print-shop proprietor, Blake at the very least periodically endorses the view

that "Arts ... Encourage Empires" (E 577), for "Empire follows Art & Not Vice Versa as Englishmen suppose" (E 636). Furthermore, there was no automatic fellow-feeling between white working-class radicals and overseas slaves. John Cartwright, William Cobbett, and Richard Carlile all campaigned against diversion of resources to already pampered blacks; Monk Lewis's *Journal of a West India Proprietor* (1834) continues to stress the holiday atmosphere of the plantation; and Thomas Carlyle's "Occasional Discourse on the Negro Question" (1849) proposes the reintroduction of slavery to curb the idleness of blacks after emancipation.

17 "Blake's Orient is an always future realm rooted in both biblical and sensual prophecy" (119): nothing in *Jerusalem* is restricted to the here and now, but the superimposition of Britain onto the Holy Land might be seen as a manifesto of expansionist ambition as much as a critique of British imperialism, with Golgonooza serving as colonial fort and missionary house. As Kim concedes, "That Albion must awaken the 'East' shows the contradictory logics of empire and alliance" (148). One can only admire her willingness to confront and discard the world as it is, epitomized by her generous celebration of *Jerusalem* as "a work of confusion yet possibility" (142). Yet perhaps what her book demonstrates is not that Romanticism as a whole is irredeemably contaminated (though certainly it may be contested on a case-by-case basis), but that debate on Blake's own racial and sexual "orientation" remains an open and contentious process.

