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### C O N T E N T S

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#### Articles

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

*By Wayne C. Ripley, with works in Romance languages contributed by Fernando Castaneda, works in Japanese contributed by Hikari Sato, works in Turkish contributed by Hüseyin Alhas, and works in Russian contributed by Vera Serdechnaia*

Blake and Exhibitions, 2023

*By Luisa Calè*

Blake and Music, 2023

*By Camila Oliveira and Jason Whittaker*

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## William Blake and His Circle: A Checklist of Scholarship in 2023<sup>1</sup>

BY WAYNE C. RIPLEY

WORKS IN ROMANCE LANGUAGES  
CONTRIBUTED BY FERNANDO CASTANEDO

WORKS IN JAPANESE CONTRIBUTED BY  
HIKARI SATO

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

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### Symbols

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

<i>BB</i>	G. E. Bentley, Jr., <i>Blake Books</i> (1977)
<i>BBS</i>	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (1995)
<i>Blake</i>	<i>Blake/An Illustrated Quarterly</i> < <i>Blake</i> ([year])> indicates the installment of “William Blake and His Circle” published in the year specified
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> (1981)
Diss.	Dissertation

### Introductory Essay<sup>2</sup>

#### Passings

- 1 **G**IVEN that this introduction is being written in the shadow of Morris Eaves's unexpected death, I thought it only fitting to begin with the passings section. Morris was a longtime co-editor of both *Blake* and the *William Blake Archive*. That these two venues are essential parts of the infrastructure of Blake scholarship is due in no small measure to Morris's numerous abilities as a colleague, collaborator, and, of course, a scholar. He takes with him a profound knowledge of Blake, an unmatched ability to express this knowledge lucidly, and the affection and respect of all those who worked with him.
- 2 Hazard Adams passed away in 2023. Another pillar of scholarship, Adams published on Blake for more than sixty years, and his work on Blake, Yeats, Joyce, Cary, symbolism, and the practice of literary criticism in general was highly influential. Also lost in 2023 was Kenzaburo Ōe, the Nobel Prize-winning Japanese writer and author of the Blakean novel *Rouse Up O Young Men of the New Age!* (1983). In two articles, Hikari Sato discusses how Ōe learned about Blake and his use of Blake in that work.

#### Editions and Translations

- 3 New copies of illuminated books now in the *Blake Archive* include copy a of *Europe* (11 proof impressions); copies D, O, Q, and S of *Innocence*; and copies D, K, L, and M of *Visions*. (Copy W of *Songs*, which was Blake's own copy, can be found in a new facsimile published by the Folio Society.) Now accessible in the archive's "Manuscripts and Typographic Works" section are the manuscript sketches "then She bore Pale desire" and "Woe cried the muse" (both c. 1783); the poems "A Fairy leap" (c. 1793) and "The Phoenix to Mrs. Butts" (c. 1794–1803); a flyer for the 1809 exhibition

2. The annual checklist is a collaborative effort, and I'm indebted to my collaborators for their contributions. Unless otherwise noted, all annotations for their respective language groups are theirs. I also wish to express my gratitude to David Worrall, Sibylle Erle, and Alexander Regier for their sharing of sources with me, and to Morton Paley and Sarah Jones for their assistance and support at a difficult time for all associated with *Blake*.

sent to Ozias Humphry, "Exhibition of Paintings in Fresco"; and two advertisements for Blake's engraving after his Canterbury Pilgrims painting. A full list of items in what the archive is terming the "Chaucer Omnibus" can be found in its 30 April 2023 publication announcement and is also enumerated below in Division I, Part V, under the *William Blake Archive*.

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

#### Drawings and Paintings

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

#### Exhibitions and Catalogues

- 6 The Blake exhibition at the Getty Museum, having been long delayed by COVID-19, opened in October 2023, and I have listed several reviews under its catalogue (originally published in 2020) in Part VI. (At *Hell's Printing Press*, Sarah Jones interviewed its curators, Edina Adam and Julian Brooks.) A plate from *The Book of Thel* copy N was reproduced in the catalogue for the exhibition J. R. R. Tolkien: The Art of the Manuscript, held at Marquette University, Milwaukee, from August to December 2022. A pencil study of nudes (Butlin #595) appeared in a sale catalogue of works from the collection of Walter Augustus Brandt (1902–78), along with drawings by members of Blake's circle. Previously unrecorded exhibition catalogues that contain works by or essays on Blake and his circle include *L'âge d'or de la peinture anglaise: de Reynolds à Turner* (Paris, 2019) and *British Art: Ancient Landscapes* (Salisbury Museum, 2017).

#### Bibliographies

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

## Digital Resources

- 8 The Paul Mellon Centre for British Art has a very useful digital project that compiles the Royal Academy summer exhibition catalogues from 1769 to 2018. In my annotation in Division I, Part V, I have linked to all the entries on Blake, the exhibition of Blake's portrait by Thomas Phillips, and the major references to Blake in later catalogues.
- 9 In what might be a good model for undergraduates tasked with a similar assignment, Timothy Gress, the coordinator of the New York Public Library's Pforzheimer Collection, posted a comparison of the differences between the two copies of *Innocence* held by the library (E and K).
- 10 The *Allen Ginsberg Project* continued its posting of Ginsberg's 1979 Naropa lectures on Blake (including both audio files and transcriptions). Stephen F. Eisenman, the curator of the 2017 exhibition William Blake and the Age of Aquarius, has an online article that addresses the question, "What's the Use of William Blake?" and a blog post at UCLA similarly asks, "Why Does William Blake's Work Resonate Today?" At the *Yale Review*, Anahid Nersessian has a short article, "William Blake's 'Laocoön': Why the Poet's Engraving Reads like a Protest Poster." Keri Davies's blog has an interesting post on the prostitutes listed as living on South Molton Street (where Blake lived from 1803 to 1821) in *Harris's List of Covent-Garden Ladies* (1760–95).
- 11 Jason Whittaker's *Zoamorphosis* continues to grow, develop, and reorganize. A redesign includes new menu options that greatly assist in accessing the wealth of material. In addition to the tiles announcing recent posts, the blog portion of the site can be accessed through the "Arts & Culture" option, which classifies the entries in the categories of "Blake and Art," "Blake and Music," "Blake and Poetry," and "Reviews." (The monthly "Blakespotting" article seems to have been discontinued in 2023.)
- 12 Under the adjacent menu option, "Projects & Publications," are four categories: "Zoavision," "Global Blake," "Divine Images," and "VALA." Zoavision is the site's YouTube channel, and it has four different series: Blake Bites, which are short (4-5 minute) explications of ideas or context; Blake Sound Bites, which are musical settings or recitations, followed by an analysis; Global Blake, which comprises Zoom presentations by scholars; and Visionary, which consists of longer considerations or discussions. The videos are embedded on the Zoavision page and are also available on YouTube.
- 13 The Global Blake category links to the Global Blake Network, a center for information about Blake studies. It includes recent news about Blake, the Global Blake recordings, reviews, and, perhaps most importantly, "What's On," a list of upcoming events. There is a digital newsletter available. "Divine Images" and "VALA" link to a description of Whittaker's recent biography and to a page about VALA, the Blake Society's annual journal.
- 14 Given Whittaker's 2022 book on the "Jerusalem" hymn, it is not surprising that two of the longer Visionary posts from 2023 are on the lyric and its setting by Hubert Parry; the third is a discussion by Hannah McAuliffe, Jon Mee, and Sharon Choe on Blake and the idea of the body. The Blake Sound Bites post "'Jerusalem' by Mark Stewart & the Mafia" was originally recorded in 2010 but rereleased after Stewart's death.
- 15 The Blake Society had fewer online events than in the years immediately after COVID-19, but those available on YouTube include Carl Gopalkrishnan's discussion of using Blake's *America* as the basis for his own painting *Australia a Prophecy* (see his contribution to VALA as well); Annise Rogers's presentation on Blake's and Tolkien's art; Mark Bowler, Dan Norman, and Marianna Suri's discussion of their project *Fragments of Experience* (a six-minute preview is at 47:30 of the video); and a conversation with employees of the Folio Society regarding the 2023 facsimile of *Songs* copy W. Also accessible is the online launch party for issue 4 of VALA.
- 16 Other significant engagements on YouTube are Tat'yana Levina's series of seventeen lectures on Blake in Russian; Steve Dempsey, the creator of the role-playing game *Fearful Symmetries*, appearing on Mage: The Podcast to discuss Blake's cosmology; Nerdwriter1's explication of "London"; and Comics and Lit's animation of that poem. (It turns out that animated recitations of "London" on YouTube are enough of a genre that Jane Glennie reviews them in her "Set Texts, Poetry Film, & William Blake.")
- 17 In conjunction with the 2022–23 exhibition *Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism*, the Courtauld held a series of lectures entitled "Fuseli and the Graphic Body," which are now available on YouTube. Blake is addressed most substantially in Sarah Carter's "The Art of Thinking through Collaboration: Fuseli, Blake and Darwin"; she suggests that the economic conditions of the early 1790s facilitated their collaboration. The other presentations (Kevin Saltino, "Female Trouble: Vamps, Vixens and Viragoes in the Art of Henry Fuseli"; Camilla Smith, "Fools, Heroes and Whores: Henry Fuseli's Switzerland"; and Martin Myrone, "Fuseli's Mutable Bodies") focus in different ways on Fuseli's representations of the female body especially.

## Scholarship

### Discoveries

- 18 In separate articles in *Blake*, Lisa Sherlock—who sadly passed away as this checklist was being prepared for publication—and Mark Crosby discuss the copy of Richard Bentley’s 1732 edition of *Paradise Lost*, once owned by Michael Phillips and now at Victoria University Library (University of Toronto), that contains two annotations signed “WB.” Sherlock compares these annotations with the handwriting of a previous owner, William Backwell, as well as Blake’s. For his part, Crosby distinguishes the provenances of three copies of Bentley’s edition associated with William Cowper. Among his evidence is a previously unpublished letter from William Hayley to Lady Harriet Hesketh that is dated 10 Jan. 1802 and contains an allusion to Blake.
- 19 In *VALA*, Angus Whitehead and Catherine Kelly offer a concise but detailed history of 17 South Molton Street from the 1750s to the current day. In his presentation for Global Blake, Wayne C. Ripley provides new information about Stephen Horncastle and his family, neighbors of the Blake family, who resided at 29 Broad Street and held the lease for 30 Broad Street. This information includes the fact that Horncastle and his two wives originated from the same region of Yorkshire as Thomas Armitage and that, as suspected by Mark Yates,<sup>3</sup> Horncastle sold paper.
- 20 The twenty-fifth anniversary of Helen P. Bruder’s *William Blake and the Daughters of Albion* was commemorated by Elizabeth Effinger’s interview with Bruder, who reflects on the book’s and feminism’s impact on Blake studies. (For important work on the female artists of Blake’s era, see Paris A. Spies-Gans’s *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830* [2022] and her article “Why Do We Think There Have Been No Great Women Artists? Revisiting Linda Nochlin and the Archive,” both described below.) With many references to the engagement of Blake studies with the problem, Alcinda Pinheiro de Sousa and Jason Whittaker take up the perennial question of how to read Blake without imposing an authoritative meaning.

### Songs

- 21 Marsha Keith Schuchard persuasively argues that Moravian-Swedenborgian education theory and practices should

3. Mark Yates, “Illuminated Instruction: A Paratextual, Intertextual, and Iconotextual Study of William Blake,” PhD diss., Ghent University and University of Salford, Manchester, 2014 (27).

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

### Political and Historical Readings

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

### Collections of Essays

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

- 24 As noted in Sibylle Erle's introduction to *VALA*, both Gaza and Ukraine offer heartbreaking backdrops to the theme of its latest issue, war and peace. Many of the articles highlight Blake's (or the contributor's) experiences with war or how art and poetry can heal the wounds caused by war, if not preclude it. The former approach is embodied by Hugo Larman's and Carl Gopalkrishnan's pieces, which both explain how war and its damage fuel their Blakean art. The latter is represented by Mark Vernon's explication of Blake's idea of forgiveness; Romyana Hristova's stress on "the invisible war for human consciousness"; Perienne Christian's vision of a humanity either dominated by AI or enhanced by the organic; and much of the art and poetry in the issue. Erle considers how Blake's lifetime was structured by a series of wars; Stephen Pritchard examines Blake's depictions of war and hunting in his works; and an excerpt from Jason Whittaker's *Jerusalem: Blake, Parry, and the Fight for Englishness* describes Blake's encounter with the soldier John Scolfield in Felpham.
- 25 Articles in *VALA* outside of the topic of war and peace include David Fallon's experiments with getting AI to produce Blakean poetry and images; John Riordan's examination of allusions to Blake in the work of the comic book writer Grant Morrison; Roger Whitson's experience of using the press now at Rice University; and, as noted above, Angus Whitehead and Catherine Kelly's history of 17 South Molton Street. Andy Wilson reviews the stage production of Simon McBurney's adaptation of Olga Tokarczuk's *Drive Your Plow over the Bones of the Dead*, and Sibylle Erle describes the rehanging of Blakes at Tate Britain and reviews Keith G. Davies's book on Blake and Newton.
- 26 Maureen McCue and Sophie Thomas's *Edinburgh Companion to Romanticism and the Arts*, which focuses on the relationship between British Romanticism and the visual arts, is a collection that every Blake scholar will want to explore. The vast majority of the chapters deal at least in part with Blake and/or members of his circle, though only James Grande's examination of Blake's depictions of music and musical instruments considers Blake exclusively. The chapters that discuss Blake at any length are listed in Division I, Part VI, while any that discuss members of Blake's circle are listed under Cultures and Technologies of Display and Exhibition in Division II. Chapters that touch on Blake include Katie Garner's discussion of his designs for *The Grave*; Martin Myrone's positioning of Blake in terms of exhibition culture; Susan Matthews's consideration of the illustrations for Thomas Gray and Edward Young in light of what she argues is a nascent idea of book illustration in the eighteenth century; Laura Engel's comparison of Diana Beauclerk's and Blake's illustrations for Bürger's *Leonora*; and Jason Whittaker's examination of Blake's depiction in comics. (On a similar topic, Catherine Spooner's article for

*Gothic Studies* considers the influence of Blake on the graphic novel *Satania*.)

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

#### Art History

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

#### Science

- 29 Two new books engage with Blake's relationship to science. Andrew M. Cooper's *A Bastard Kind of Reasoning: William Blake and Geometry* explicitly sets out to rewrite Donald Ault's influential account of Blake's relationship to Newton in *Visionary Physics* (1974). Cooper reads most of the prophetic books, the Newton color print, and *The Vision of the Last Judgment* and refers to both late seventeenth- and

eighteenth-century figures—including, in addition to Newton, Henry More, George Berkeley, David Hartley, and Joseph Priestley—and to many contemporary scientists. Suggesting that Blake anticipates the insights of post-Newtonian physics, Cooper offers many (dare one say Aultian?) diagrams to represent Blake’s cosmological ideas. (In a similar vein, Mark Lussier’s presentation for Global Blake addresses the intersections of Blake’s work with contemporary physics.)

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

#### *Milton a Poem* and Religion

- 31 A large number of scholarly works in the last year focused on *Milton*. G. A. Rosso seeks to correct the confusion between the eschatological and the apocalyptic common in Blake studies since Northrop Frye, and he reads *Milton* in light of contemporary biblical studies to illustrate Blake’s ideas of the different concepts. Tristanne Connolly looks at what the imagery of the wine press crushing human grapes suggests about Blake’s views of redemption and violence. Revisiting and, at times, challenging Angela Esterhammer’s *Creating States: Studies in the Performative Language of John Milton and William Blake* (1994), Brian Russell Graham’s *Speech Acts in Blake’s “Milton”* provides a book-length reading of the entire poem (which was not considered in Esterhammer’s study). Focusing on the prosody of *Milton*, Richard Ness suggests that the poem’s “metrical experiments” explain its “strange temporal frameworks.” Jared S. Richman’s presentation for Global Blake also takes up the issue of time in *Milton*, but considers it through Blake’s “construction of non-normative embodiment and the senses.” A chapter in Matthew Leporati’s *Romantic Epics and the Mission of Empire* highlights how *Milton* subverts the epic genre’s typical “imperial allegory.”
- 32 Works that consider *Milton* and *Jerusalem* include Leporati’s “Emanuel Swedenborg’s *Conjugal Love* and the Erotic Politics of William Blake’s Epics,” which emphasizes the importance of Swedenborg’s ideas of erotic love to the transformation of the epic, and Zoe Beenstock’s “Jerusalem Moves West: Undoing the Hebrew Bible in Blake’s *Milton* and *Jerusalem*,” which examines Blake’s reconstruction of the Bible and the biblical world.
- 33 Dar’ya Tarabanova similarly considers “Blake’s approach to the genre of vision” and his turn to “the prophetic books of

the Old Testament.” (Listed in Division II, Yosefa Raz’s article on Robert Lowth provides further context for Blake’s rewriting of the Bible, with Raz suggesting that Lowth’s influential fusing of classical genres with the Hebrew Bible continues to shape our own notion of biblical genres today.)

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

#### Ecological Studies

- 35 Noah Heringman’s *Deep Time: A Literary History* has a chapter that looks at Blake’s relationship to the Romantic ballad revival and to Johann Gottfried Herder, reading the “Introduction” and “Earth’s Answer” from the *Songs of Experience* and geological imagery in *Milton* and *Jerusalem*. In an article, William Ian Rubel argues that the climate emergency can only be solved by “a ‘haptic’ approach to nature” found in Alfred North Whitehead and earlier in Blake and William Wordsworth.
- 36 Written during the height of the COVID-19 pandemic, Joey S. Kim’s article “A Series of Digital Research Discoveries” reflects on encountering the *Blake Archive* as an undergraduate and how it affected her teaching during the lockdown. Fuson Wang’s *The Smallpox Report: Vaccination and the Romantic Illness Narrative*, conceived during the pandemic, has related chapters on Erasmus Darwin and on Blake, exploring their representations of inoculation and its related figures of the social body and disease.
- 37 Somehow, a two-part article by G. E. Bentley, Jr., published three years after his 2017 passing, was missed in previous checklists; it considers Blake’s depictions of animals both real and fictitious. (As noted above, the first part includes a bibliography.)

- 38 Complementing the recent attention to Blake's reception in America and Europe,<sup>4</sup> Alexis Harley, Claire Knowles, and Chris Murray provide an overview of his reception in Australia in relationship to English identity and empire. M. Cecilia Marchetto Santorun's "William Blake in Spanish Popular Culture and Literature" surveys his reception in Spain and stresses how it was shaped by different communities and regions.
- 39 Reiko Onodera has a chapter on Blake and medieval manuscripts that examines the *Songs* and the *Night Thoughts* illustrations. In addition to his two articles on Kenzaburo Ōe, mentioned above, Hikari Sato also published on Bunsho Jugaku, discussing his thesis on *Jerusalem* and why he compared Blake with Buddhism.
- 40 Jerome McGann's book on Byron contains a chapter comparing him and Blake. Isobel Armstrong examines Blake's influence on the text and image combinations of Christina Rossetti. Melih Karakuzu and Özlem Sayar compare Blake's and Elizabeth Barrett Browning's depictions of child labor in the "Chimney Sweeper" poems and "The Cry of the Children." Clare Broome Saunders argues that Phoebe Anna Traquair's illustrations for Barrett Browning's *Sonnets from the Portuguese* reveal "striking connections" with Blake's work. In a collection on the Victorian critic Walter Pater, Luisa Calè contends that the influence of Blake on Pater was more substantial than most readers have assumed. Andrés Ferrada Aguilar reads Blake alongside Emerson and Whitman regarding Protestant modernity.
- 41 Pijush Bhadra analyzes how Blake and Yeats similarly utilized "symbols of materiality and spirituality," while Arianna Antonielli considers the divergence of Yeats's and John Ellis's views of Blake after their collaboration on *The Works of William Blake* (1893). (Blake's influence on James Joyce is traced in Matthew Leporati's presentation for Global Blake.)
- 42 Aimed at a more popular audience than Jason Whittaker's *Jerusalem: Blake, Parry, and the Fight for Englishness*, Edwin John Lerner's *Jerusalem: The Story of a Song* similarly recounts the origins and popularization of "Jerusalem," including its setting by Hubert Parry. (Both books are reviewed by James Murray-White at his blog, *Finding Blake*.) Alla Baeva looks at Dmitri Smirnov's opera *Tirieli*.
- 43 2023 saw much work on Blake scholars. Dara Barnat's study of the response of Jewish American poets to Walt Whitman includes Alicia Ostriker, with part of one chapter examining her relationship to Whitman and part of another examining Ginsberg's. (Ostriker is also the subject of a study by Sean Burt.) Anne Cranny-Francis's *Jack Lindsay: Writer, Romantic, Revolutionary* has two chapters on Lindsay's writing on and relationship to Blake. James Crossley seeks to recover the importance of A. L. Morton in the British Marxist tradition, highlighting his *English Utopia* (1952) as well as touching on his Blake scholarship. Writing in *VALA*, David Worrall has a fascinating account of Anthony Blunt's career as a spy for the Soviet Union in Britain during the Cold War. Michael Davis's *William Blake: A New Kind of Man*, originally published in 1977, has been reprinted as part of the University of California Press's Voices Revived series.
- 44 While Blake is mentioned only once, Laura Cleaver's article on the great Blake collectors and dealers George D. Smith and Bernard Alfred Quaritch discusses their role in creating the collections of medieval manuscripts at the Huntington, the Morgan, and the Walters.

#### Psychoanalytic and Therapeutic Uses of Blake

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

#### Dissertations

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

4. See, inter alia, the special issue "Blake in Europe," *Blake* 55.3 (winter 2021–22), ed. Sibylle Erle; *The Reception of William Blake in Europe*, ed. Sibylle Erle and Morton D. Paley, 2 vols. (2019); and Linda Freedman, *William Blake and the Myth of America: From the Abolitionists to the Counterculture* (2018).

- 47 Blakeans may be interested in William Cook Miller's book *The Enthusiast: Anatomy of the Fanatic in Seventeenth-Century British Culture*, which has a chapter on John Locke's view of enthusiasm. Because of the retirement of its editor, the *British Art Journal's* last issue will be 24.3.
- 48 McCormick Templeman and Rachel Feder's *AstroLit: A Bibliophile's Guide to the Stars* analyzes Blake and other literary figures and their work according to their signs (Blake was a Sagittarius). The Japanese novelist Sumito Yamashita has a short story where the narrator recites parts of "The Tyger"; the poet Rita Dove, who received a National Book Foundation award for lifetime achievement, cited a parody of "The Tyger" in *Mad Magazine* as one of her influences. David R. Ewbank's *The Lamb Cycle: What the Great English Poets Would Have Written about Mary and Her Lamb (Had They Thought of It First)* contains a parody of Blake entitled "The Book of Hell." The 250th anniversary of Blake's becoming an apprentice was commemorated by the Stationers' Company.

#### Blake's Circle

- 49 Several chapters in *The Edinburgh Companion to Romanticism and the Arts* consider members of Blake's circle. Katharina Boehm highlights James Basire's and George Vertue's engravings for the Society of Antiquaries; Kacie L. Wills discusses Reynolds's *Portrait of Omai* (1776); Joan Coutu surveys Charles Townley's collecting and displaying of statues at his country house, with references to Canova, Flaxman, and Richard Cosway; Peter Funnell examines celebrity portraits by Reynolds, Lawrence, Nollekens, and Romney; Heather McPherson focuses on representations of the stage in paintings by Fuseli, Lawrence, and Romney; Thora Brylowe presents an overview of Angelica Kauffman's life, including her relationship to the Royal Academy and the Boydell and Macklin galleries; and Alison Chapman explores illustrated poetry, including Stothard's vignette in Samuel Rogers's *Italy, a Poem* (1830).
- 50 Other chapters in the collection look at wider issues of display and exhibition. Charlotte Boyce discusses merchandise that commemorated Nelson; Susanna Avery-Quash charts the development of public art galleries; Sarah Zimmerman examines the space of the public lecture (including those given at the Royal Academy); Peter Otto traces the rise of technologies of illusion and the commercialization of spectacle; Maureen McCue surveys the London print shop; Jennie Batchelor analyzes the role of illustrations in the *Lady's Magazine*; Samantha Matthews explores the practice of compiling scrap albums; and Hila Shachar
- 51 Late in 2022, the Fondazione Maria Cosway in Lodi, Italy, held an exhibition of her works and produced a catalogue. On YouTube, the Cosway scholar Stephen Lloyd has a presentation on the exhibition and catalogue. Cosway's *The Duchess of Devonshire as Cynthia from Spenser's "The Faerie Queene"* (c. 1782) is the cover illustration for Paris A. Spies-Gans's magnificent study of women artists, *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*. The book includes many charts, tables, and graphs quantifying the number of exhibitions in which women participated, the number of women artists, the genres in which they worked, and other useful facts. In addition to its lengthy treatment of Cosway (most of pp. 129–45 and passim), it discusses Angelica Kauffman, Mary Moser, Mary Ann Flaxman, Maria Denman, Mary Hoare, Maria Spilsbury, Anne Seymour Damer, Anne Mee, and Frances Reynolds, with high-quality reproductions of their works. A related article by Spies-Gans provides a more detailed discussion of women artists in the field of art history, with many of the same artists examined.
- 52 I have recorded more reviews for the 2022–23 Fuseli exhibition at the Musée Jacquemart-André in Paris, and Fuseli's paintings were featured in a new exhibition, *Götter, Helden und Verräter*, held at the Albertina Museum. Frederick Antal's classic *Fuseli Studies* (1956) was reprinted in 2022. Stephanie O'Rourke's *Art, Science, and the Body in Early Romanticism* has a chapter on Fuseli, which argues that he intentionally drew and painted bodies that could not be read according to Lavater's physiognomic system.
- 53 Marsha Keith Schuchard documents the alchemical interests of Charles Augustus Tulk and John Flaxman, with references to many Swedenborgian and Masonic figures and slight mention of Blake. Caspar Meyer and Alexia Petsalis-Diomidis's collection, *Drawing the Greek Vase*, has one chapter on Flaxman's representation of Greek vases and another on Thomas Hope's. Cassie, Lise, and David Mayer have an article on the early life of the circus owner Philip Astley, Blake's neighbor.
- 54 2023 marked the 300th anniversary of Joshua Reynolds's birth, and he was the subject of two exhibitions. The first was held at the Box in Plymouth, UK, and, though no catalogue was produced, there is a video at the museum's website. The second was at Kenwood House, and, again, no catalogue was produced, though images of some of the works displayed can be found at its website. Both had public lectures on Reynolds, which were posted to YouTube. Interestingly, the reviews for the Kenwood exhibition seem to reflect the tension between Blake and Reynolds, with the

*Wall Street Journal* and *Financial Times* praising the exhibition and Reynolds, but with the *Guardian* condemning Reynolds, with explicit references to Blake's animosity. Miriam Al Jamil highlights an etching of Reynolds's painting *Johnson Arguing* by Mary Dawson Turner, the wife of Blake's would-be patron Dawson Turner.

## Division I: William Blake

### Part I: Blake's Writings

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

"Albion rose" (1795)

See Morley in Part VI.

Ballads (Pickering) Manuscript (1807?)

*Augurios de inocencia*. Ed. and trans. Fernando Castanedo. Madrid: Cátedra, 2020. <Blake (2021, 2023)>

Review

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

"Blake's Chaucer: An Original Engraving" (1810)

"Blake's Chaucer: An Original Engraving" [A]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

"Blake's Chaucer: The Canterbury Pilgrims" (1809)

"Blake's Chaucer: The Canterbury Pilgrims" [A]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*Europe a Prophecy* (1794)

*Europe a Prophecy* [a]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

"Exhibition of Paintings in Fresco" (1809)

"Exhibition of Paintings in Fresco" [A]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

"A Fairy leapt" (c. 1793)

"A Fairy leapt." *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

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

*For the Sexes: The Gates of Paradise*. Obernkirchen [Germany]: Black Letter Press, [2023].

A reproduction without any scholarly apparatus.

- 55 The influence of Erasmus Darwin on his grandson Charles has long been debated. Eva Guadalupe Hernández-Avilé and Rosaura Ruiz-Gutiérrez analyze Charles's annotations to Erasmus's *The Temple of Nature* (1803) to suggest affinities with Charles's *The Descent of Man* (1871). Two chapters in Melissa Bailes's *Regenerating Romanticism: Botany, Sensibility, and Originality in British Literature, 1750–1830* address Erasmus Darwin, with slight mention of Blake and Fuseli in relationship to the designs and engravings for *The Botanic Garden*. Darwin also figures in Stephen Leach's book on the Lunar Society member Peter Perez Burdett.
- 56 Like Blake, Mary Wollstonecraft is also being used for therapeutic purposes. In Joanna Biggs's memoir of starting her life over, she retells the lives of nine women writers who did the same, beginning with Wollstonecraft. For her part, Regan Penaluna uses Wollstonecraft as one of four women philosophers who help her challenge the male-dominated traditions and profession of philosophy. In the *Journal of the History of Philosophy*, Lauren Kopajtic contends that Adam Smith was not a gender essentialist and that this fact was recognized by Wollstonecraft herself. Elena Makarova has two articles on Wollstonecraft, the first on Helen Maria Williams's and Wollstonecraft's lives in France during the French Revolution and the second on Wollstonecraft's life in Scandinavia. Eileen M. Hunt's *Portraits of Wollstonecraft: The Making of a Feminist Icon, 1785 to 2020* records and analyzes artistic and written depictions. Written in the wake of the overturning of *Roe vs. Wade* in the US, Susan J. Wolfson's *On Mary Wollstonecraft's "A Vindication of the Rights of Woman": The First of a New Genus* is both a close reading and reception history of the work as well as a plea for not ignoring its lessons.

*An Island in the Moon* (1786?)

*Una isla en la luna*. Ed. and trans. Fernando Castanedo. Madrid: Cátedra, 2014. <Blake (2015)> B. 2nd ed., rev., 2020. <Blake (2021)> C. 2023.

*Jerusalem* (c. 1804–20)

§ *Jérusalem: L'émanation du géant Albion*. Ed., trans., and pref. Romain Mollard. Paris: Arfuyen, 2023. 192 pp. ISBN: 9782845903500. In French with English text.

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

Review

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

*Laocoön* (c. 1826–27)

§ *El Laocoonte de William Blake, el museo de la obra eterna*. Buenos Aires-Madrid: Mochuelo Libros, 2022. In Spanish.

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

*Laocoön* [A]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

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

“The Phoenix to Mrs. Butts.” *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*Songs of Innocence* (1789)

*Songs of Innocence* [D]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*Songs of Innocence* [O]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*Songs of Innocence* [Q]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*Songs of Innocence* [S]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*Songs of Innocence and of Experience* (1794)

*Songs of Innocence and of Experience* [W]. Folio Society, 2023.<sup>5</sup>

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

“then She bore Pale desire” and “Woe cried the muse.” *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*Visions of the Daughters of Albion* (1793)

*Visions of the Daughters of Albion* [D]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*Visions of the Daughters of Albion* [K]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*Visions of the Daughters of Albion* [L]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*Visions of the Daughters of Albion* [M]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

**Section B: Collections and Selections**

*Dante Rihaku ni Au: Yotsumoto Yasuhiro Honyakushu Kotenshihen* [*Dante Meets Li Bai: A Collection of Classical Poems Translated by Yasuhiro Yotsumoto*]. Tokyo: Shichosha, 2023. 267 pp. ISBN: 9784783727934. In Japanese. “Infant Joy,” “Laughing Song,” “The Little Boy

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

Lost,” “The Clod & the Pebble,” “The Fly,” “Auguries of Innocence,” and “Proverbs of Hell” are translated into Japanese in chapter 16, “Yorokobi ga harami Kanashimi ga umiotosu [Joys impregnate. Sorrows bring forth]” (231-48).

*Kimi tachi wa Shikashi Futatabi Koi* [You, However, Come Again]. By Sumito Yamashita. Tokyo: Bungei Shunju, 2022. 252 pp. ISBN: 9784163915258. In Japanese. Sumito Yamashita is a novelist and a winner of the Akutagawa Prize in 2017, and this is a collection of his short stories, which includes “Hara no inu, ibun. Neko no hara [A Dog in the Stomach, a Variant. The Stomach of a Cat],” originally published in *Bungakukai* [Literary World] 75.6 (2021). In one scene, the narrator quotes the first, second, fifth, and sixth stanzas of “The Tyger” in English, thinking of a tiger, a lamb, God, a dog, and a cat after he undergoes surgery and before he is shown a part of the sigmoid colon cut out by a man in white.

*Libros Proféticos*. Intro. Patrick Harpur; trans., prol., and glossary (in vol. 2) Bernardo Santano. 2 vols. Vilaur [Spain]: Atalanta, 2013. In Spanish. <WBHC pp. 519-21, Blake (2014)> B. 2023.

*Il matrimonio del cielo e dell'inferno. Canti dell'innocenza e altri poemi*. Trans. and pref. Edmondo M. Dodsworth. Lanciano, Chieti: Rocco Carabba editore, 1923.<sup>6</sup> Consists of “Prefazione” (5-28), “Canti dell'innocenza” (29-36), “Canti dell'esperienza” (37-49), “Versi del manoscritto di Rossetti” (50-54), “Squarci dal ‘Milton’” (55-62), “Il matrimonio del cielo e dell'inferno” (63-80), “Il libro di Thel” (81-87), “Tiriel” (88-106), and “Il primo libro di Urizen” (107-25). In Italian. B. 2011. ISBN: 9788863441741.

§ *O matrimônio do céu e do inferno. O livro de Thel*. Trans. José Antônio Arantes. São Paulo: Iluminuras, 1987. In Portuguese. B. 2001. <Blake (2019)> C. 2009. D. 2020. ISBN: 9786555190663.

*Tamashii no Koe: Eishi wo tanoshimu* [Voices of Soul: Enjoyable Readings of Poetry in English]. By Shunsuke Kamei. Tokyo: Nan'undo, 2021. 221 pp. 1 plate by Blake and Blake's portrait by Thomas Phillips. ISBN: 9784523293316. In Japanese. An anthology of poetry in English with Japanese translations, which includes “Infant Joy,” “Infant Sorrow,” “The Tyger,” and “The Lamb” (17-24, 78-85).

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

“Tigr, o tigr, svetlo goryashchiy ...” [“Tyger, Tyger, burning bright ...”]. Trans. Samuil Marshak, Grigoriy Kruzhkov, Viktor Toporov, et al. Moscow: Azbuka-Atticus, 2023. ISBN: 9785389230491. In Russian. This book contains translations of some of Blake's short poems, and the whole of *Songs of Innocence and of Experience*. All the translations have been published earlier.

§ *Timeless: Klasiko: Classic Poems, a Trilingual Edition: English-Pilipino-Ilocano*. Ed. and trans. Norma B. Hennessy. [Clapham, South Australia]: Norma B. Hennessy, 2023. ISBN: 9780645442366. Prints and translates “A Poison Tree.”

§ *Visões*. Ed., trans., pref., and notes José Antônio Arantes. São Paulo: Iluminuras, 2020. 428 pp. ISBN: 9786555190588. In Portuguese, with facing English. Includes eleven works: *Songs of Innocence, Thel, Marriage, America, Visions, Europe, Urizen, Songs of Experience, Ahania, The Song of Los*, and *The Book of Los*.

## Part II: Reproductions of Drawings and Paintings

### Section A: Illustrations of Individual Authors

Bunyan, John

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

Chaucer, Geoffrey

*The Canterbury Pilgrims: Sketch for the Engraving*. William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023. Previously available in the archive's digital exhibition on the Chaucer painting and engraving; now also accessible under Paintings and Drawings, in preview mode.

Dante Alighieri

‘Bozhestvennaya komediya’ Dante Alig’eri v illyustratsiyakh Uil’yama Bleyka [The Divine Comedy by Dante Alighieri, Illustrated by William Blake]. Trans. Mikhail Lozinskii. Moscow: Azbuka-Atticus, 2023. ISBN: 9785389230163. In Russian. Blake's illustrations to Dante, published in full for the first time in Russia. The book contains the complete *Inferno* and selected verses from *Purgatorio* and *Paradiso*, with comments by Mikhail Lozinskii (1950).

## Section B: Collections and Selections

Eighteen Heads of Poets (c. 1800–03)

*Chaucer. William Blake Archive.* Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

## Part III: Commercial Engravings

### Section A: Illustrations of Individual Authors

Chaucer, Geoffrey

*The Poetical Works of Geoffrey Chaucer (1783). William Blake Archive.* Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

*The Prologue and Characters of Chaucer's Pilgrims (1812). William Blake Archive.* Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2023.

## Part IV: Bibliographies and Catalogues

### Section A: Bibliographies

[cross-listing articles with substantial bibliographical content]

Bentley, G. E., Jr. "A Blake Bestiary: Animals, Birds, Fish, Insects, and Supernatural Beings in Blake's Words and Designs—Part I: Blake's Acquaintance with Animals." See Bentley, "A Blake Bestiary . . . Part I," in Part VI. It contains a bibliography of scholarly works that address Blake's representations of animals.

Calè, Luisa. "Blake and Exhibitions, 2022." See *Blake* 57.1 in Part VI.

Oliveira, Camila, and Jason Whittaker. "Blake and Music, 2022." See *Blake* 57.1 in Part VI.

Ripley, Wayne C., with Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. "William Blake and His Circle: A Checklist of Scholarship in 2022." See *Blake* 57.1 in Part VI.

### Section B: Catalogues

Catalogue 70. *William Blake: Present Joy: A Chronological Catalogue of Blake's Works.* San Francisco: John Windle Antiquarian Bookseller, 2022. <*Blake* (2023)> According to Essick's "Blake in the Marketplace, 2022," "This is the second-largest sale catalogue devoted to Blake and his circle, exceeded only by Windle's October 2009 catalogue 46" (par. 1).

Fliss, William M., Sarah C. Schaefer, et al. *J. R. R. Tolkien: The Art of the Manuscript.* Milwaukee: Haggerty Museum of Art, 2022. ISBN: 9780945366362. The catalogue for the exhibition at the Haggerty Museum of Art, Marquette University, from 19 Aug. to 23 Dec. 2022. Includes plate 4 (Bentley; Erdman plate 2) of *The Book of Thel* copy N. For images of the book's display at the exhibition, see Cincinnati Art Museum, Blog in Part V.

Grouhel-Le Tellec, Anne-Sophie, ed., with Martin Myrone and Alice Insley. *L'âge d'or de la peinture anglaise: de Reynolds à Turner.* Paris: Réunion des musées nationaux, 2019. ISBN: 9782711874347. The catalogue for the exhibition at the Musée du Luxembourg, Paris, from 11 Sept. 2019 to 16 Feb. 2020. It reproduces Blake's *Homer and the Ancient Poets* and includes essays on Romney, Lawrence, Fuseli, and Blake.

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

Smiles, Sam. *British Art: Ancient Landscapes.* London: Paul Holberton Publishing, 2017. ISBN: 9781911300144. The catalogue for the exhibition at the Salisbury Museum from 8 Apr. to 3 Sept. 2017. It includes *Milton* copy A, plate 4 (Bentley; Erdman plate 6) and *Jerusalem* copy A, plate 100.

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

## Part V: Digital Resources

*Allen Ginsberg Project*

"William Blake 1979 Naropa Lectures Continue—1." 25 Sept. 2023. The installments under this title continue, up to #15 on 2 Nov. 2023.

"William Blake's Birthday." 28 Nov. 2023. With reference to *VALA* 4 (see *VALA* in Part VI).

“Blake and the Stationers.” *Stationers’ Company* (4 Aug. 2022). Commemorates the 250th anniversary of Blake’s becoming an apprentice stationer and highlights his work for Joseph Johnson.

Blake Society (see also *VALA* in Part VI)

Events:

Gopalkrishnan, Carl. “*Australia a Prophecy*.” 25 Jan. 2023. On “his experience of using William Blake’s 1793 poem, *America a Prophecy*, as a lens to explore the mythic, subconscious, and literary constructions of military interventions in the Indo-Pacific in his painting *Australia a Prophecy*.”<sup>7</sup>

Harpur, Patrick. “A Conversation with Patrick Harpur.” 22 Feb. 2023. “A conversation with Patrick Harpur on the subject of Imagination and Vision; Blake and Tradition, followed by a Q&A with the author.”

Westbrook, Mike, and Kate Westbrook. “A Music Celebration of William Blake: Mike and Kate Westbrook.” 19 Apr. 2023.

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

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

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

“Meeting at Blake’s Grave.” 12 Aug. 2023. An announcement of the meeting at Blake’s grave. No video is available.

“Blake Talk at St. Bartholomew the Great.” 14 Sept. 2023. Announcing Stephen Pritchard’s talk on Blake. No video is available.

7. See Gopalkrishnan’s “An Artists [*sic*] Exploration of the Mythic, Subconscious and Literary Constructions of Military Interventions in the Indo-Pacific,” *Critical Military Studies* 9.2 (2023): 279-83. <Blake (2023)>

Rogers, Annise. “The Edge of Human Experience: Blake and Tolkien’s Art.” 11 Oct. 2023. An examination of Blake’s and Tolkien’s art.

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

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

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

The Box, Plymouth

Postle, Martin. “Reynolds 300: Martin Postle Talk.” YouTube. 29 Sept. 2023. An account of Reynolds’s life and career.

British Association for Romantic Studies

*BARS Blog*:

Sangster, Matthew. “Five Questions: Joey S. Kim on *Romanticism and the Poetics of Orientation*.” 21 Dec. 2023. On Kim’s new book: “I argue that Blake’s composite art—printing technique, handwriting, and visual art—offers a site of imaginative multimodality that moves Romantic poetics toward new paradigms, contours, and shapes of relation. In doing so, Blake’s works propose alternative aesthetic horizons beyond the lyric poem and an openness to new, shifting orientations beyond an East/West binary.”

BARS Digital Events:

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

#### Cincinnati Art Museum, Blog

Conservation. "Behind the Scenes in Conservation: The Tyger Still Burns Bright." 3 Oct. 2019. On the rebinding of copy S of *Songs* by the Cincinnati Art Museum before its display at the Tate Britain exhibition of 2019–20. There is a photo of the rebinding.

Conservation. "Behind the Scenes in Conservation: *The Book of Thel*." 11 Aug. 2022. Describes the conservation efforts when *The Book of Thel* copy N was loaned to the Marquette University exhibition J. R. R. Tolkien: The Art of the Manuscript. There is a picture of the display case.

Comics and Lit. "'London' by William Blake—Illustrated Poem." YouTube. 19 Oct. 2023. Animation of the poem.

#### The Courtauld

Frank Davis Memorial Lecture Series: Fuseli and the Graphic Body. Organized by Ketty Gottardo and David Solkin:

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

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

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

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

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

#### Scholarship:

"The Whore Next Door: William Blake's Neighbours in South Molton Street." 17 Aug. 2023. On the prostitutes listed on South Molton Street in *Harris's List of Covent-Garden Ladies* (1760–95).

"Another Engraver in South Molton Street." 23 Aug. 2023. On John Claude Nattes (d. 1839).

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

Fara, Patricia. "Glory or Gravity?" *History Today* (1 Mar. 2023): 84–89. On John Hutchinson's criticism of Isaac Newton, with many references to Blake and to Eduardo Paolozzi's statue of Newton.

Foolish Fish. "*For the Sexes—The Gates of Paradise* by William Blake [Esoteric Book Review]." YouTube. 16 Mar. 2023. A puff for the Black Letter Press reproduction (see Part I, Section A).

#### Friends of Kenwood Sunday Lecture

Postle, Martin. "Joshua Reynolds at 300: 1723–2023." YouTube. 23 Jan. 2023. An overview of Reynolds's life and career.

Eposito, Donato. "The Artist as Collector: Sir Joshua Reynolds and His Collection of Art." YouTube. 28 Sept. 2023. On Reynolds's collecting and collection.

Glennie, Jane. "Set Texts, Poetry Film, & William Blake." *Moving Poems Magazine* (28 Oct. 2023). An analysis of YouTube recitations of "London": "I think the poetry film community could create something infinitely more exciting and engaging than any of these."

#### Global Blake Network

##### "In Conversation" series:

Marley, Jodie. "In Conversation with Jodie Marley—Reflection." 27 Jan. 2023. "Jodie Marley reflects on finishing her PhD on William Blake, and changing her mind (many times)."

Lussier, Mark. "A Return to William Blake's Visionary Physics: or What Defines 'Sweet Science'?" 10 Mar. 2023. "This talk begins by addressing where

- contemporary physical theory meets physiological and psychological descriptions in several works by William Blake which presage what has been termed ‘the new physics’ of quantum mechanics and relativity.”
- Tebourski, Ines. “Symmetry/Assymetry in William Blake’s Companion Poems.” 24 Apr. 2023. “This presentation seeks to show how Blake’s symmetry is coupled with hidden ‘asymmetrical’ features that are to be approached through the ‘companion poems’ which are in themselves part of Blake’s ‘dualities.’ They are called ‘companion poems’ as a reference to the fact that selected poems in *Innocence* have their counterpart in *Experience*.”
- Steil, Juliana. “In Conversation with Juliana Steil—Reflection.” 19 May 2023. Steil discusses “José Antonio Arantes’ translations of twelve books by William Blake collected in *Visões* (Illuminuras, 2020), and on the translator’s role in the continuing life of Blake’s work in the Portuguese speaking context.”
- Richman, Jared S. “Blake’s Visionary Temporalities: Disability and Form in *Milton a Poem*.” 2 June 2023. “The essay delineates Blake’s alternative temporalities by interrogating his construction of non-normative embodiment and the senses in *Milton: A Poem* (1804). Blake’s approach to time, I argue, opens new ontological possibilities for a critical disability framework of Romantic production especially with regard to corporeal variability for both poet and reader.”
- Xu, Gillian. “The Metamorphosis of Blood: William Blake’s Chemical, Circulatory Poetics.” 21 July 2023. “In William Blake’s *The Four Zoas* and *Jerusalem*, a fallen world is regenerated into one filled with hope and potential. I argue that in these two texts Blake is imagining a way in which bodies can learn to understand—through the concept of flexible bloodlines—nonhuman organisms and environments. Blake may have been drawn to Herman Boerhaave, who was a seventeenth-century chemist and who emphasized that chemistry can allow for surprising combinations of existing elements.”
- Marks, Rebecca. “‘Organs of Embodied Sentiment’: Contextualising William Blake’s Sistine Studies c. 1770–1790.” 16 Oct. 2023. “In this paper, I use Fuseli’s description of Michelangelo’s Sistine figures as a frame for reading a series of little-known watercolours by Blake, which he completed between 1770–1790, and which indicate how Michelangelo was increasingly being used as a source of affective, emblematic, visual language.”
- Leporati, Matthew. “There’s Lots of Blake in *Finnegans Wake*: James Joyce’s Adaptation of *Jerusalem*.” 14 Nov. 2023. “While *Ulysses* is typically regarded as Joyce’s major engagement with epic literature, I argue in this presentation that *Finnegans Wake* more radically engages it by adapting *Jerusalem* into a postmodern, postcolonial reflection on empire’s fragmentation of the world and on the possibility of creating global unity.”
- Ripley, Wayne C. “‘How dye do Neighbour?’: Stephen Horncastle in Relationship to Blake’s Family, Neighbours, and Circle.” 11 Dec. 2023. “Despite living across the street from the Blake family for thirty years, the stationer Stephen Horncastle has only been recognized as existing by Blake criticism since 2005. This presentation will highlight key elements of Horncastle’s biography, his professional life, and his place in Blake’s social and commercial networks.”
- Regier, Alexander. “Printing Blake in Texas: The Story of a Replica of William Blake’s Printing Press.” 11 Mar. 2024. Discusses how and why Michael Phillips’s replica of Blake’s press ended up at Rice University, and its availability to scholars. See also Phillips’s “William Blake’s Rolling Press at Christ Church” for how the designs were created, and Josh Howard-Saunders’s “Building William Blake’s Printing Press” for an account of its construction.
- Glover, Michael. “William Blake, Our Contemporary.” *Hyperallergic* (26 Sept. 2023). On the rehang of Blake’s works at the Tate.
- Gourley, Bernie. “A Quick & Dirty Guide for Reading William Blake’s Prophetic Poetry.” *Tiger Riding for Beginners* (20 Mar. 2023). Offers a chart of Blake’s mythology.
- Gress, Timothy. “Illuminated Blake: Why Multiple Copies Matter.” *New York Public Library* (5 July 2023). On *Innocence* copies E and K and their differences. (Gress is the coordinator of the NYPL Pforzheimer Collection.)
- Guite, Malcolm. “‘The Divine Image’ by William Blake.” *Malcolm Guite* (6 Jan. 2023). A brief description and application of the poem.
- Horio, Emma. “Why Does William Blake’s Work Resonate Today? A UCLA Art Historian [Zirwat Chowdhury] Offers Perspective.” *UCLA College Humanities* (19 Dec. 2023). Includes a photo of the drawing *Donald the Hammerer* (Butlin #782).

Hudson, Frank. "William Blake's 'The [sic] Poison Tree.'" *Frank Hudson: The Parlando Project—Where Music and Words Meet* (28 Oct. 2023). An analysis and a musical setting.

Kennedy, Áine Kim. "Jerusalem—How William Blake's Poem Became an Anthem for All Causes." *Financial Times* (1 May 2023). Includes links to recordings of "Jerusalem."

Lennon, Wendy. "'The Little Black Boy' by William Blake." *Ten-Minute Book Club, University of Oxford* (18 Apr. 2023).

Levina, Tat'yana. "Uil'yam Bleyk [William Blake]." YouTube. 2023. In Russian. A set of lectures on Blake's life and works, read by Tat'yana Levina, senior lecturer in the Department of Pedagogy of Psychology, Kazakh-American Free University.

Lucas, James. "William Blake." *Gallerythane* (Mar. 2023). A biographical sketch.

Mage: The Podcast. "Fearful Symmetries: The Cosmology of William Blake with Steve Dempsey." YouTube. 8 Apr. 2023. An interview with Dempsey on his role-playing game *Fearful Symmetries*.

Murray, Douglas. "Things Worth Remembering: William Blake's 'The Lamb.'" *The Free Press: For Free People* (2 Apr. 2023).

Murray-White, James. *Finding Blake: Reimagining William Blake for the 21st Century*.

"Alive and Undead in the Vegetable Underworld." 27 Jan. 2023. On VALA 3.

"All Things Begin and End in Albion's Ancient Druid Rocky Shore." 27 July 2023. Rev. of Jason Whittaker's *Jerusalem: Blake, Parry, and the Fight for Englishness* (2022) and Edwin John Lerner's *Jerusalem: The Story of a Song* (2022).

Nerdwriter1. "William Blake's Dark Vision of London." YouTube. 31 Oct. 2023. A video explication of "London."

Nersessian, Anahid. "William Blake's 'Laocoön': Why the Poet's Engraving Reads Like a Protest Poster." *Yale Review* (15 Nov. 2023).

Paul Mellon Centre

Hallett, Mark, Sarah Victoria Turner, and Jessica Feather, eds. *The Royal Academy Summer Exhibition: A Chronicle, 1769–2018*. Paul Mellon Centre for Studies in British Art, 2018. A digital compilation of the Royal Academy catalogues, with essays and images. Blake exhibited in 1780, 1784, 1785, 1799, 1800, and 1808.

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

Ravikumar, Adhithi. "William Blake: Prophet against Empire." *Essex Blogs, University of Essex* (11 Oct. 2023). On Blake and the exhibition at the Albert Sloman Library at the University of Essex, Colchester campus, 11 Oct. to 17 Nov. 2023. No catalogue that I could find.

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

Bell, Andrew. "Rice Acquires Rare Replica of William Blake Printing Press." *Rice University News and Media Relations* (22 Feb. 2023).

"Here to Stay: Rice Showcases Newly Delivered William Blake Printing Press Replica." YouTube. 3 Mar. 2023. A video about the press, with shots of Phillips printing and daubing.

"Rice University Acquires Replica of William Blake's Printing Press." *Glasstire (Texas Visual Art)* (13 Mar. 2023).

Smith, Brandi. "Open Studio Sessions at Woodson Research Center Offer Hands-On Experience with One-of-a-Kind Printing Press." *Rice University News and Media Relations* (13 Feb. 2024). Describes the uses being made of the replica of Blake's press. An embedded video shows the press in action.

Staveley-Wadham, Rose. "Exploring Evolving Attitudes to the Art of William Blake." *British Newspaper Archive* (5 Apr. 2023). A blog post on Blake's reception using the *British Newspaper* database.

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

Vernon, Mark. "Jesus the Imagination. Taking William Blake's Christianity Seriously." YouTube. 29 Nov. 2023.

Whittaker, Jason. *Zoamorphosis: The William Blake Blog*. Reviews:

"Electronica and Choral Blake, 2022." 14 May 2023. A review of new musical settings of Blake. Includes a Spotify playlist.

"Simon Avery's *Sorrowmouth*." 8 July 2023.

"*Skellig*—25th Anniversary Illustrated Edition." 17 Aug. 2023. On the twenty-fifth anniversary edition of David Almond's novel, which is illustrated by Tom de Freston.

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

Blakeana:

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

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

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

Blake Bites (short explications of Blake’s ideas):

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

“What Is Meant by Human Form in William Blake’s Poem, ‘The Divine Image?’” 13 Jan. 2023. “This short video explores some of William Blake’s Christian beliefs in contrast to those of his contemporaries, drawing upon his poem from *Songs of Innocence*, ‘The Divine Image.’”

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

“The Origins of Religion in *The Marriage of Heaven and Hell*.” 30 Apr. 2023. “This video looks at plate 11 of William Blake’s *The Marriage of Heaven and Hell*, in which he proposes that the religious impulse originates in the desire of poets to tell stories.”

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

Blake Sound Bites (on musical settings of Blake’s works or recitations and short analyses):

“‘Jerusalem’ by Mark Stewart & the Maffia.” 22 Apr. 2023. “While William Blake’s stanza has become one of his most famous poems since it was set to music as the hymn “Jerusalem,” probably the most unique version is that recorded by Mark Stewart in 1982. This short podcast explores what makes Stewart’s

version so unusual and explains how it works to both appeal to—and alienate—its listeners. This was first recorded as an audio in 2010 and is now republished following the sad news of Mark’s death.”

“To Spring.” 22 Apr. 2023. “In this podcast, Jason Whittaker explores how James Thomson’s *The Seasons* influenced Blake.”

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

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

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

Visionary (videos longer than Blake Bites, analyzing or discussing Blake):

“And Did Whose Feet? William Blake’s ‘Jerusalem.’” 30 May 2023. “This podcast explores the circumstances in which [Blake] wrote his stanzas, as well as answering questions as to the poem’s meaning.”

“William Blake and the Idea of the Body.” 16 June 2023. “In this podcast, Hannah McAuliffe, Jon Mee, and Sharon Choe (Centre for Eighteenth Century Studies, University of York) discuss William Blake’s changing conception of the body.”

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

*William Blake Archive*

Review

Johnson, Wendell G. *College & Research Libraries News* 84. 1 (2023): 44-45. A description for research librarians.

Chaucer Omnibus (a publication announcement highlighting all the material tied to Blake’s Chaucer projects now available in the archive):

William Blake’s Canterbury Pilgrims. Exhibition. Notebook, objects 58, 67, 119-21.

The frontispiece (a commercial engraving after Stothard, 1783) to vol. 13 of *The Poetical Works of Geoffrey Chaucer*.  
*Chaucer*. Eighteen Heads of Poets (c. 1800–03).  
*Sir Jeffery Chaucer and the Nine and Twenty Pilgrims on Their Journey to Canterbury* (1808).  
*A Descriptive Catalogue* (1809).  
*The Canterbury Pilgrims: Sketch for the Engraving* (1809).  
 “Blake’s Chaucer: The Canterbury Pilgrims” (1809). A prospectus for the engraving of his painting.  
 “Exhibition of Paintings in Fresco” (1809). An advertisement for the 1809 exhibition (recto) and his “Invention of a Portable Fresco” (verso).  
 “Blake’s Chaucer: An Original Engraving” (1810). An advertisement for and description of his engraving.  
 “Chaucers Canterbury Pilgrims” (1810).  
*The Prologue and Characters of Chaucer’s Pilgrims* (1812). “A companion and advertisement for Blake’s large engraving.”  
*Hell’s Printing Press: The Blog of the Blake Archive and Blake Quarterly*.  
 Seifert, Celeste. “Posture Parallels in *Visions of the Daughters of Albion*.” 3 Mar. 2023. Reflection on the illustrations on the title page and final plate.  
 Jones, Sarah. “‘Then patient wait a little while’: Blake Comes to the Getty.” 15 Sept. 2023. An interview with the curators of the Getty Center exhibition William Blake: Visionary.

“William Blake: Between Imagination and Reason.”  
*COCOA: The Journal of Cornwall Contemporary Art* (25 Aug. [2023?]). On *The Vision of the Last Judgment* (Petworth House).

Wilson, Andy. “Mike Westbrook, Phil Minton & the Lo-Fi Improvised Music Ensemble with Sue Lynch: Intimations of a Future for Blake’s Music.” *Traveller in the Evening* (5 Jan. 2023).

## Part VI: Criticism, Biography, and Reviews

### A

Ackroyd, Peter. *Blake*. London: Sinclair-Stevenson, 1995. <WBHC pp. 1459-61> I. *Bir Biyografi*. Trans. Burcu Alkan. İstanbul: Alfa Yayınları, 2023. ISBN: 9786254497452. In Turkish.

Adam, Edina, with Julian Brooks, and an essay by Matthew Hargraves. *William Blake: Visionary*. Los Angeles: J. Paul Getty Museum, 2020. <Blake (2021, 2022, 2023)> After being delayed by COVID, the exhibition ran from 17 Oct. 2023 to 14 Jan. 2024.

### Reviews

Adamek, Pauline. “William Blake: Visionary at the Getty.” *Arts Beat LA* (n.d.).

Cushing, James. “Illuminations without Limit: ‘William Blake: Visionary’ at the Getty.” *Artillery* (2 Jan. 2024).

Friedman, Julia. “Blake Reconsidered.” *New Criterion* (22 Dec. 2023).

Green, Dominic. “‘William Blake: Visionary’ Review: A Poet and Prophet’s Exhibition.” *Wall Street Journal* (18 Nov. 2023).

Herlinger, Chris. “William Blake LA Art Exhibit Explores the Boundaries of Imagination.” *National Catholic Reporter* (30 Dec. 2023). “In depicting a well-known Biblical narrative of a man beset by suffering and despair, Blake’s Job is rendered with a cosmic backdrop—both moving and stirring.”

Heuer, Friderike. “Surrealism and Subversion at the Getty.” *Oregon Artswatch: Arts & Culture News* (24 Nov. 2023). Many pictures of the Blake designs outside of the Getty, of the gallery space, and of the works displayed.

Knight, Christopher. “William Blake Was Called a ‘Lunatic’ in His Lifetime. The Getty Hails Him as a Visionary Now.” *Los Angeles Times* (12 Dec. 2023).

Larman, Hugo. “William Blake: Visionary.” *blakesociety.org* (4 Jan. 2024). “Impressions of the exhibition.”

Lutz, Carson. “Getty Center Opens ‘William Blake: Visionary.’” *Daily Trojan* (20 Oct. 2023).

“Major William Blake Exhibition Features His *America a Prophecy*.” *Fine Books & Collections* (26 Oct. 2023).

Mimms, Walker. “William Blake’s Prints Tapped the Power of a Wild Mind.” *New York Times* (30 Dec. 2023).

Poznanski, Avery. “Getty Center Unveils New Exhibition, ‘William Blake: Visionary.’” *Daily Bruin* (17 Oct. 2023). A few pictures of the exhibition space itself.

Rebeggiani, Stefano. “Getty Exhibit Reveals a Christian Visionary Who Saw Art as Prophecy.” *Angelus: Always Forward Newsletter* (4 Jan. 2024).

Shepyer, Rob. “Transgressive Transcendence at the Getty’s Latest Exhibit: William Blake: Visionary.” *Jankysmooth: Music, Art and the Physics of Genre* (27 Oct. 2023). Pictures of the exhibition space.

Skelley, Jack. “Revolutionary Blake-Splaining.” *Los Angeles Review of Books* (4 Jan. 2024). “At the risk of Blake-splaining, let’s state that the artist directly

experienced the Imagination (capitalization his) as the engine of this creative resistance: an individual/universal resurrection rendered in illuminated books of epic prophecies within a vast mytho-system, which were cryptically codified to elude the authorities. Experiencing them up close in the Getty galleries is emotionally powerful and psychically charging.”

Smee, Sebastian. “This Fall, There’s a Bounty of Great Art Offerings.” *Washington Post* (7 Sept. 2023).

Staff Writer. “J. Paul Getty Museum Presents ‘William

Blake: Visionary' Exhibition Opening on October 17." *Santa Monica Mirror* (18 Oct. 2023).  
 Sweeney, Julia. "Let's Go to the Getty and See the William Blake Exhibit!" Substack (10 Nov. 2023). Video of the exhibition shot by the actor Julia Sweeney.  
 Vargas, Alejandro. "Últimos días para ver la exposición William Blake: Visionary en el Getty Center." *Sopitas* (4 Jan. 2024).  
 Whittaker, Jason. "William Blake—Visionary." See Whittaker, *Zoamorphosis*, in Part V.  
 "William Blake's *Ghost of a Flea*." *Los Angeles County Museum on Fire* (23 Oct. 2023).  
 "William Blake's Visions on Display at the Getty." *Beverly Press Park Labrea News* (18 Oct. 2023).

#### Curator talks

Green, Tyler. "Dorothea Lange Portraits, William Blake." *Modern Art Notes Podcast* (14 Dec. 2023). Interview with Julian Brooks. The Blake section begins at 40:25.  
 Jones, Sarah. "'Then patient wait a little while': Blake Comes to the Getty." See *William Blake Archive* in Part V.

§ Albani, Louisa. *In Search of Paradise: William Blake at Old Wylde, Hampstead*. London: Night Bird Press, 2023. ISBN: 9781739326814.

Albani, Louisa Amelia, and David Mullin. "In Search of Paradise: William Blake at Old Wylde." See *VALA*.

Alexander, David. *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. New Haven: Yale University Press, 2022. <Blake (2023)>

#### Reviews

Clayton, Tim. *Print Quarterly* 40.4 (Dec. 2023): 442.  
 Jeffares, Neil. "The Essence of Innumerable Biographies ... ." *Neil Jeffares: Fairness, Candour & Curiosity—From Finance to Art History* (30 Nov. 2021). The review includes a list of entries whose details are contradicted by other sources—"if [those sources are] wrong, D[avid] A[lexander] needs to say why."  
 McEvansoneya, Philip. *Irish Arts Review* 39.1 (2022): 126.

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

§ Ankersjö, Magnus. *William Blake and Sex*. Jefferson, NC: McFarland, 2023. ISBN: 9781476692814.

Antonielli, Arianna. "Biografie rivisitate. Il caso Yeats-Ellis." *Lea: Lingue e letterature d'Oriente e d'Occidente* 12 (2023): 229-56. In Italian (abstract in English). Antonielli discusses how Yeats's and Ellis's stances toward Blake diverged after their joint editorial venture in *The Works of William Blake: Poetic, Symbolic, and Critical* (1893). The ensuing works produced by them individually "trace the contours of each editor's unique approach to William Blake's works, revealing a fascinating tension between mysticism and scholarship" (abstract).

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

## B

Baeva, Alla. "Otechestvennaya opera poslednikh desyatletiy XX veka v svete vagnerovskikh idey: 'Tiriel' D. Smirnova/Russian Opera of the Last Decades of the Twentieth Century through Wagner's Ideas: *Tiriel* by Dmitriy Smirnov." *Theater. Painting. Movie. Music [Theatre. Fine Arts. Cinema. Music]* 4 (2023): 72-81. In Russian (abstract in Russian and English). "This work touches upon the issues of music dramaturgy, stylistic solutions, principles of composition, Dmitriy Smirnov's work on the libretto, which was based on one of the early, prophetic poems by W. Blake, as well as a number of other poems of the English poet and graphic artist" (abstract).

Baker, Samuel, et al. "Romanticism and Consciousness, Revisited: A Roundtable Discussion." *Texas Studies in Literature and Language* 65.4 (2023): 422-45. Blake is referenced.

Barnat, Dara. "Jewish American Women Poets Respond to Walt Whitman: Adrienne Rich, Alicia Ostriker, and Marge Piercy." *Walt Whitman and the Making of Jewish American Poetry*. Iowa City: University of Iowa Press, 2023. 108-38. There is also a chapter on Allen Ginsberg, and Blake is mentioned in regard to both Ostriker and Ginsberg.

Beenstock, Zoe. "Jerusalem Moves West: Undoing the Hebrew Bible in Blake's *Milton* and *Jerusalem*." *European Romantic Review* 34.5 (2023): 609-27. "In his prophetic poems, he undoes the temporal and spatial organization of the Hebrew Bible, a possibility first explored in *Milton* and

then fully achieved in *Jerusalem*, where Blake deconstructs the ancient biblical world to rebuild it in modern Britain” (abstract).

Bentley, G. E., Jr. “A Blake Bestiary: Animals, Birds, Fish, Insects, and Supernatural Beings in Blake’s Words and Designs—Part I: Blake’s Acquaintance with Animals.” *Notes and Queries* 67.1 (2020): 47-57. On Blake’s experience with animals in his life, in the books he owned, and his own depictions of them. It contains a bibliography of scholarly works that address Blake’s representations of animals.

Bentley, G. E., Jr. “A Blake Bestiary—Part II: Blake’s Hybrid Monsters.” *Notes and Queries* 67.1 (2020): 57-71. Details Blake’s monsters, both animal hybrids and human-animal hybrids.

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

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

*Blake/An Illustrated Quarterly*  
Volume 56, number 4 (spring 2023)

Articles

Essick, Robert N. “Blake in the Marketplace, 2022.” 4 pars., plus listings.

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

Reviews

Rovira, James. Joseph Fletcher, *William Blake as Natural Philosopher, 1788–1795*. 14 pars. “I don’t believe that I have invalidated Fletcher’s thesis, just that additional work needs to be done before he can be said to have supported his argument” (par. 12).

Gourlay, Alexander S. John Higgs, *William Blake Now*; John Higgs, *William Blake vs. the World*. 8 pars. “Wherever it goes, *William Blake vs. the World* will make friends for Blake” (par. 8).

Volume 57, number 1 (summer 2023)

Articles

Ripley, Wayne C., with Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. “William Blake and His Circle: A Checklist of Scholarship in 2022.” 49 pars., plus listings.

Calè, Luisa. “Blake and Exhibitions, 2022.” 6 pars., plus listings.

Oliveira, Camila, and Jason Whittaker. “Blake and Music, 2022.” 3 pars., plus listings. “If 2021 saw a considerable addition to the corpus of Blake settings and tracks inspired by his poetry, 2022 witnessed something of an explosion, with almost a hundred releases recorded from this year alone” (par. 1).

Volume 57, number 2 (fall 2023)

Interview

Effinger, Elizabeth, and Helen P. Bruder. “A Conversation with Helen Bruder.” On the twenty-fifth anniversary of Bruder’s *William Blake and the Daughters of Albion* (1997) and its (and feminism’s) impact on Blake studies.

Articles

Sherlock, Lisa. “William Blake’s Annotations to Milton’s *Paradise Lost*: New Evidence for Attribution.” 17 pars. An important analysis of the handwriting in the Victoria University Library copy of Richard Bentley’s 1732 edition of *Paradise Lost* that makes a persuasive case that a set of the annotations in the book are by Blake: “As shown here, some of Blake’s letters to Butts written from his cottage at Felpham are in a style of handwriting, and signed with a monogram, that share characteristics, some idiosyncratic, with those of the two annotations signed ‘WB’ in the Backwell copy of Bentley’s edition” (par. 16). For a related article by Mark Crosby, see *Blake* 57.3.

Rosso, G. A. “Redefining Apocalypse in Blake Studies.” 43 pars. On the confusion between eschatological and apocalyptic in Blake studies, with a survey of the use of “apocalypse” in biblical studies and in Blake criticism between Northrop Frye and Lucy Cogan. There is also a reading of *Milton* in order “to show how recent biblical studies can help clarify Blake’s treatment of apocalypse and eschatology” (par. 34).

Thomson, Ian. “William Blake’s ‘Introduction’ to *Songs of Innocence*: The Role of the Pipe.” 21 pars. Focuses on the pipe: “Blake’s piper appears to be holding an eighteenth-century clarinet” (par. 10).

Volume 57, number 3 (winter 2023–24)

News

Eaves, Morris, and Morton D. Paley. “Book Review Editor.” Thanking Sandy Gourlay, the book review

editor since 2006, and welcoming Sibylle Erle into the role.

#### Article

Read, Dennis M. "Blake's Hervey, Thomas Butts, and Methodism." 32 pars. On the painting *Epitome of James Hervey's "Meditations among the Tombs,"* Hervey, and Butts's Methodism.

#### Interview

Calè, Luisa. "William Blake's Universe: An Interview with David Bindman and Esther Chadwick." An interview with the curators of the 2024 Fitzwilliam Museum/Hamburger Kunsthalle Blake exhibition.

#### Discussion

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

Burgess, Miranda. Rev. of Orrin N. C. Wang, *Techno-Magism: Media, Mediation, and the Cut of Romanticism*. See Wang, Orrin N. C.

Burt, Sean. "Alicia Suskin Ostriker's Feminist Poetics: Reading Biblical Poetry as Countertheology." *Prooftexts* 40.1 (2023): 227-47. "This article argues that Ostriker's work as a poet and literary scholar informs her engagement with biblical literature, particularly biblical poetry" (abstract).

Bushell, Sally, Julia S. Carlson, and Damian Walford Davies. "Introduction: Romantic Cartographies." *Romantic Cartographies: Mapping, Literature, Culture, 1789–1832*. Ed. Sally Bushell, Julia S. Carlson, and Damian Walford Davies. Cambridge: Cambridge University Press, 2020.

ISBN: 9781108459419. 1-24. Discusses both Cumberland's *An Attempt to Describe Hafod* and Malkin's *Memoir*, with references to Blake.

#### C

Calè, Luisa. "Blake and Exhibitions, 2022." See *Blake* 57.1.

Calè, Luisa. "Spiritual Form': Walter Pater's Encounters with William Blake." *Walter Pater and the Beginnings of English Studies*. Ed. Charles Martindale, Elizabeth Prettejohn, and Lene Østermark-Johansen. Cambridge: Cambridge University Press, 2023. 198-215. "Blake is a subterranean presence" in Pater (198).

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

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

Chamorro, Daniel. "La imaginación y la naturaleza como base sustancial en la poesía del movimiento romántico/Imagination and Nature as a Substantial Basis in the Poetry of the Romantic Movement [sic]." *Revista Hermeneutic* 23 (2023): 84-99. In Spanish (abstract in Spanish and English). Reads several Romantic poems, including "The Tyger," from the standpoint of Maurice Bowra's *The Romantic Imagination*.

Christian, Perienne. "Choicepoint 2023." See *VALA*.

Clayton, Tim. Rev. of David Alexander, *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. See Alexander.

Cleaver, Laura. "George D. Smith (1870–1920), Bernard Alfred Quaritch (1871–1913), and the Trade in Medieval European Manuscripts in the United States ca. 1890–1920." *Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies* 8.1 (2023): 61-94. Compares the lives of Smith and Quaritch and their roles in shaping the holdings of medieval manuscripts in the

Huntington, Morgan, and Walters collections. There is only one mention of Blake, though both were major Blake dealers.

Collé, Nathalie. "Author Portraits of Milton, Authorship, and Canonization." *Global Milton and Visual Art*. Ed. Angelica Duran and Mario Murgia. Lanham: Lexington Books, 2021. ISBN: 9781793617064. 141-64. In a wider chapter on portraits of Milton, touches on "John Milton and His Two Daughters," after Romney, as well as Blake's portrait of Milton for the Eighteen Heads of Poets.

Colls, Robert. Rev. of Jason Whittaker, *Jerusalem: Blake, Parry, and the Fight for Englishness*. See Whittaker, *Jerusalem*.

Connolly, Tristanne. "Human Grapes in the Wine-Presses: Vegetable Life and the Violence of Cultivation in Blake's *Milton*." *Wild Romanticism*. Ed. Markus Poetzsch and Cassandra Falke. Abingdon: Routledge, 2021. ISBN: 9780367496722. 74-90. "In *Milton*, Blake purposely leaves unresolved whether the violence of the Vintage leads to the transformation of the human grapes or to tragic disaster; he avoids justifying violence by a redeeming result, and recognizes the contingency of all work of cultivation" (76).

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

Cooper, Andrew M. *A Bastard Kind of Reasoning: William Blake and Geometry*. Albany: State University of New York Press, 2023.<sup>8</sup> ISBN: 9781438493220. An ambitious study of Blake and Newton that seeks to challenge the relationship expressed in Donald Ault's *Visionary Physics* (1974). Cooper reads the Newton print, *The Vision of the Last Judgment*, and most of the illuminated books in relationship to Joseph Priestley, David Hartley, Henry More, George Berkeley, and many twentieth-century scientists, providing diagrams to illustrate Blake's cosmological ideas.

Cooper, Andrew M. "Small Room for Judgment: Geometry and Prolepsis in Blake's 'Infant Sorrow.'" *European Romantic Review* 31.2 (2020): 129-55. "The extensive typological allusions in Blake's 'Infant Sorrow' (*Songs of Experience*) associate swaddling with the establishment of traditional moral-materialist culture

8. Incorporates "two or three pages" of Cooper's "Small Room for Judgment" (see next entry) and "material amounting to maybe ten pages" from his *William Blake and the Productions of Time* (2013).

based on sacrifice. Blake links his culture's materialism to three-dimensional perspective, which the accompanying design overthrows in accordance with Berkeley's contention that distance exists only in the mind. By setting the poem's aged speaker and the design's infant at odds, Blake undermines the received relation between these two 'sister arts' and enforces a cognitive dissonance that is of apocalyptic intensity. The supercharged political context of 1792-93 adds further immediacy" (abstract).

Cranny-Francis, Anne. *Jack Lindsay: Writer, Romantic, Revolutionary*. Cham: Palgrave Macmillan-Springer Nature, 2024. ISBN: 9783031396458. Two chapters on Lindsay's work on Blake: "William Blake, Visionary" (35-51) and "William Blake, Prophet" (297-319).

Crosby, Mark. "A Copy of Richard Bentley's Edition of *Paradise Lost* in William Hayley's Library c. 1802." See *Blake* 57.3.

Crossley, James. "A. L. Morton's English Utopia and the Critical Study of Apocalypticism and Millenarianism." *Religions* 14.11 (2023): 14 pp. "This article seeks to re-establish Morton's place in [the British Marxist] scholarly tradition, using his work *The English Utopia* as a starting point for understanding the important critical developments taking place in the 1950s" (abstract). Some references to Morton's work on Blake as well.

## D

Davies, Keith G. *William Blake, the Single Vision, and Newton's Sleep: A History of Science, Poetry, and Progress*. New York: Routledge, 2024. ISBN: 9781032459172. "By examining the views of William Blake and other poets in the context of twentieth-century philosophers Hannah Arendt, Jacob Bronowski, Martin Heidegger, Bruno Latour and Karl Popper, amongst others, the book takes an eclectic approach drawing on examples from biology, history, literature, philosophy and economics, arguing for the reestablishment of imagination as a central attribute of science" (description).

## Review

Erle, Sibylle. See *VALA*.

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

Davies, Keri. "The Whore Next Door: William Blake's Neighbours in South Molton Street." See *Davies* in Part V.

Davis, Michael. *William Blake: A New Kind of Man*. Berkeley: University of California Press, 2023. UC Press

Voices Revived. A reprint of his 1977 biography <BBS p. 449, WBHC pp. 1929-30>.

Dodd, Elizabeth S. "The Voice of the Lord—The Prophetic Spirit in the Lyric 'I.'" *The Lyric Voice in English Theology*. London: Bloomsbury, 2023. T & T Clark Studies in English Theology. ISBN: 9780567670304. 95-124. The *Songs* are discussed in the section "I love: The Prophetic Lyrics of Blake's *Songs of Innocence and Experience* [sic]" (99-106).

Donley, Kevin Reed. "William Blake: Relief Etching." *As If by Chance: Sketches of Disruptive Continuity in the Age of Print from Johannes Gutenberg to Steve Jobs*. Meadville, PA: Fulton Books, 2023. ISBN: 9798889821526. Despite the grandiose title, a set of superficial biographical sketches.

## E

Eckert, Lindsey. Rev. of Orrin N. C. Wang, *Techno-Magism: Media, Mediation, and the Cut of Romanticism*. See Wang, Orrin N. C.

Edmundson, Mark. *The Age of Guilt: The Super-Ego in the Online World*. New Haven: Yale University Press, 2023. ISBN: 9780300265811. The preface likens the superego to Blake's Nobodaddy, Urizen, and Spectre.

Effinger, Elizabeth, and Helen P. Bruder. "A Conversation with Helen Bruder." See *Blake* 57.2.

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

Erle, Sibylle. "And I gave it to my foe': Deadly Games of Creation in Blake's *The [First] Book of Urizen* and 'A Poison Tree.'" *Prudent Crossings: From Milton's Paradise to Canada's Bush Gardens*. Ed. Alessandra Boller et al. Augsburg: Wißner-Verlag, 2023. 21-38. An important consideration of Blake's depiction of creation and the fall, his use of Milton, and Urizen's relationship to Satan, with commentary on *Marriage* and "The Ancient of Days" as well as the poems mentioned in the title.

Erle, Sibylle. "Eternity is in love with the productions of time." See *VALA*.

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

Erle, Sibylle. "William Blake and Tate Britain's Rehang." See *VALA*.

Essick, Robert N. "Blake in the Marketplace, 2022." See *Blake* 56.4.

## F

Fabian, Claudia, and Béatrice Hernad. "Showcase—Showtime! Künstlerbücher im Mittelpunkt." *Bibliotheksforum Bayern* 4 (Nov. 2017): 234-37. Reproduces the frontispiece and title page of *The Song of Los* copy F in an article about the exhibition of artist books at the Bayerische Staatsbibliothek from Sept. 2017 to Jan. 2018.

Fallon, David. "A Machine is not a Man nor a Work of Art': Adventures with Blake and AI." See *VALA*.

Fay, Elizabeth A. "Blake's Mythical Interval." *Romantic Immanence: Interventions in Alterity, 1780–1840*. Albany: State University of New York Press, 2023. ISBN: 9781438494746. Considers *Marriage*, *America*, *Urizen*, *The Book of Los*, *Milton*, and *Jerusalem*, and argues "that Blake's creation story takes place in the interval, a space in which a restless shuttle between egotistical resistance (division, embodied by Urizen) and an opening up to realization (unity, figured by Los) leads to the prophesied, awakened life (Jerusalem)."

Ferrada Aguilar, Andrés. "Imaginación visionaria y crisis modernas: Blake, Emerson y Whitman." *Revista Chilena de Literatura* 103 (2021): 455-79. In Spanish (abstract in Spanish and English). The article "intends to articulate correspondences between the visionary imagination and the fissures produced by an industrial and protestant modernity in a selection of poems and referential writings by William Blake, R. W. Emerson, and Walt Whitman" (abstract).

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

Fletcher, Joseph. *William Blake as Natural Philosopher, 1788–1795*. London: Anthem Press, 2021. <Blake (2022)>

Review

Rovira, James. See *Blake* 56.4.

Freedman, Linda. Rev. of *William Blake: Modernity and Disaster*, ed. Tilottama Rajan and Joel Faflak. See Rajan and Faflak.

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

## G

Galperin, William. Rev. of *The Edinburgh Companion to Romanticism and the Arts*, ed. Maureen McCue and Sophie Thomas. See McCue and Thomas.

Giardina, Elizabeth. “The Book of Nature: Eighteenth- and Nineteenth-Century British Poetry and the Poetics of Earth System Design.” PhD diss., UC Davis, 2023. According to the abstract, there are chapters on Erasmus Darwin, Charlotte Smith, Blake, and Gerard Manley Hopkins.

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

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

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

Gourlay, Alexander S. Rev. of John Higgs, *William Blake Now and William Blake vs. the World*. See *Blake* 56.4.

Graham, Brian Russell. *Speech Acts in Blake’s “Milton.”* New York: Routledge, 2023. ISBN: 9781032379180. “A study of Blake’s *Milton*, informed by [J. L.] Austin, which addresses Blake’s poem and speech acts.”

Günçel, Fatma Büşra. “William Blake’in Cennet ile Cehennemini Evliliği Eseri ve Coincidentia Oppositorum [Coincidentia Oppositorum in William Blake’s *The Marriage of Heaven and Hell*].” *Belgü* 141 (2023): 141-52. In Turkish.

## H

Hagberg, Garry L. “Visual Metaphors: On the Linguistic Structure of Hybrid Creatures in Art.” *Poetics Today* 44.4 (2023): 571-88. A section examines *The Great Red Dragon and the Woman Clothed in Sun* and *The Ghost of a Flea*.

Harley, Alexis, Claire Knowles, and Chris Murray. “Prophet against Empire? William Blake in Australia.” See *Blake* 56.4.

Hasegawa, Akira. *Den'en Toshi to Sennen Okoku: Shukyo kaikaku kara Bruno Taut e [Garden City and the Millennium: From Religious Reformation to Bruno Taut]*. Tokyo: Kosakusha, 2021. 613 pp. 1 plate by Blake. ISBN: 9784875025252. In Japanese. Chapter 4, “Igirisu seikimatsu to sinrei shugi [British fin de siècle and Spiritualism],” mentions Blake and Neoplatonism (98).

Hensher, Philip. Rev. of Jason Whittaker, *Jerusalem: Blake, Parry, and the Fight for Englishness*. See Whittaker, *Jerusalem*.

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

Higgs, John. *William Blake vs. the World*. London: Weidenfeld & Nicolson, 2021. <Blake (2022, 2023)>

Reviews

Ayjay. “Blake Domesticated.” *Homebound Symphony* (11 Feb. 2023). “John Higgs’s *William Blake vs. the World* is a real disappointment. Higgs writes vividly and is a fine storyteller, but like most people who write about Blake, he’s simply not willing to take Blake seriously. He wants to like Blake, and so he has to make him safe.”

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

Gourlay, Alexander S. See *Blake* 56.4.

Scharper, Diane. “What Sort of Visionary Was William Blake?” *Washington Examiner* (29 Apr. 2022). A summary of the book and a short biography of Blake.

Spinozablue. “William Blake vs. the World, by John Higgs.” *Spinozablue* (13 Jan. 2023).

Higuchi, Hiroyuki. *Kyofu no Bigaku: Naze hito wa zokuzoku shitainoka* [Aesthetics of Horror: Why Do People Want to Be Frightened?]. Tokyo: Atelier Third, 2022. 311 pp. 3 plates by Blake. ISBN: 9784883754823. In Japanese. Blake is briefly discussed in the context of Gothic revivals in chapter 6, “Kyofu no bijutsukan [A Museum of Horror]” (143-49).

Hindrichsen, Lorenz. “When I’m 73 and in Constant Good Tumour’: Poetic Responses to Ageing from Jenny Joseph to Fleur Adcock.” *Polish Journal of English Studies* 9.2 (2023): 108-27. Includes a section on “The Ecchoing Green” (110-13): “Text and image, then, promote a collective ‘laughing away’ of old age through echoes of spring associated with the young” (112).

Hinds, Rasheed Martin. “Towards Regeneration: William Blake’s Prophetic Visions of Black Atlantic.” “Kingdoms Becoming: Dialectic of Black Romanticism.” PhD diss., City University of New York, 2023. 135-205. Considers representations of Africans and revolution in Blake’s works.

Howard-Saunders, Josh. “Building William Blake’s Printing Press.” *Christ Church Library Newsletter* 11.1-3 (2019–20): 11-14. An account of the construction of the replica of Blake’s star-wheel rolling press, now at Rice University, Houston. See also Michael Phillips’s “William Blake’s Rolling Press at Christ Church” for how the designs were created, and Alexander Regier’s Global Blake presentation for why and how the press was moved to Rice.

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

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

## J

Jeffares, Neil. Rev. of David Alexander, *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. See Alexander.

Jones, Mark. Rev. of Jason Whittaker, *Jerusalem: Blake, Parry, and the Fight for Englishness*. See Whittaker, *Jerusalem*.

## K

Karakuzu, Melih, and Özlem Sayar. “A Comparative Analysis of the Conditions in the Romantic and Victorian Ages and Their Reflection in the Poems, ‘The Chimney Sweeper’ (1789, 1794), by William Blake, and ‘The Cry of

the Children’ by Elizabeth Barrett Browning.” *Cogito* 8.4 (2016): 105-09. “Aims to compare the stated poems of these poets in terms of child labor, social and family relationships, and religion” (abstract).

Kim, Joey S. “Disorienting Romanticism: William Blake’s Orientalist Poetics.” *Romanticism and the Poetics of Orientation*. Edinburgh: Edinburgh University Press, 2023. ISBN: 9781399511254.

### Author talk

Sangster, Matthew. “Five Questions: Joey S. Kim on *Romanticism and the Poetics of Orientation*.” See British Association for Romantic Studies in Part V.

Kim, Joey S. “A Series of Digital Research Discoveries.” *Eighteenth-Century Fiction* 33.1 (fall 2020): 107-09. Describes encountering the *Blake Archive* as an undergraduate and how her experiences with it and digital resources like it affected teaching during the COVID-19 pandemic.

## L

La Berge, Leigh Claire. “Intermezzo 2. The Tiger-Tyger Dialectic.” *Marx for Cats: A Radical Bestiary*. Durham: Duke University Press, 2023. Considers Romantic-era tigers through a Marxist lens.

Lachman, Gary. *Dark Muse: Occult Star Retsuden* [A Dark Muse: The Lives of Occultists]. Trans. Kazu Tanigawa. Tokyo: Kokusho Kankokai, 2023. 483 pp. ISBN: 9784336075161. In Japanese. A translation of *The Dedalus Book of the Occult: A Dark Muse* (Sawtry: Dedalus, 2003). Blake is discussed in the first section, “Keimo jidai no occultism [Occultism in the Age of Enlightenment]” (94-102).

Lahikainen, Amanda. Rev. of Joseph Monteyne, *Media Critique in the Age of Gillray: Scratches, Scraps, and Spectres*. See Monteyne.

Lam, Collin D. “The Melancholic Collective: Rousseau, Blake, and the Romantic Community.” “Sorrow Worlds: Romantic Melancholy and the Condition of History.” PhD diss., State University of New York at Binghamton, 2023. Reads Blake’s Los and Albion in relationship to Rousseau’s *Social Contract*.

Larman, Hugo. “Drawing from William Blake in a Time of War.” See *VALA*.

Lee, Tara. “Vital Heat and the Organized Body: Burke, Blake, *The French Revolution* and *The [First] Book of Urizen*.” *European Romantic Review* 34.5 (2023): 527-48.

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

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

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

Leporati, Matthew. “There’s Lots of Blake in *Finnegans Wake*: James Joyce’s Adaptation of *Jerusalem*.” See *Global Blake* in Part V.

Lerner, Edwin John. *Jerusalem: The Story of a Song*. Alresford: Chronos Books-John Hunt Publishing, 2022. ISBN: 9781803411040. An account of “Jerusalem” and its reception.

#### Review

Murray-White, James. See *Murray-White* in Part V.

Lindsann, Olchar E. *Two Cities: On Carcosa and Golgonooza*. Monocle-Lash Anti-Press, 2018. A rhapsodic comparison of Blake’s *Golgonooza* and *Carcosa*, an ancient city in Ambrose Bierce’s story “An Inhabitant of Carcosa.”

Linkin, Harriet Kramer. “The Destabilizing Materiality of the Autograph for Blake, Coleridge, and Tighe.” *Material Transgressions: Beyond Romantic Bodies, Genders, Things*. Ed. Kate Singer, Ashley Cross, and Suzanne L. Barnett. Liverpool: Liverpool University Press, 2020. 31-52. “Blake, Coleridge, and Tighe deliberately disrupt the potential erasures effected by commercial print through the destabilizing materiality of their hand-imprinted signatures” (33).

Löchle, Dieter. “Warships into Friendships.” See *VALA*.

§ Luckow, Almuth. *Die Gottesbilder des William Blake: Kunst und Philosophie*. Darmstadt: wbg Academic, 2021. ISBN: 9783534405701. In German. On Blake’s representation of God, according to the publisher’s description.

Lussier, Mark. “A Return to William Blake’s Visionary Physics: or What Defines ‘Sweet Science?’” See *Global Blake* in Part V.

#### M

Makdisi, Saree. “Afterword: Palestine Is Everywhere.” *Studies in Romanticism* 62.2 (2023): 311-16. “Blake’s vision of building Jerusalem in England—in lines that are repeated in song to this very day—may be the best known of these references to Palestine in Romanticism, but they are in a sense the exception that proves the rule. For if most gestures to Palestine at the time and through the nineteenth century see it as a blank space that could simply be appropriated, Blake’s interests actually lie in England, not in Palestine itself” (312).

Mann, Annika. Rev. of Rosalind Powell, *Perception and Analogy: Poetry, Science, and Religion in the Eighteenth Century*. See Powell.

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

Marchetto Santorun, M. Cecilia. “William Blake in Spanish Popular Culture and Literature.” *Weaving Tales: Anglo-Iberian Encounters on Literatures in English*. Ed. Paula García-Ramírez, Beatriz Valverde, Angélica Varandas, and Jason Whittaker. New York: Routledge, 2023. ISBN: 9781032447681. 18-31. An important overview of Blake’s reception in different regions of Spain.

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

Marland, Pippa. Rev. of Kate Rigby, *Reclaiming Romanticism: Towards an Ecopoetics of Decolonization*. See Rigby.

Marley, Jodie Lorna. “The Mystic Communities of William Blake and W. B. Yeats: Shared Spiritual Influences and Legacies.” PhD diss., University of Nottingham, 2023. “Both William Blake’s and W. B. Yeats’ work is indebted to and driven by their spiritual convictions. Their engagement with the mystic and the esoteric within their social circles is mirrored across time. My thesis aims to

make the case that the sources of these authors' mysticisms, and their engagement with mystic spirituality in a community context impacted both Blake's, and Yeats' critical and cultural reception" (abstract). There are also chapters on Dorothy Gott and Joanna Southcott.

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

Mauger, Matthew. *William Blake and the Visionary Law: Prophecy, Legislation and Constitution*. Cham: Palgrave Macmillan-Springer Nature, 2023. ISBN: 9783031377228. A study of Blake's notion of law in Eternity that seeks to temper antinomian readings of Blake. Examines most of Blake's prophetic poetry, as well as *Marriage and the Songs*.

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

Garner, Katie. "The Gothic Aesthetic: Word and Image." 40-57. Touches on Blake's illustrations to Blair (52-54) in a discussion of the visual in the Gothic.

Myrone, Martin. "Exhibitions Culture, Consumerism and the Romantic Artist." 184-200. "I would propose that the phenomenon of exhibitions culture helped institute a structurally precarious, inherently competitive and individualist artistic field, revealing a still larger set of transformations accompanying social, economic and political modernization" (189).

Positions Blake in this context (197-98), with references to the Royal Academy, Reynolds, Fuseli, Boydell, Macklin, Bowyer, Romney, and Barry.

Grande, James. "Sound and Vision in Blake's London." 237-54. Considers "the relationship between the arts" (238) in Blake's works, highlighting depictions of music and musical instruments in his work and in biographical sketches of him.

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

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

the comparison by the *British Critic* between Beauclerk's and Blake's illustrations for Bürger's *Leonora*.

Whittaker, Jason. "Romantic Caricature and Comics." 471-85. On Romantic caricature's contribution to modern comics, closing on Blake's depiction in comics (479-85).

#### Review

Galperin, William. *Review 19* (19 May 2023).

#### Author talk

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

McEvansoneya, Philip. Rev. of David Alexander, *A Biographical Dictionary of British and Irish Engravers, 1714-1820*. See *Alexander*.

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

McLaughlin, Jeff. "The Crooked Roads of Genius: William Blake and Educational Psychology." *Literary Imagination and Professional Knowledge: Using Literature in Teacher Education*. Ed. Jeff McLaughlin. Gorham, ME: Myers Education Press, 2023. ISBN: 9781975505301. "The writings of William Blake contain many examples of poetry and prose that could be connected to concepts of educational psychology."

Mezquita Fernández, María Antonia. "Análisis de los contrarios en la poesía de William Blake y Claudio Rodríguez/Analysing Contraries in the Works of William Blake and Claudio Rodríguez." *Ogigia: Revista electrónica de estudios hispánicos* 34 (2023): 77-97. In Spanish (abstract in Spanish and English).

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

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

Monteyne, Joseph. *Media Critique in the Age of Gilray: Scratches, Scraps, and Spectres*. Toronto: University of Toronto Press, 2022. <Blake (2023)>

Review

Lahikainen, Amanda. *Art Bulletin* 104 (2022): 123-26. "In his close reading of William Blake's *The First Book of Urizen* (1794), especially the end of the first chapter, Monteyne argues that embedded media in two depictions of open books reclaim materiality and visual exploration, interpolating in a scholarly consensus largely dominated by investigations of word/image relationships and spirituality" (125).

Morley, Simon. *Modern Painting: A Concise History*. London: Thames & Hudson, 2023. ISBN: 9780500204894. Considers "Albion rose," with some comparison to Goya's *Saturn Devouring His Son*.

Mugleston, Charles. "Unity." See *VALA*.

Murray-White, James. Rev. of Jason Whittaker, *Jerusalem: Blake, Parry, and the Fight for Englishness*, and Edwin John Lerner, *Jerusalem: The Story of a Song*. See Murray-White in Part V.

N

Ness, Richard. "Vibrant Meter: Periods, Pulsations, and Prosody in Blake's *Milton*." *European Romantic Review* 34.6 (2023): 711-33. "This article argues that *Milton*'s metrical experiments are essential for understanding the poem's strange temporal frameworks" (abstract).

Newton, A. Edward. "Works of William Blake." *The Uncollected A. Edward Newton*. Ed. Joseph Rosenblum. New Castle, DE: Oak Knoll Press, 2017. 50-52. Rpt. of Newton's review of the 1926 Philadelphia exhibition in the *Pennsylvania Museum Bulletin* vol. 21, no. 103: 162-65 <BB #2284, WBHC p. 1099>.

O

Onodera, Reiko. *Kaiga wa Shosetsu yorimo Ki nari: 18 seiki to 19 seiki no igirisu kaiga wo yomu [Paintings Are Stranger Than Fiction: A Reading of British Paintings in the Eighteenth and Nineteenth Centuries]*. Tokyo: Arina Shobo, 2022. 322 pp. 14 plates by Blake. ISBN: 9784756622822. In Japanese. The author gives it another title, "Pictura novior est quam fabula: Legere picturas Britannicas in saeculis XVIII et XIX." Chapter 2, "Soshoku no yorokobi: William Blake to chusei saishoku shahon [Decorative Joy: William Blake and Illuminated Manuscripts in the Middle Ages]," discusses *Songs of Innocence*, illustrations to *Night Thoughts*, illuminated manuscripts, and the Kelmscott Press (43-80).

P

Pacitti, Diane, and Antonio Pacitti. "Auguries of War and Peace." See *VALA*.

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

Perris, Jonathan. "God Lives in the Sun: The Critique of Evangelical Abolitionism in William Blake's 'The Little Black Boy.'" *European Romantic Review* 34.6 (2023): 629-45. "The essay argues that Blake's poem speaks not with conventional abolitionist rhetoric, nor with oft-suggested ambiguity, inconsistency, or racism, but rather with intense criticism of the Eurocentric evangelical discourse that came to inform abolitionist campaigns and of the resultant African-European voice constructed in texts such as *The Interesting Narrative* [of Olaudah Equiano]" (abstract).

Phillips, Michael. "William Blake's Rolling Press at Christ Church." *Christ Church Library Newsletter* 11.1-3 (2019-20): 8-11. An account of how the design for the replica of Blake's printing press was created. The press is now at Rice University, Houston. See also Josh Howard-Saunders's "Building William Blake's Printing Press" for an account of its construction, and Alexander Regier's *Global Blake* presentation for why and how the press was moved to Rice.

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*. Ed. Paula García-Ramírez, Beatriz Valverde, Angélica Varandas, and Jason Whittaker. New York: Routledge, 2023. ISBN: 9781032447681. 1-17. On how to read Blake's works: "Blake himself seems very strongly as an author to invite engaged and dialectical readings of his works" (13).

Powell, Rosalind. "Perception and the Body." *Perception and Analogy: Poetry, Science, and Religion in the Eighteenth Century*. Manchester: Manchester University Press, 2021. <Blake (2022)>

Review

Mann, Annika. *Eighteenth-Century Fiction* 35.3 (2023): 428-31.

Pritchard, Stephen, with illustration by John Riordan. "Just War?" See *VALA*.

## R

Rajan, Tilottama, and Joel Faflak, eds. *William Blake: Modernity and Disaster*. Toronto: University of Toronto Press, 2020. <*Blake* (2021, 2022, 2023)>

### Review

Freedman, Linda. *University of Toronto Quarterly* 92.3 (2023): 338-40. "The reader might not agree with everything they find here, but this volume is provocative, wide ranging, and interesting: an intellectually curious and critically ambitious contribution to Blake studies" (339-40).

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

Read, Dennis M. "Blake's Hervey, Thomas Butts, and Methodism." See *Blake* 57.3.

Regier, Alexander. *Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations*. Oxford: Oxford University Press, 2018. <*Blake* (2019, 2020, 2023)>

### Review

Spalovszky, Csaba József. *AnaChronisT* 21.2 (2023): 277-84.

Regier, Alexander. "Printing Blake in Texas: The Story of a Replica of William Blake's Printing Press." See *Global Blake* in Part V.

Reid, Joshua. "Gender, Nature, and Desire in Dalí's *Paradise Lost*." *Global Milton and Visual Art*. Ed. Angelica Duran and Mario Murgia. Lanham: Lexington Books, 2021. ISBN: 9781793617064. 199-223. Some comparison of Dalí's illustrations of *Paradise Lost* with Blake's.

Richman, Jared S. "Blake's Visionary Temporalities: Disability and Form in *Milton a Poem*." See *Global Blake* in Part V.

Rigby, Kate. "'the wrong dream': Prophetic Eco-poetics." *Reclaiming Romanticism: Towards an Eco-poetics of Decolonization*. London: Bloomsbury Academic, 2020. <*Blake* (2023)>

## Reviews

Cooke, Stuart. *Australian Literary Studies* 36.1 (2021): 1-5.  
Marland, Pippa. *Worldviews: Global Religions, Culture, and Ecology* 26.3 (2022): 281-84. "What makes Rigby's book so boldly original is the way in which she puts poetry from the late 18th and early 19th centuries into dialogue with 20th and 21st century works, the latter written in a post-colonial consciousness and in a time of increasing environmental crisis" (282).  
Somervell, Tess. *European Romantic Review* 33.1 (2022): 67-72.

Riordan, John. "Blake/Morrison." See *VALA*.

Ripley, Wayne C. "'How dye do Neighbour?': Stephen Horncastle in Relationship to Blake's Family, Neighbours, and Circle." See *Global Blake* in Part V.

Ripley, Wayne C. Rev. of Jason Whittaker, *Divine Images: The Life and Work of William Blake*. See Whittaker, *Divine*.

Ripley, Wayne C., with Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. "William Blake and His Circle: A Checklist of Scholarship in 2022." See *Blake* 57.1.

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

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

Rose, Aimee. "Augury of Innocence." See *VALA*.

Rosso, G. A. "Redefining Apocalypse in Blake Studies." See *Blake* 57.2.

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

Rowland, Christopher. "William Blake, Apocalyptic Poet and Painter." *"By an Immediate Revelation": Studies in Apocalypticism, Its Origins and Effects*. Tübingen [Germany]: Mohr Siebeck, 2022. <*Blake* (2023)>

### Review

Moloney, Francis J. *Catholic Biblical Quarterly* 85.2 (2023): 374-77. "The wide availability of this collection from a

leading authority on the origins and effects of apocalypticism is a significant contribution to our understanding of early Christianity, and a reminder to all who preach the Gospel to listen to its call for the suffering and marginalized” (377).

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

## S

Sánchez Tierraseca, Mónica. “Evocando Golgonooza: Representaciones contemporáneas de la ciudad mítica de William Blake/Re-enacting Golgonooza: Contemporary Representations of William Blake’s Mythical City.” *AusArt* 10.2 (2022): 173-87. In Spanish (abstract in Spanish and English). “In contrast to the supposed objectivity that topographers try to determine, artistic cartography is a useful way to come closer to understanding the mythical universe of William Blake and his archetypal city” (abstract).

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

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

Sato, Hikari. “Jugaku Bunsho, ‘Sotsugyo ronbun William Blake no *Jerusalem* kenkyu’ no haikai: Naze Blake wo Bukkyo no kotoba de katattanoka [On the Background of Bunsho Jugaku, ‘Graduation Thesis: A Study of *Jerusalem* by William Blake’: Why Did He Discuss Blake in Buddhist Terms?].” *Kojitsuan [Sunward Cottage]* 6 (2023): 1-9. In Japanese. Bunsho Jugaku (1900–92), a Blake scholar, made a comparative study of Blake and Buddhism in his graduation thesis in 1923, inspired by Muneyoshi Yanagi and Pierre Berger.

Sato, Hikari. “Oe Kenzaburo ‘Atarashii hito yo mezameyo’ noite saisozo sareru William Blake/William Blake

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

Sato, Hikari. “Oe Kenzaburo no William Blake: Manabi hogushi no katei wo saguru [William Blake in Kenzaburo Oe: A Process of Unlearning].” *Yuriika: Shi to Hihyo: Sotokushu Oe Kenzaburo 1935–2023/Eureka: Poetry and Criticism: Kenzaburo Oe 1935–2023 Special Issue* 55.10 (2023): 594-603. In Japanese. Oe read Blake under the guidance of the books by Mona Wilson, Geoffrey Keynes, Kathleen Raine, David V. Erdman, E. P. Thompson, and Donald Ault in the 1980s, although he did not have sufficient knowledge of Blake in the 1960s. The argument on forgiveness in “‘Tsumi no yurushi’ no aokusa [Green Grass for ‘Forgiveness of Sin’]” (1984), one of his short stories, is hinted at not only by Blake’s text but also by the phrase “the indestructibility of human existence as epiphany,” which Mircea Eliade wrote in his diary and which Oe says left a deep impression on him. Oe learns and unlearns Blake according to his own interpretation.

Saunders, Clare Broome. “‘A larger vision’: William Blake, Phoebe Anna Traquair, and the Visual Imagination in EBB’s *Sonnets from the Portuguese*.” *Victorian Poetry* 60.4 (2022): 521-45. “Traquair’s illustrations for *Sonnets from the Portuguese* expose striking connections between Blake’s work and [Elizabeth Barrett Browning’s] sonnet sequence, illuminating the ways in which EBB develops and refines Blake’s celebration of excess and the visual imagination” (522).

Schäfer, Wiebke Katharina. “Text and Picture in Three Pairs of William Blake’s Companion Pieces in *The Song [sic] of Innocence and of Experience (Copy T)*.” *Refractions. Göttinger Schriften zur Englischen Philologie*. Ed. Frauke Reitemeier. Vol. 15. Göttingen: Universitätsverlag Göttingen, 2022. 183-250. Comparisons of the two “Chimney Sweeper” poems, the two “Holy Thursday” poems, and “Infant Joy” and “Infant Sorrow.”

Schierenbeck, Daniel D. Rev. of Jason Whittaker, *Jerusalem: Blake, Parry, and the Fight for Englishness*. See Whittaker, *Jerusalem*.

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

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

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

Sherlock, Lisa. "William Blake's Annotations to Milton's *Paradise Lost*: New Evidence for Attribution." See *Blake* 57.2.

Shuting, Sun. "William Blake's 'The Little Vagabond' and Organized Religion." *International Journal of English Literature and Social Sciences* 5.2 (2020): 478-84. "An

analysis of William Blake's poem 'The Little Vagabond' from the angle of Blake's views on organized religion" (abstract).

§ Sly, Gordon Cameron. "Songs and Proverbs of William Blake." *Britten's Donne, Hardy and Blake Songs: Cyclic Design and Meaning*. Woodbridge: Boydell Press, 2023. ISBN: 9781783277711.

Solecki, Sam. "William Blake: What Is an 'Etruscan' Doing in 'An Island in the Moon' (1784–85)?" *The Etruscans in the Modern Imagination*. Montreal and Kingston: McGill-Queen's University Press, 2022. ISBN: 9780228014638. 61-66. In a book on the reception of Etruscans, the short chapter on Blake highlights his work for Josiah Wedgwood's Etruria Hall, Etruscan Column in *Island*, and the "Hetrurians" in *A Descriptive Catalogue*. There are also chapters on Winckelmann's discussion of the Etruscans in his *History of the Art of Antiquity* (1764) and on William Hamilton's *Collection of Etruscan, Greek, and Roman Antiquities* (1766–77), Wedgwood's Etruscan pottery, and Erasmus Darwin's references to Wedgwood's Etruria and the Etruscans in *The Botanic Garden*.

Somervell, Tess. Rev. of Kate Rigby, *Reclaiming Romanticism: Towards an Ecopoetics of Decolonization*. See Rigby.

Spalovszky, Csaba József. Rev. of Alexander Regier, *Exorbitant Enlightenment: Blake, Hamann, and Anglo-German Constellations*. See Regier.

Spooner, Catherine. "My Friend the Devil: Gothic Comics, the Whimsical Macabre and Rewriting William Blake in Vehlmann and Kerascoët's *Satania*." *Gothic Studies* 25.3 (2023): 318-34. "I propose that Fabien Vehlmann and Kerascoët's graphic novel *Satania* (2016) extends the whimsical macabre in new directions, by drawing on the work of Romantic poet and artist William Blake, whose illustrated books are often cited as forerunners of modern comics" (abstract).

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

Stepanova, Angelina. “Rodnye dushi: D. N. Smirnov i U. Bleyk (pamyati D. N. Smirnova) [Soul Mates: D. N. Smirnov and W. Blake (in Memory of D. N. Smirnov)]” *Muzyka i vremya [Music and Time]* 9 (2023): 37-41. In Russian. The author considers the reception of Blake by Dmitri Smirnov (1948–2020), a translator and musician who created his first two operas based on Blake’s poems and translated Blake’s works into Russian; Smirnov created his own view of the works.

Stepanyan, Milena. “Perevody na russkiy yazyk stikhotvoreniy Uil'yama Bleyka ‘The Little Boy Found,’ ‘The Little Boy Lost’/Translations of William Blake’s Verses ‘The Little Boy Found’ and ‘The Little Boy Lost’ into Russian.” *Problemy yazyka i perevoda v trudakh molodykh uchenykh [Language and Translation Issues in the Works of Young Scientists]* 22 (2023): 217-23. In Russian (abstract in Russian and English). The author considers strategies of such translators as S. Marshak, V. Toporov, and G. Dashevsky, and comes to the conclusion that Dashevsky’s translation is the most accurate one.

Sugimata, Mihoko. *Irasuto de Yomu Kiso no Gaka tachi [Artists of Fancy with Illustrations]*. 2014. B. New ed. Tokyo: Kawade Shobo Shinsha, 2023. 127 pp. 13 plates by Blake. In Japanese. Chapter 2, “Kiso no gaka tachi [Artists of Fancy],” gives a short introduction to Blake (82-91).

Szwydky, Lissette Lopez. “Visual and Textual Adaptations in Literature and Fine Art Forms.” *Transmedia Adaptation in the Nineteenth Century*. Columbus: Ohio State University Press, 2020. ISBN: 9780814214237. 97-137. Discusses Blake’s engravings for Stedman and his illustrations of other authors (Young, Gray, Milton, and Dante). Also addresses the literary galleries of Boydell and Macklin, with a few comments on Fuseli’s illustrations of Shakespeare.

## T

Tanaka, Minne. “Copy de original wo seisaku suru gijutsu: Chohanshi William Blake no kakushinteki romanshugi [The Arts of Creating the Original by Copying: Revolutionary Romanticism of William Blake Engraver].” *Igrisu Romanha Kenkyu/Essays in English Romanticism* 46 (2022): 41-45. In Japanese.

Tarabanova, Dar'ya. “‘Kniga Urizena’ U. Bleyka kak videnie: traditsiya i novatorstvo/William Blake’s *The Book of Urizen* as a Vision: Tradition and Innovation.” *Stephanos* 2.58 (2023): 177-84. In Russian (abstract in Russian and English). “The article studies William Blake’s approach to the genre of vision and its conventions, viewing Blake as a romantic poet and the creator of his own mythopoetic

universe. ... Blake rejects the traditional didactic pathos of visions .... In his poem Blake rather condemns and warns,” turning instead to “the prophetic books of the Old Testament” (abstract).

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

Thomson, Ian. “William Blake’s ‘Introduction’ to *Songs of Innocence*: The Role of the Pipe.” See *Blake* 57.2.

Townsend, Chris. “Spiritual Bodies and Mental Reality in Blake.” *George Berkeley and Romanticism: Ghostly Language*. Oxford: Oxford University Press, 2022. <Blake (2023)>

## Reviews

Fry, Paul H. *Wordsworth Circle* 54.4 (2023): 446-52.

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

Trucco, Marco. “La idea de naturaleza en William Blake.” *Saga. Revista de Letras* 16 (2022): 22-51. In Spanish (abstract in Spanish and English).

## V

VALA: *The Journal of the Blake Society*  
Issue 4 (Nov. 2023)

## Articles

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

Larman, Hugo. “Drawing from William Blake in a Time of War.” 8-13. Larman’s drawings and his reflections on them.

Gopalkrishnan, Carl. “A Field Manual for a Lost Soldier.” 14-27. A “visual essay” inspired by *The Marriage of Heaven and Hell*.

Fallon, David. “A Machine is not a Man nor a Work of Art: Adventures with Blake and AI.” 28-33. Experiments in getting AI to produce Blakean poetry and images.

Albani, Louisa Amelia, and David Mullin. “*In Search of Paradise: William Blake at Old Wyldes*.” 34-39. About the new book *In Search of Paradise: William Blake at Old Wyldes, Hampstead*.

Worrall, David, with illustration by Rob Davis. “Spying for Blake: Anthony Blunt, War and Cold War.” 40-47. On Blunt’s activities as a Soviet spy.

Löchle, Dieter. "Warships into Friendships." 48-53. On his drawings of battleships.

Manwaring, Kevan. "Drawing Blake." 54-58. On his Blake comic.

Rose, Aimee. "Augury of Innocence." 59. Artwork.

Vernon, Mark. "'Wars of Love': William Blake, Christian Idealism, and the Way from Despair to Life." 60-66. Considers Blake's ideas of forgiveness, selfhood, and divinity.

Marley, Jodie, with illustration by Richard Hemmings. "Vegetable Eyes." 67. Poem.

Christian, Perienne. "'Choicepoint 2023.'" 68-69. "The drawing 'Choicepoint 2023' describes a visionary state I entered into on a train journey up to London. I was shown two distinct ways forward for humanity. One organic and one AI" (69).

Saral, Ramazan. "Self-Doubt." 70-71. Poem.

Hristova, Romyana, with illustration by Emanuela Kovach. "Blake's Divine Vision and the Mental Fight." 72-74. "Today, the main war we are confronted with is the invisible war for human consciousness" (74).

Hudson, Jake. "Augury of Innocence." 75. Artwork.

Whittaker, Jason, with illustration by Tamsin Rosewell. "Ascend from Felpham's Vale: Blake, 'Jerusalem,' and Felpham." 76-85. Excerpted from *Jerusalem: Blake, Parry, and the Fight for Englishness* (Oxford University Press, 2022).

Mugleston, Charles. "Unity." 86-87. A tribute to Peter Brook (1925–2022).

Riordan, John. "Blake/Morrison." 88-96. On Blake in the work of comic book writer Grant Morrison.

Binning, Sean, with illustration by Sally Kindberg. "In Conflict with the Mainstream: William Blake Considered as an Outsider Artist." 97-99. "So my suggestion is, that Blake was not always an outsider artist but that profound creative conflict forced him to become one" (99).

Whitson, Roger. "Blake Reprinted." 100-04. His experience of printing Michael Phillips's replicas of Blake's copperplates on the press at Rice University.

Whitehead, Angus, and Catherine Kelly. "William Blake's Last Surviving London Residence." 105-09. A concise history of 17 South Molton Street and its present state.

Pacitti, Diane, and Antonio Pacitti. "Auguries of War and Peace." 110-15. Poems and art.

Pritchard, Stephen, with illustration by John Riordan. "Just War?" 116-19.

#### Reviews

Wilson, Andy. "Drive Your Plow over the Bones of the Dead." 120-22. On Simon McBurney's play based on the novel, which ran at the Barbican Theatre in Mar. 2023.

Erle, Sibylle. "William Blake and Tate Britain's Rehang." 122-24.

Erle, Sibylle. "Blake and Newton's Sleep." 125. Rev. of Keith G. Davies, *William Blake, the Single Vision, and Newton's Sleep: A History of Science, Poetry, and Progress*.

Vernon, Mark. "'Wars of Love': William Blake, Christian Idealism, and the Way from Despair to Life." See *VALA*.

#### W

Wang, Fuson. "Blake's Revolutionary Metaphor." *The Smallpox Report: Vaccination and the Romantic Illness Narrative*. Toronto: University of Toronto Press, 2023. ISBN: 9781487546595. 86-119. In a wider book on Romantic-era inoculation, Wang reads "the medico-botanical metaphor" (88) of inoculation in *Thel, Visions*, and "The Sick Rose," building on his previous chapter on Erasmus Darwin (see Darwin in Division II).

Wang, Orrin N. C. "Two Pipers and the Cliché of Romanticism." *Techno-Magism: Media, Mediation, and the Cut of Romanticism*. New York: Fordham University Press, 2022. <Blake (2023)>

#### Reviews

Burgess, Miranda. *Studies in Romanticism* 62.4 (2023): 544-48.

Eckert, Lindsey. *Eighteenth-Century Fiction* 36.1 (2024): 190-92.

Whitehead, Angus, and Catherine Kelly. "William Blake's Last Surviving London Residence." See *VALA*.

Whitson, Roger. "Blake Reprinted." See *VALA*.

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

#### Review

Ripley, Wayne C. *Journal of British Studies* 62.3 (2023): 813-14. "A solid overview of Blake's life and works" (813).

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

#### Reviews, excerpts, etc.

Colls, Robert. "O Clouds Unfold!" *Literary Review* (Aug. 2022).

Hensher, Philip. "'Jerusalem' Is a Rousing Anthem—But Who Knows What the Words Mean?" *Spectator* (9 July 2022).

Jones, Mark. *Albion* 19.1 (autumn 2022).

Murray-White, James. See Murray-White in Part V.

Schierenbeck, Daniel D. *Choice* 60.10 (June 2023).  
Whittaker, Jason. "Anti-empire, Anti-fascist, Pro-suffragist: The Stunning Secret Life of Proms Staple 'Jerusalem.'" *Guardian* (5 Sept. 2022).  
Whittaker, Jason, with illustration by Tamsin Rosewell. "Ascend from Felpham's Vale: Blake, 'Jerusalem,' and Felpham." See *VALA*.  
Wolf, Benjamin. *Musica Judaica Online Reviews* (25 July 2023). "Though Whittaker may have felt that two hundred pages was sufficient length for a discussion of one poem and one song, these gaps mean that he has written a good and very useful work of cultural history, but he has not done as much as he could have to integrate 'Jerusalem' into the wider sociology of music or musical culture."

Williams, Duane. "Prisons of Law and Brothels of Religion: William Blake's Christian Anarchism." *Essays in Anarchism and Religion: Volume II*. Ed. Alexandre Christoyannopoulos and Matthew S. Adams. Stockholm: Stockholm University Press, 2018. 232-77. "My aim in this essay is to show how Blake can be understood as a Christian anarchist," which "is different from saying that he identified himself as one" (233).

Wilson, Andy. "Drive Your Plow over the Bones of the Dead." See *VALA*.

Wittreich, Joseph. "More Worlds ... Other Worlds ... New Worlds': Translation/Illustration/*Paradise Lost*." *Global Milton and Visual Art*. Ed. Angelica Duran and Mario Murgia. Lanham: Lexington Books, 2021. ISBN: 9781793617064. 21-71. On eighteenth-century illustrations of *Paradise Lost*, with references to Blake's illustrations and *Milton* and to Hayley's *Life of Milton*.

Wolf, Benjamin. Rev. of Jason Whittaker, *Jerusalem: Blake, Parry, and the Fight for Englishness*. See Whittaker, *Jerusalem*.

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

Review

Yousef, Nancy. *European Romantic Review* 34.4 (2023): 468-70.

Worrall, David. "Enlarged & Numerous Senses': The Neurobiology of Auras and Visions." *Aura 2: Exhibition of Works by Contemporary Visionary Artists Degard and Melissa Alley*. London: Degard, 2021. 86-92. Argues that Blake's visions were rooted in his experience of migraine auras and synesthesia. (The online version of the catalogue

requires that its pages be flipped through, but there is a print version as well.)

Wright, Jason. *Blake's Job: Adventures in Becoming*. Abingdon: Routledge, 2023. ISBN: 9781032389868. "In this book, I will use Blake's *Illustrations of the Book of Job* (1825) to describe what I see as a move from a consciousness of exploitation to a consciousness of resonance."

X

Xu, Gillian. "The Metamorphosis of Blood: William Blake's Chemical, Circulatory Poetics." See *Global Blake* in Part V.

Y

Yamada, Goro. *Kaibutsu: Yami no seiyo kaigashi 3 [Monster: A Dark History of Western Paintings 3]*. Osaka: Sogensha, 2021. 63 pp. 4 plates by Blake. ISBN: 9784422701332. In Japanese. Blake is briefly discussed in "III Gaka ga genshi shita kaibutsu [Monsters of Artists' Visions]" (54-55).

Yousef, Nancy. Rev. of Tristram Wolff, *Against the Uprooted Word: Giving Language Time in Transatlantic Romanticism*. See Wolff.

## Division II: William Blake's Circle

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

Mayer, Cassie, Lise Mayer, and David Mayer. "Astley before Astley's." *Essays in Romanticism* 30.2 (2023): 147-63. An account of the young Philip Astley.

Banks, Thomas (1735–1805)  
Sculptor

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

Barry, James (1741–1806)  
History painter

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

Basire, James, Sr. (1730–1802)  
Engraver, Blake's master

Boehm, Katharina. "The happiest vehicles of antiquarian knowledge: The Visual Arts and Romantic Antiquarianism." See McCue and Thomas under *Cultures and Technologies of Display and Exhibition*.

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

Dmitriev, Nikita. "Predstavlenie ob angel'skom mire u Yakoba Beme i Emmanuila Svedenborga [The Image of the Angel World in Jacob Böhme's and Emmanuel Swedenborg's Works]." *Aktual'nye voprosy tserkovnoy nauki* [Current Issues of Religious Studies] 1 (2023): 197-200. In Russian. The author describes similarities and differences between Böhme's and Swedenborg's views of angels.

Bowyer, Robert (1758–1834)  
Print impresario

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

Boydell, John (1720–1804)  
Engraver, printseller

Boyce, Charlotte. "Commemoration, Domestic Display and the Decorative Arts: Romantic Nelsonia." See McCue and Thomas under *Cultures and Technologies of Display and Exhibition*.

Brylowe, Thora. "Angelica Kauffman and the Sister Arts." See McCue and Thomas under *Cultures and Technologies of Display and Exhibition*.

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

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

Szwydky, Lissette Lopez. "Visual and Textual Adaptations in Literature and Fine Art Forms." See Szwydky in Division I, Part VI.

Calvert, Edward (1799–1883)  
Painter, printmaker

Martindale, Natalie T. "The Art of Edward Calvert and Neoplatonism in the Nineteenth Century." PhD diss., Anglia Ruskin University, 2019.

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

Faraoni, Monja, Laura Facchin, Massimiliano Ferrario, and Maria Cristina Loi, eds. *Maria Hadfield Cosway*. Lodi: Fondazione Maria Cosway, 2022. 444 pp. ISBN: 9791280950208. In Italian and English. The catalogue for the exhibition at the Fondazione Maria Cosway in Lodi, Italy, from 23 Sept. to 27 Nov. 2022. Essays in the catalogue include:

Riberi, Mario. "L'educazione in età napoleonica."

Lloyd, Stephen. "Maria Cosway in London, 1780–1790 and 1794–1801."

Ferrario, Massimiliano. "I am susceptible and everything that surrounds me has great power to magnetise me': Maria Cosway e l'ambiente romantico."

Facchin, Laura. "Maria Cosway et l'ambiente artistico-letterario femminile fra la fine dell'Antico Regime e la Restaurazione."

Antonelli, Rosalba. "Maria Cosway, Leonardo e Giuseppe Bossi: fra teorie artistiche e appunti figurativi."

Fiorio, Patrizia. "La musica nella vita e nel progetto educativo di Maria Cosway."

Laghezza, Francesco, and Beatrice Porchera. "Una storia ancora da raccontare: la biblioteca della Fondazione Maria Cosway."

Mira, Silvia. "La moda nella Parigi et nella Milano di Maria Cosway."

Facchin, Laura, and Massimiliano Ferrario. "La vita di Blevio."

Marcarini, Luca. "Un titolo nobilitare per Maria Cosway."

Bolandrini, Beatrice. "Gaetano Manfredini: 'volente scultore pei quale l'ingiusta sorte non ha benigni sorris!' e l'eterno volto di Maria Cosway."

Loi, Maria Cristina. "'But that immense sea, makes it a great distance': note sui carteggio Maria Cosway-Thomas Jefferson."

Stein, Susan. "Thomas Jefferson and Maria Cosway in Paris: Art and Affection."

Amoriello, Elena, et al. "L'allestimento della mostra *Maria Hadfield Cosway*."

#### Reviews

Leis, Arlene. "Shining a Light on Maria Hadfield Cosway." "Criticks Reviews: Fine and Decorative Art." *British Society for Eighteenth-Century Studies* (2 Dec. 2022).

Lloyd, Stephen. "The Maria Hadfield Cosway Exhibition at

the Fondazione Maria Cosway, Lodi.” YouTube. 11 Nov. 2022.

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

Spies-Gans, Paris A. *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*. See Spies-Gans under Cultures and Technologies of Display and Exhibition.

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

Coutu, Joan. “Collecting and the Country House, 1750–1840.” See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

Cowper, William (1731–1800)  
Poet, hymnist

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

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

#### Cultures and Technologies of Display and Exhibition

McCue, Maureen, and Sophie Thomas, eds. *The Edinburgh Companion to Romanticism and the Arts*. Edinburgh: Edinburgh University Press, 2023. ISBN: 9781474484176. An important set of essays on Romantic-era visual culture. Those that directly address Blake are listed under McCue and Thomas in Division I, Part VI.

Boehm, Katharina. “‘The happiest vehicles of antiquarian knowledge’: The Visual Arts and Romantic Antiquarianism.” 23-39. Considers engraving’s importance for the work of the Society of Antiquaries, highlighting Basire and George Vertue.

Wills, Kacie L. “Visualising the Indigenous Pacific.” 77-94. Highlights Reynolds’s *Portrait of Omai* (1776) among different representations of Mai and other Pacific Islanders.

Coutu, Joan. “Collecting and the Country House, 1750–1840.” 113-29. Highlights mostly Charles Townley’s collecting and display of statues at his country house, with passing references to Canova, Flaxman, and Richard Cosway.

Boyce, Charlotte. “Commemoration, Domestic Display and the Decorative Arts: Romantic Nelsonia.” 146-64. “Like the fine-art culture it emulated and adapted,

Nelsonia deployed a variety of representational modes, enabling consumers to articulate their personal, social and cultural identities through their aesthetic choices” (162).

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

Funnell, Peter. “Portraiture: Commerce and Celebrity” 201-19. In an essay on portraits and celebrity, considers works by Reynolds, Lawrence, Nollekens, and Romney.

McPherson, Heather. “Convergence and Dissonance: Romantic Theatre and the Visual Arts.” 220-36. Examines representations of the stage in paintings by Fuseli, Lawrence, and Romney.

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

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

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

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

Batchelor, Jennie. “Illustrated Magazines and Periodicals: Visual Genres and Gendered Aspirations.” 408-26. On the *Lady’s Magazine*, arguing that “illustrations could be powerful navigation aids for those who made use of them and fashion could prompt and orient readers’ critical faculties much more effectively than we have allowed” (424).

Matthews, Samantha. “Album Culture: Begging for Scraps.” 429-49. “This chapter explores the valences of

the 'scrap' in later Romantic print and manuscript culture through the gendered construction and reception of albums and scrapbooks during 1820s and early 1830s 'albo-mania' (429-30).

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

Shachar, Hila. "Cultural Manifestations of Romanticism on the Contemporary Screen." 486-501. Includes discussion of *Mary Shelley* (2017) and *The Nightmare*.

§ Myrone, Martin. *Making the Modern Artist: Culture, Class and Art-Educational Opportunity in Romantic Britain*. New Haven: Yale University Press, 2020.

Spies-Gans, Paris A. *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*.<sup>9</sup> New Haven: Yale University Press, 2022. ISBN: 9781913107291. An important discussion of women artists in Blake's period, with quantitative analyses of their work, their presence in exhibitions, and the genres in which they worked. The female artists considered who were in or near Blake's circle include Maria Cosway, Angelica Kauffman, Mary Moser, Mary Ann Flaxman, Maria Denman, Mary Hoare, Maria Spilbury, Anne Seymour Damer, Anne Mee, and Frances Reynolds. The Royal Academy, the Free Society of Artists, and the Society of Artists of Great Britain are also referenced, as are male artists such as Henry Fuseli, Richard Cosway, John Flaxman, George Romney, and Joshua Reynolds.

Spies-Gans, Paris A. "Why Do We Think There Have Been No Great Women Artists? Revisiting Linda Nochlin and the Archive." *Art Bulletin* 104.4 (2022): 70-94. Engages with Nochlin's influential feminist essay "Why Have There Been No Great Women Artists?"<sup>10</sup> and considers the response of feminist art historians since, before highlighting the impediments women artists faced and overcame in the late eighteenth and early nineteenth centuries. Touches on Maria Cosway, Angelica Kauffman, Mary Moser, Maria Denman, and Mary Ann Flaxman.

9. Incorporates Spies-Gans's article "Exceptional, but Not Exceptions: Public Exhibitions and the Rise of the Woman Artist in London and Paris, 1760–1830," *Eighteenth-Century Studies* 51.4 (2018): 393-416. <Blake (2022)>

10. Nochlin, "Why Have There Been No Great Women Artists?," *ART-news* 69.9 (Jan. 1971): 22-39, 67-71. Spies-Gans records other scholarly engagement with Nochlin's essay, including Nochlin's own, which was published in *Why Have There Been No Great Women Artists?* (New York: Thames & Hudson, 2021).

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

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

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

Darwin, Erasmus (1731–1802)  
Scientist, poet

Bailes, Melissa. *Regenerating Romanticism: Botany, Sensibility, and Originality in British Literature, 1750–1830*. Charlottesville: University of Virginia Press, 2023. ISBN: 9780813949406. Darwin figures in chapters 2 and 6. There is passing mention of Blake and Fuseli.

Giardina, Elizabeth. "The Book of Nature: Eighteenth- and Nineteenth-Century British Poetry and the Poetics of Earth System Design." See Giardina in Division I, Part VI.

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

Leach, Stephen. *The Adventures and Speculations of the Ingenious Peter Perez Burdett*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2023. ISBN: 9781527592179. Burdett was a cartographer, artist, and a member of the Lunar Society.

Solecki, Sam. "Sir William Hamilton and Josiah Wedgwood: The Indispensable Connoisseur and the Potter Who Made the Etruscans Visible, Fashionable, and Popular." *The Etruscans in the Modern Imagination*. Montreal and Kingston: McGill-Queen's University Press, 2022. 51-60. See also Solecki in Division I, Part VI.

Wang, Fuson. "Darwin's Evolutionary Metaphor." *The Smallpox Report: Vaccination and the Romantic Illness*

*Narrative*. Toronto: University of Toronto Press, 2023. ISBN: 9781487546595. 59-85. “Darwin discovers strange metaphorical, political, philosophical, and scientific uses of the medico-botanical figures of inoculation” (61-62). This chapter leads to the one on Blake (see Wang, Fuson, in Division I, Part VI).

Denman, Maria (1776–1861)

Artist

Spies-Gans, Paris A. *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*. See Spies-Gans under Cultures and Technologies of Display and Exhibition.

d’Éon, Chevalier (1728–1810)

Spy

Ftacek, Julia. “Egg Hatching; Or, Letting the Eighteenth Century Be Trans.” *Eighteenth-Century Fiction* 33.4 (2021): 577-80. “In this essay, I offer examples [of a transgender eighteenth century], from the Chevalier d’Eon to Lord Byron, that foreground the transgender qualities present in many materials of that time” (abstract).

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

Flaxman, John (1755–1826)

Sculptor, friend of Blake

Coutu, Joan. “Collecting and the Country House, 1750–1840.” See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

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

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

Schuchard, Marsha Keith. “The Peculiar Alchemical Research of John Flaxman, Charles Augustus Tulk, and Fabian Wrede Ekenstam (1776–1818).” See Schuchard, “The Peculiar,” in Division I, Part VI.

Smith, Amy C. “Winckelmann’s Elegant Simplicity: From Three to Two Dimensions and Back Again.” *Drawing the Greek Vase*. Ed. Caspar Meyer and Alexia Petsalis-Diomidis. Oxford: Oxford University Press, 2023. ISBN: 9780192856128. 57-83. On Flaxman’s drawings, with slight reference to George Cumberland.

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

Flaxman, Mary Ann (1768–1833)

Artist

Spies-Gans, Paris A. *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*. See Spies-Gans under Cultures and Technologies of Display and Exhibition.

Fuseli, Henry [Johann Heinrich Füssli] (1741–1825)

Painter, friend of Blake

Antal, Frederick. *Fuseli Studies*. Abingdon: Routledge, 2022. Routledge Revivals. A reprint of a work first published in 1956. It is a good, albeit now dated, overview of Fuseli’s career, with many references to Blake and his circle and earlier artists who inspired both Fuseli and Blake.

Avery-Quash, Susanna. “Building(s) for Art: The Evolution of Public Art Galleries in England, 1780–1840.” See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

Baker, Christopher, Andreas Beyer, and Pierre Curie. *Füssli, entre rêve et fantastique [Fuseli, the Realm of Dreams and the Fantastic]*. Paris: Musée Jacquemart-André, 2022. In French. The catalogue for the 2022–23 Paris exhibition. <Blake (2023)>

Reviews

Caption, Emma. “‘Füssli, entre rêve et fantastique,’ des œuvres envoûtantes à découvrir au musée Jacquemart-André.” *Artistikrezo.com* (7 Nov. 2022): 11 pars. In French. de Rouffignac, Christian, and Léa Berroche. “Füssli, entre rêve et fantastique/exposition.” *Arts Culture Évasions* (10 Oct. 2022): 9 pars. In French.

Mathieu, Méghane. “Delightful Horror: Füssli à couper le souffle.” *Zone Critique* (7 Oct. 2022): 10 pars. In French. Sauvage, Olivier. “Compte rendu de l’exposition ‘Füssli, entre rêve et fantastique’ au musée Jacquemart-André, 16 septembre 2022–23 janvier 2023.” *Miranda* 27 (2023): 10 pars. In French.

Carter, Sarah. "The Art of Thinking through Collaboration: Fuseli, Blake and Darwin." See the Courtauld in Division I, Part V.

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

Furman-Adams, Wendy. "Delectable to Behold': Milton's Eve in the Artist's Gaze." *Global Milton and Visual Art*. Ed. Angelica Duran and Mario Murgia. Lanham: Lexington Books, 2021. ISBN: 9781793617064.

Marks, Rebecca. "Organs of Embodied Sentiment': Contextualising William Blake's Sistine Studies c. 1770–1790." See Global Blake in Division I, Part V.

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

McPherson, Heather. "Convergence and Dissonance: Romantic Theatre and the Visual Arts." See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

Metzger, Christof, and Julia Zaunbauer, eds. *Götter, Helden und Verräter: Das Historienbild um 1800*. Berlin: Hatje Cantz Verlag, 2023. ISBN: 9783775754521. The catalogue for the exhibition at the Albertina Museum, Vienna, from 2 June to 22 Aug. 2023. Includes work by Fuseli and Angelica Kauffman.

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

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

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

O'Rourke, Stephanie. "Fuseli's Physiognomic Impressions." *Art, Science, and the Body in Early Romanticism*. Cambridge: Cambridge University Press, 2022. ISBN: 9781316519028. 60–103. "Despite referring to physiognomy as 'the mother of correctness,' Fuseli often represented bodies that could not be read according to the criteria of Lavater's system" (20).

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

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

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

Solkin, David H., with Jonas Beyer, Mechthild Fend, and Ketty Gottardo. *Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism*. London: Paul Holberton Publishing, 2022. The catalogue for the 2022–23 exhibition at the Courtauld, London, and the Kunsthaus Zürich.

Review

O'Rourke, Stephanie. *European Romantic Review* 34.4 (2023): 475–78. "An indispensable resource" (476).

Szwydky, Lissette Lopez. "Visual and Textual Adaptations in Literature and Fine Art Forms." See Szwydky in Division I, Part VI.

Gibson, John (1786–1866)  
Sculptor

Frasca-Rath, Anna. *John Gibson und Antonio Canova: Rezeption, Transfer, Inszenierung*. Vienna: Böhlau Verlag, 2018. ISBN: 9783205202967. In German.

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

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

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

Hoare, Prince (1755–1834)  
Painter

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

Hope, Thomas (1769–1831)  
Collector, connoisseur

Petsalis-Diomidis, Alexia. "The Graphic Medium and Artistic Style: Thomas Hope (1769–1831) and Two-Dimensional Encounters with Greek Vases." *Drawing the Greek Vase*. Ed. Caspar Meyer and Alexia Petsalis-Diomidis. Oxford: Oxford University Press, 2023. ISBN: 9780192856128. 84–111. "The chapter investigates how

[Hope's] graphic encounters with Greek vases actively mediated between original artefacts and further two- or three-dimensional artwork" (84).

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

Hay, Daisy. *Dinner with Joseph Johnson: Books and Friendship in a Revolutionary Age*. Princeton: Princeton University Press, 2022. <Blake (2023)>

Reviews

*New Yorker* (16 Jan. 2023). Briefly noted.

Patey, D. L. *Choice* 61.4 (2023): 446.

Seymour, Miranda. "Consider the Publisher." *New York Review of Books* 70.7 (20 Apr. 2023): 37-39.

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

Brylowe, Thora. "Angelica Kauffman and the Sister Arts." See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

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

O'Rourke, Stephanie. "Fuseli's Physiognomic Impressions." See O'Rourke under Fuseli.

Spies-Gans, Paris A. *A Revolution on Canvas: The Rise of Women Artists in Britain and France, 1760–1830*. See Spies-Gans under Cultures and Technologies of Display and Exhibition.

Lowth, Robert (1710–87)  
Bible scholar

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

Macklin, Thomas (1752/53–1800)  
Publisher

Brylowe, Thora. "Angelica Kauffman and the Sister Arts." See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

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

Szwydky, Lissette Lopez. "Visual and Textual Adaptations in Literature and Fine Art Forms." See Szwydky in Division I, Part VI.

Macpherson, James (1736–96)  
Writer

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

Malkin, Benjamin (1769–1842)  
Writer

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

Malkin, Charlotte (1772–1859)  
Artist, diarist

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

Moravianism

Schuchard, Marsha Keith. "Text Books for Innocence: Moravian-Swedenborg Infant Education and William Blake's *Songs of Innocence and Experience*." See Schuchard, "Text," in Division I, Part VI.

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

Domrachev, Denis. "Ivar Osen i Edvard Uil'yams: sravnitel'nyy analiz proektov formirovaniya natsional'noy identichnosti Norvegii i Uel'sa/Ivar Aasen and Edward Williams: A Comparative Analysis of the Norwegian and Welsh National Identity Construction Projects." *Kunstkamera* 4.22 (2023): 213–28. In Russian (abstract in Russian and English). The author considers "some similarities between the processes of identity construction in Norway and Wales in the second half of the 18th-early 19th centuries" (abstract).

Mortimer, John Hamilton (1740–79)  
Painter

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

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

Ottley, William Young (1771–1836)  
Painter

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

Reynolds, Joshua (1723–92)  
Painter

Al Jamil, Miriam. “Printed Afterlives: Joshua Reynolds’ ‘Johnson Arguing’ Portrait, 1769.” *Romantic Illustration Network* (23 Feb. 2022). In addition to Reynolds, also discusses an etching of [Samuel] Johnson after Ozias Humphry by Mary Dawson Turner, the wife of Dawson Turner, George Cumberland’s friend and Blake’s would-be patron.

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

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

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

Funnell, Peter. “Portraiture: Commerce and Celebrity.” See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

Hunter, Matthew C. *Painting with Fire: Sir Joshua Reynolds, Photography, and the Temporally Evolving Chemical Object*. Chicago: University of Chicago Press, 2019. <Blake (2020, 2022)>

## Review

Marks, Rebecca. *Eighteenth-Century Studies* 57.1 (2023): 134–36.

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

Postle, Martin. “Joshua Reynolds at 300: 1723–2023.” See Friends of Kenwood Sunday Lecture in Division I, Part V.

Postle, Martin. “Reynolds 300: Martin Postle Talk.” See the Box, Plymouth, in Division I, Part V.

Reframing Reynolds: A Celebration. The Box, Plymouth. An exhibition to mark the 300th anniversary of Reynolds’s birth, from 24 June to 29 Oct. 2023. There was no catalogue produced, but a video is available.

## Review

Cannon-Brookes, Caroline. “Reframing Reynolds: A Celebration.” “Criticks Reviews: Fine and Decorative Art.” *British Society for Eighteenth-Century Studies* (12 Oct. 2023).

Spotlight on Reynolds. Kenwood House. An exhibition from 13 July to 19 Nov. 2023. The website includes “17 Paintings at Kenwood” by Louise Cooling, curator of collections and interiors.

## Reviews

Jones, Jonathan. “Spotlight on Reynolds Review—Superficial Portraits by a Well-Connected Hack.” *Guardian* (13 July 2023). “As Blake recognised, something in the bones of British culture is committed to the respectability of this minor talent.”

Norman, Max. “Spotlight on Reynolds’ Review: Portraits of the Roving Mind.” *Wall Street Journal* (19 Aug. 2023): A13.

Wullschläger, Jackie. “Reynolds at Kenwood—How the Chronicler of Georgian England Captured a Changing Country.” *Financial Times* (1 Aug. 2023).

Wills, Kacie L. “Visualising the Indigenous Pacific.” See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

Romney, George (1734–1802)  
Painter

Collé, Nathalie. “Author Portraits of Milton, Authorship, and Canonization.” See Collé in Division I, Part VI.

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

Funnell, Peter. "Portraiture: Commerce and Celebrity." See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

McPherson, Heather. "Convergence and Dissonance: Romantic Theatre and the Visual Arts." See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

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

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

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

#### Society of Antiquaries

Boehm, Katharina. "'The happiest vehicles of antiquarian knowledge': The Visual Arts and Romantic Antiquarianism." See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

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

Peh, Li Qi. "Stedman's Horror, Blake's Indifference." See Peh in Division I, Part VI.

Sinanan, Kerry. "Beryl Gilroy, Sylvia Wynter, and Unmaking Romantic Humanism." *Keats-Shelley Journal* 71 (2022): 169-87. Includes a discussion of Stedman's *Narrative* in relationship to Gilroy's novel *Stedman and Joanna: A Love in Bondage* (1991).

Szwydki, Lissette Lopez. "Visual and Textual Adaptations in Literature and Fine Art Forms." See Szwydki in Division I, Part VI.

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

Chapman, Alison. "Nineteenth-Century Illustrated Poetry: *Mise-en-Page* and the Visual Rhythms of Seriality." See McCue and Thomas under Cultures and Technologies of Display and Exhibition.

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

Lipski, Jakub. "Re-visioning Robinson's Island: Thomas Stothard's Rousseauvian *Crusoe*." *Re-reading the Eighteenth-Century Novel: Studies in Reception.* New York: Routledge, 2021.

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

Swedenborg, Emanuel (1688–1772)  
Mystic

Dmitriev, Nikita. "Predstavlenie ob angel'skom mire u Yakoba Beme i Emmanuila Svedenborga [The Image of the Angel World in Jacob Böhm's and Emmanuel Swedenborg's Works]." See Dmitriev under Boehme.

Leporati, Matthew. "Emanuel Swedenborg's *Conjugal Love* and the Erotic Politics of William Blake's Epics." See Leporati, "*Conjugal Love*," in Division I, Part VI.

Schuchard, Marsha Keith. "The Peculiar Alchemical Research of John Flaxman, Charles Augustus Tulk, and Fabian Wrede Ekenstam (1776–1818)." See Schuchard, "The Peculiar," in Division I, Part VI.

Schuchard, Marsha Keith. "Text Books for Innocence: Moravian-Swedenborg Infant Education and William Blake's *Songs of Innocence and Experience*." See Schuchard, "Text," in Division I, Part VI.

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

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

Schuchard, Marsha Keith. "The Peculiar Alchemical Research of John Flaxman, Charles Augustus Tulk, and Fabian Wrede Ekenstam (1776–1818)." See Schuchard, "The Peculiar," in Division I, Part VI.

Turner, Dawson (1775–1858)  
Banker, collector

Al Jamil, Miriam. "Printed Afterlives: Joshua Reynolds' 'Johnson Arguing' Portrait, 1769." See Al Jamil under Reynolds.

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

Solecki, Sam. "Sir William Hamilton and Josiah Wedgwood: The Indispensable Connoisseur and the Potter Who Made the Etruscans Visible, Fashionable, and Popular." See Solecki under Darwin.

Winckelmann, Johann Joachim (1717–68)  
Aesthetic theorist

Solecki, Sam. "Johann Joachim Winckelmann: The Etruscan Chapter in *The History of the Art of Antiquity* (1764)." *The Etruscans in the Modern Imagination*. Montreal and Kingston: McGill-Queen's University Press, 2022. 41-50. See also Solecki in Division I, Part VI.

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

Biggs, Joanna. "Mary." *A Life of One's Own: Nine Women Writers Begin Again*. London: Weidenfeld & Nicolson; New York: Ecco, 2023.<sup>11</sup> A biographical sketch of Wollstonecraft interspersed with personal reflections as the writer starts her life over.

Dumler-Winckler, Emily. *Modern Virtue: Mary Wollstonecraft and a Tradition of Dissent*. Oxford: Oxford University Press, 2022. <Blake (2023)>

#### Reviews

Davis, James Calvin. *Journal of Theological Studies* 74.2 (2023): 826-28.

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

Reuter, Martina. *JAAR: Journal of the American Academy of Religion* 91.1 (2023): 246-48.

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

Ursic, Elizabeth. *CrossCurrents* 73.2 (2023): 241-43.

Grenby, M. O. "'Godwin versus Godwin': Negotiating the War of Ideas in Charles Lloyd's *Isabel, A Tale*."

*Romanticism* 29.3 (2023): 239-52. Argues that Lloyd's novel *Isabel*, published in 1820 but written in the late 1790s, was a response to Wollstonecraft's writing, noting that manuscripts of the novel have the subtitle "Godwin versus Godwin."

11. Excerpted as "On Mary Wollstonecraft" in the blog of the *Paris Review* (3 Apr. 2023).

Hunt, Eileen M., ed. *Portraits of Wollstonecraft: The Making of a Feminist Icon, 1785 to 2020*. London: Bloomsbury Academic, 2023. ISBN: 9781350378711. Documents with scholarly notes both visual portraits and verbal descriptions of Wollstonecraft.

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

Makarova, Elena. "Anglichanki v Parizhe v gody frantsuzskoy revolyutsii: Khelena Mariya Uil'yams i Meri Uolstonkraft/English Women in Paris during the French Revolution: Helen Maria Williams and Mary Wollstonecraft." *Politicheskaya zhizn' zapadnoy Evropy: antichnost', srednie veka, novoe i noveyshee vremya* [*Political Life of Western Europe: Antique, Middle Ages, Modern and Contemporary Times*]. Arzamas: Lobachevsky University, Arzamas Branch, 2023. ISBN: 9785604949702. 108-16. In Russian (abstract in Russian and English). "The article attempts to examine the life and work of English women-writers Helen Maria Williams and Mary Wollstonecraft during their stay in France at the course of the Revolution. In *Letters Written in France* Williams created a chronicle of the revolution, addressed to the English reader. Wollstonecraft's book *An Historical and Moral View of the Origin and Progress of the French Revolution* reveals its causes" (abstract).

Makarova, Elena. "Obraz severnoy Evropy v 'Pis'makh, napisannykh vo vremya kratkogo prebyvaniya v Shvetsii, Norvegii i Dani' (1796) Meri Uolstonkraft/The Image of Northern Europe in *Letters Written during a Short Residence in Sweden, Norway, and Denmark* (1796) by Mary Wollstonecraft." *Sankt-Peterburg i strany severnoy Evropy* [*St. Petersburg and Northern European Countries*] 24.1-2 (2023): 97-105. In Russian (abstract in Russian and English). "The author analyzes how this work characterizes the nature and society of the Scandinavian countries" (abstract).

"*Mary Wollstonecraft* by John Opie." *National Portrait Gallery, Schools Hub* (5 Sept. 2023). An educational lesson on the portrait and Wollstonecraft.

Penaluna, Regan. *How to Think Like a Woman: Four Women Philosophers Who Taught Me How to Love the Life of the Mind*. New York: Grove Press, 2023. ISBN: 9780802158802.

Péter, Ágnes. "Who is at the helm? Mary Wollstonecraft's Contribution to the Romantic Construct of the Imagination." *Neohelicon* [Budapest] 50.2 (2023): 613-34.

Wolfson, Susan J. *On Mary Wollstonecraft's "A Vindication of the Rights of Woman": The First of a New Genus*. New York: Columbia University Press, 2023. ISBN: 9780231206242.

Reviews, author talks, etc.

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

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

Letters and Politics. "Mary Wollstonecraft, the French Revolution and the Tyranny of Men." YouTube. 20 Apr. 2023.

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

Showalter, Elaine. "A hyena in petticoats': Feminist Writers Who Fought against the Masculine Assumptions of Their Times." *TLS* (9 June 2023).



William Blake: Visionary at the Getty Center in Los Angeles. Photo: © J. Paul Getty Trust.

## A R T I C L E

### Blake and Exhibitions, 2023

BY LUISA CALÈ

Luisa Calè ([l.cale@bbk.ac.uk](mailto:l.cale@bbk.ac.uk)), Birkbeck, University of London, writes about practices of reading, viewing, and collecting in the Romantic period. She is completing a monograph entitled *The Book Unbound: The Material Culture of Reading and Collecting, ca. 1750–1850*, with chapters on Walpole, Blake, and Dickens, funded by the Leverhulme Trust. She is the exhibitions editor for *Blake*.

- 1 THE landmark exhibition of 2023 was William Blake: Visionary at the Getty, originally scheduled for summer 2020 as the American counterpart of the Tate Britain retrospective of 2019–20, but postponed because of the COVID-19 pandemic. Meanwhile, in spring 2023 Blake returned to the main gallery at Tate as part of the rehang of the collections, which involved him in the dialogue between historic and contemporary art and politics through interventions within the chronological survey.
- 2 Themed exhibitions continued to be a significant feature of Blake on view, with *Earth*, the final installment of a cycle about elements at the Royal West of England Academy, Bristol; *Light*, a traveling exhibition in New Zealand and Japan; and *Innocence and Experience*, a selection from the permanent collections at the Metropolitan Museum in New York. Poetry & Magic at the Italian Cultural Institute of London celebrated the transnational work of Italian anthropologist Anita Seppilli by bringing together an international selection of artworks, including Blake, within a psychogeographic and surrealist poetics of the city.

- 3 Blake's place in survey exhibitions focused on technique put the spotlight on his temperas in *Method and Material: Tempera Painting in Focus* at the Huntington. A Job engraving was included in a survey of printmaking from the Ackland Art Museum at the University of North Carolina.
- 4 Interventions on Blake's reception rearticulated his influence on the Pre-Raphaelites in *The Rossettis: Radical Romantics* at Tate Britain. It featured the Notebook, formerly known as the Rossetti Manuscript, which Dante Gabriel Rossetti bought when he was a student at the Royal Academy. The second edition of Alexander Gilchrist's *Life of William Blake* documented Blake's influence on protest song and street scenes in the mid-1800s through a reproduction of "London," as well as his impact on arts-and-crafts bindings, evidenced by the cover art by Frederic Shields, which reworked the composition of Oberon and Titania on a lily, a subject identified by William Michael Rossetti in the same book. Blake's watercolor of this subject appeared in *Wild Things Are Happening: The Art of Maurice Sendak* at the Columbus Museum of Art.
- 5 2023 was a strong year for the large color prints, with more than half of the designs on display at home and around the world: *Newton* and *Pity* at Tate in the Blake room; the Tate's *Nebuchadnezzar* and *Night of Enitharmon's Joy* with the Getty's *Satan Exulting over Eve* in *William Blake: Visionary*; the Tate's *Good and Evil Angels* and *God Judging Adam* in the traveling exhibition *Light*; and the Met's own pulls of *God Judging Adam* and *Pity* on display as part of the museum's selection of prints and drawings around the Blakean theme of innocence and experience.

**Earth: Digging Deep in British Art, 1781–2022**  
**Curated by Emma Stibbon, Christiana Payne, and Nathalie Levi**  
**Royal West of England Academy, Bristol**  
**9 July–11 September 2022**

Catalogue: Payne, Christiana, Nathalie Levi, and Emma Stibbon. *Earth: Digging Deep in British Art, 1781–2022*. Bristol: Sansom and Co., 2022.

This was the final exhibition in a cycle dedicated to the elements at the Royal West of England Academy in Bristol, starting with *The Power of the Sea: Making Waves in British Art, 1790–2014* (2014); *Air: Visualising the Invisible in British Art, 1768–2017* (2017); and *Fire: Flashes to Ashes in British Art, 1692–2019* (2019). Earth contrasted sublime and productive landscapes, from the experience or threat of natural disaster featured by Gainsborough and De Loutherbourg to nature as a site of good husbandry, situating Blake's more intimate small-scale wood-engraved il-

lustrations to Thornton's *Pastorals of Virgil* in dialogue with Calvert and Palmer. The exhibition also considered nineteenth- and twentieth-century depictions of rock formations and mining subjects.

Wood engravings for Robert John Thornton, *The Pastorals of Virgil*, 1821:

- "Thenot Remonstrates with Colinet"
  - "Thenot under a Fruit Tree"
  - "Thenot Remonstrates with Colinet, Lightfoot in the Distance"
  - "Colinet Departs in Sorrow, a Thunder-Scarred Tree on the Right"
  - "Blasted Tree and Blighted Crops"
  - "The Good Shepherd Chases Away the Wolf"
  - "Sabrina's Silvery Flood"
  - "Colinet's Fond Desire Strange Lands to Know"
  - "A Rolling Stone Is Ever Bare of Moss"
  - "Colinet Resting at Cambridge by Night"
  - "Colinet Mocked by Two Boys"
  - "Menalca's Yearly Wake"
  - "Thenot and Colinet Folding Their Flocks Together at Sunset"
  - "Thenot and Colinet Sup Together"
  - "With Songs the Jovial Hinds Return from Plow"
  - "Unyoked Heifers Loitering Homeward, Low"
- Victoria and Albert Museum, E.1976-1926 to E.1991-1926

**Wild Things Are Happening: The Art of Maurice Sendak**  
**Curated by Jonathan Weinberg**  
**Columbus Museum of Art**  
**21 October 2022–19 March 2023**

Catalogue: Weinberg, Jonathan, ed. *Wild Things Are Happening: The Art of Maurice Sendak*. New York: DelMonico Books, 2022.

This retrospective of Sendak's artworks displayed Blake among influences ranging from George Stubbs, Philipp Otto Runge, and Beatrix Potter to Walt Disney and Winsor McCay. A wall hang dedicated to Enlightenment scenes and Sendak's re-creations included *Oberon and Titania on a Lily* (c. 1790–93), a watercolor that William Michael Rossetti identified as a subject inspired by Shakespeare's *Midsummer Night's Dream*.<sup>1</sup> Blake also printed the composition as a full-plate design for *The Song of Los*.

1. The watercolor was acquired by Sendak at Sotheby's on 25 January 2006. For details and an in-depth discussion, see Robert N. Essick, "Blake in the Marketplace, 2006," *Blake* 40.4 (spring 2007): 116, 128–29.

The first item in the wall hang, the Shakespearean illustration “The Death of Cleopatra” (1804) engraved by Robert Hartley Cromek after Fuseli, set the violent tone of moods and animated gestures that characterized the sequence of exhibits. It was followed by a set of four Sendak illustrations to Joel Agee’s translation of Heinrich von Kleist’s *Penthesilea: A Tragic Drama* (1998); an engraving of Fuseli’s *The Nightmare*; Sendak’s version of the same composition with

an added owl; and plate 75 from Goya’s *Caprichos*, in which an owl lands on the head of a desperate bound woman, captioned “Will no one untie us?” Coming last in this sequence, *Oberon and Titania on a Lily* felt haunted by the nightmarish disquiet of the aggressive scenes preceding it. Above them, Sendak’s hot-air balloon design for *The Magic Flute* (1979–80) took flight from the Penthesilea illustrations. The Blake influences in Sendak’s designs for *The*



Wild Things Are Happening: The Art of Maurice Sendak at the Columbus Museum of Art.  
Photo: © Columbus Museum of Art. Sendak works: © The Maurice Sendak Foundation.

*Magic Flute* were documented with a different set of works in *Drawing the Curtain: Maurice Sendak's Designs for Opera and Ballet*, curated by Rachel Federman for the Morgan Library and Museum, which featured *Milton's Mysterious Dream* and *Behemoth and Leviathan* as evidence of ideas for monster and cave elements.<sup>2</sup> In Columbus, the arrangement invited us to see Blake's delicate sleeping fairies immersed in a nocturnal Enlightenment world of dreams and nightmares.

*Oberon and Titania on a Lily*, c. 1790–93 (Butlin #245)  
Sendak Foundation

**MLK: Equity, Justice, Peace, and Protest**  
**Study Room, Yale Center for British Art**  
**18 January 2023**

In honor of Martin Luther King, Jr., the Yale Center for British Art produced a one-day display that included Blake's *Jerusalem* alongside Francis Danby's *Study for "The Golden Age"* (1827) and anti-Vietnam War rally photographs by Lewis Morley (1925–2013).

*Jerusalem* copy E, composed 1804–c. 1820, printed c. 1821,  
plate 97  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(97)

**Innocence and Experience: Selections from the**  
**Department of Drawings and Prints**  
**Metropolitan Museum, New York**  
**9 February–16 May 2023**

*Innocence and Experience* was a focused display of 100 works depicting motherhood and portraiture from the sixteenth to the nineteenth centuries from the permanent collections, built around a lavish late copy of Blake's *Songs of Innocence and of Experience* acquired by Edward Calvert in 1825 and eventually by the Metropolitan Museum in 1917, "soon after the Print Department was established." The impressions from *Songs* were supplemented by biblical watercolors and large color prints.

*Songs of Innocence and of Experience* copy Y, composed 1789, 1794, printed 1825:  
Combined title page  
Frontispiece, *Innocence*  
Title page, *Innocence*  
"Introduction," *Innocence*

2. See "Blake and Exhibitions, 2022," *Blake* 57.1 (summer 2023).

"The Shepherd"  
"The Ecchoing Green"  
"The Ecchoing Green," second plate  
"The Lamb"  
"The Blossom"  
"The Little Boy Lost"  
"The Little Boy Found"  
"Laughing Song"  
"A Cradle Song"  
"A Cradle Song," second plate  
"The Divine Image"  
"Spring"  
"Spring," second plate  
"Infant Joy"  
Frontispiece, *Experience*  
Title page, *Experience*  
"Introduction," *Experience*  
"The Clod & the Pebble"  
"Holy Thursday"  
"The Chimney Sweeper"  
"Nurses Song"  
"The Sick Rose"  
"The Fly"  
"The Angel"  
"The Tyger"  
"The Garden of Love"  
"The Little Vagabond"  
"London"  
"The Human Abstract"  
"Infant Sorrow"  
"A Poison Tree"  
"The Voice of the Ancient Bard"  
Metropolitan Museum, 17.10.1-8, 11, 13-18, 22-23, 25,  
28-30, 32-33, 37-42, 44-49, 54

*Pity*, printed 1795 (Butlin #311)  
Metropolitan Museum, 58.603

*God Judging Adam*, printed 1795 (Butlin #295)  
Metropolitan Museum, 16.38

*Angel of the Divine Presence Bringing Eve to Adam (The Creation of Eve: "And she shall be called woman")*, c. 1803  
(Butlin #435)  
Metropolitan Museum, 06.1322.2

*Angel of the Revelation*, c. 1803–05 (Butlin #518)  
Metropolitan Museum, 14.81.1

*The Parable of the Wise and Foolish Virgins*, c. 1799–1800  
(Butlin #478)  
Metropolitan Museum, 14.81.2

**Collections Spotlight, Spring 2023**  
**Morgan Library and Museum, New York**  
**14 February–4 June 2023**

In spring 2023 the Morgan Library and Museum selected to “illustrat[e] colonialism” a Blake plate in which the conventional use of female allegories to represent the continents becomes a political statement: in presenting “Europe ... being upheld by Africa and America,” Blake captures “how the wealth of European nations has been propped up by the global exploitation of colonized peoples.”

“Europe Supported by Africa and America,” published in John Gabriel Stedman, *Narrative*, 1806  
Morgan Library and Museum, PML 151931

**Method and Material: Tempera Painting in Focus**  
**Huntington Art Gallery, San Marino, CA**  
**26 February–13 March 2023**

Taking portraits by the fifteenth-century Italian master Domenico Ghirlandaio as a point of departure, this exhibition explored the legacy of tempera in Britain and America. Ghirlandaio’s works were followed by Blake’s *Lot and His Daughters*, painted before the Italian method was disseminated in English thanks to the translation of Cennino Cennini’s *Il Libro dell’arte* in 1844. The gallery label described Blake’s experimental “fresco” technique.

*Lot and His Daughters*, c. 1799–1800 (Butlin #381)  
Huntington Library, Art Museum, and Botanical Gardens,  
000.55

**Light from Tate: 1700s to Now**  
**Auckland Art Gallery**  
**1 March–25 June 2023**

**Light: Works from the Tate Collection**  
**Nakanoshima Museum of Art, Osaka**  
**26 October 2023–14 January 2024**

This is a traveling exhibition, with 2021–22 locations reviewed in the 2022 checklist. It is a survey of 200 years of artistic experimentation with light in drawing, printing, painting, photography, sculpture, the moving image, and contemporary immersive environments through more than seventy works, including Turner, Constable, Monet, Pissarro, Sisley, Kandinsky, Albers, Eliasson, Kusama, Dean, and Lijn.

*The Good and Evil Angels*, printed 1795 (Butlin #323)  
Tate, N05057

*God Judging Adam*, printed 1795 (Butlin #294)  
Tate, N05063

**The Rossettis: Radical Romantics**  
**Curated by Carol Jacobi and James Finch**  
**Tate Britain, London, 6 April–24 September 2023**  
**Delaware Art Museum, 21 October 2023–28 January 2024**

Catalogue: Jacobi, Carol, and James Finch, eds. *The Rossettis*. London: Tate Publishing, 2023.

In *The Rossettis: Radical Romantics*, Blake participated in an “anti-establishment” radical poetics, offering a model for artistic experiments and “anti-establishment personalities.” Dante Gabriel Rossetti bought Blake’s Notebook in 1847, when he was enrolled at the Royal Academy and, like Blake, reacted against academic protocols. A year later, he left the academy. The Notebook was displayed in room 2, which was entitled Modern Raphael and devoted to Dante Gabriel’s formative influences as a painter: Blake, Delacroix, and “the satirical commentator of French modern life, Paul Gavarni.” Blake was also mentioned elsewhere in connection with caricatural portraits of William Holman Hunt and John Everett Millais to flesh out Pre-Raphaelites’ criticism of academic rules and the academy’s founder, whom they called Sir “Sloshua” Reynolds.

Although the commentary did not mention Dante Gabriel’s transcription of some of the prose and poetry from the Notebook, dated around 1850, nor the edition of *The Poetical Works of William Blake* (1874) by his brother, William Michael, which demonstrate the depth of Blake’s presence in the Rossetti family, the display itself invited a series of associations between texts and images. The Notebook was the central object in the vitrine. It was open to p. 82, featuring a drawing in the center, surrounded by apocalyptic writing announcing the “fiery Gulph” opening between Adam and Eve, four angels descending “headlong with four trumpets to awake the dead,” and below the image “The Great Red Dragon with Seven heads and ten Horns ...” To the exhibition goer who stopped to read this text scribbled around the drawing, such manifestations gave end-of-times urgency to the social critique articulated in the images around it. To the Notebook’s right were two volumes of Alexander Gilchrist’s *Life of William Blake*, first published posthumously in 1863 thanks to the collaboration between his widow, Anne Gilchrist, and William and Dante Gabriel Rossetti, and represented by the second edition (1880), one volume closed to show the spectacular Blake-inspired binding design by Frederic Shields. The other was open to a reproduction of “London” from *Songs of Innocence and of Experience*. Blake’s London chimed with the theme

of the dispossessed captured in one of Gavarni's compositions of "rough sleepers" in Paris featured to the left of the Notebook—"a woman folded against a wall." The commentary mentioned Gavarni's "modern-life prints for popular journals such as *Journal des gens du monde* and *Le Charivari*," and invited associations with Dante Gabriel Rossetti's painting *Found*.

Blake's Notebook  
British Library, Add MS 49460

Alexander Gilchrist, *Life of William Blake*, 2 vols. (London: Macmillan, 1880)

**Tate Britain, Blake Room**  
**Tate Britain, London**  
**17 April 2023–2 June 2024**

Tate Britain displayed Blake in dialogue with Turner Prize winner Chris Ofili, who was invited to "select a number of his own watercolours and sketches that resonate with the works of William Blake."<sup>3</sup> This pairing was part of the politics of dialogue between historic collections and contemporary commissions that shaped the rehang of the gallery in spring 2023. Blake has had his dedicated gallery space at Tate since 1920, but his place has moved over the years: from 2013 until recently it was a dimly lit space at the top of a staircase in the Clore Wing;<sup>4</sup> in April 2023 he was brought back into the main gallery area, at the beginning of the permanent collections from the Manton entrance.

At the time of my visit, the Blake-Ofili pairing serendipitously followed from the Ofili mural *Requiem*, a site-specific commission for the north staircase leading from the Manton entrance to the permanent collections, which was inaugurated in September 2023 to commemorate those who died in the fire at Grenfell Tower in 2017. After the brightly lit, vibrant contrasts of yellow and red dominating the dramatic firescape painted around the staircase, turning to the Blake room and tuning the eye to its dark-blue interior, from the large-scale mural to the smaller scale of prints and watercolors, felt like entering a very different, contemplative experience. However, the mural's informing presence was felt through two works on display in the Ofili-Blake room: *K.S. (Study)* (2022), a portrait of the artist Khadija Saye, whose death at Grenfell Tower is Ofili's focus in the mural; and *Poolside Magic* (2017), where the bent

pose of the central figure is echoed in the prophet figure bearing witness to the tower in flames in the mural. The red-yellow-blue palette of *Afternoon with La Soufrière* (2021), an unrelated disaster produced by a volcanic eruption on the Caribbean island of St. Vincent, shared the theme of death by fire.

The powerful pairings suggested by the labels were embodied in the display on the wall to the right upon coming into the room from the staircase, which continued across the partition separating the Ofili and Blake sections: the two artists' works were arranged in the form of a chiasmus from the corners to the center, starting with Ofili's *Poolside Magic*, which was oddly associated with Blake's *Simoniac Pope* from Dante's *Inferno*, placed at the opposite end of the room. Ofili's *Questlove* (2000), a portrait of Ahmir Thompson outlined in "afro heads" dots, was put into dialogue with the visionary head *The Man Who Built the Pyramids*, attributed to John Linnell after Blake. This series of pairings culminated with the two works hanging next to each other on either side of the partition wall between the Ofili and Blake areas, where Ofili's *Harvester* (2021), featuring a dark figure floating above flowers, acquired demonic associations by its proximity to Blake's spectacular *Satan Smiting Job with Sore Boils* (c. 1826).

To compare the other Ofilis with their Blake counterparts required going back and forth between the two sections separated by the partition wall. We were invited to see "three figures whose bodies stretch across the length of the scene" in Ofili's charcoal *Untitled* (2020) "echoing" the floating figure in Blake's *The Soul Hovering over the Body Reluctantly Parting with Life*. Curatorial commentary noted "similar imagery" in Ofili's intaglio outline of *The Agony in the Garden* (2007) and Blake's very dark tempera of the same subject, which share the iconography of the embrace. In *Afternoon with La Soufrière*, "a figure can be viewed in profile within the volcano, much like in Blake's *The Spiritual Form of Pitt Guiding Behemoth*." The label for *Backcloth (Study for Diana and Actaeon)* (2012) included Ofili's statement about Blake's influence: "My interpretation of the entire story is told in the backdrop ... the figures, the landscape and the symbolism all metamorphose fluidly into each other—like they do in William Blake's imagery, which I love." The human forms morphing into waves could certainly be connected with human bodies metamorphosing into tree branches in the margins of Blake's illuminated prophecies, for instance in *Milton*, but the pairing proposed by the gallery label was less convincing: "We can see parallels between this sketch and Blake's painting, *The Good Farmer*." Blake's much more static scene is very different from the animation of dynamic lines in Ofili's charcoal and pastel composition. *Frogs in the Shade (Paragon)* (2014) is also an unlikely pairing with Blake's *Age Teaching Youth*.

3. See <<https://www.tate.org.uk/visit/tate-britain/display/historic-early-modern-british-art/chris-ofili>>.

4. Morton D. Paley, "Tate Britain's New Blake Room," *Blake* 48.3 (winter 2014–15); Martin Myrone, "Blake in Exhibition and on Display, 1904–2014," *Visual Culture in Britain* 19.3 (2018): 365–79, on 372–73.



The Blake room at Tate Britain, with Blake's *Satan Smiting Job with Sore Boils* to the left of the opening in the partition and Ofili's *Harvester* on the other side.

Photo: Oli Cowling; © Tate. Ofili work: © Chris Ofili.

At the time of the rehang of Tate Britain, the director, Alex Farquharson, argued that “art is not made in a vacuum. Each room is curated as an example of storytelling. But we also wanted to provide different sides to a given era through the art created at the time.”<sup>5</sup> There is a second entrance that leads to the room from the Blake side of the Blake-Ofili pairing. From the Millbank entrance the room sequence is organized as a chronological survey, placing Blake after rooms 1, “Exiles and Dynasties, 1545–1640,” to 6, “Revolution and Reform, 1776–1833.” Room 6 is devoted to “tumultuous times,” when “wars and revolutions, technology and trade transform[ed] lives across the globe,” from the American Declaration of Independence to the Slavery Abolition Act. The first paragraph of the information panel in the Blake room situated him in “a time of significant societal upheaval and global unrest,” and ac-

knowledged that he “was politically radical, writing poetry that criticised empire, slavery and social inequality,” but then focused on his artistic commissions, working patterns, visions, personal mythologies, and techniques, acknowledging the contribution to coloring made by Catherine, his wife. Put together at a time when many Blakes were on loan or resting after exhibitions,<sup>6</sup> the display offered a representative sample of works in different media from the early to the late period, with the exception of the composite image-text art of the illuminated prophecies, a notable gap in the collection, which is sometimes documented through posthumously reprinted single leaves, sometimes through the separate plates from the so-called Small Book of Designs acquired in 2009, unavailable at the time since they were on loan to the Getty.

5. Tom Seymour and Gareth Harris, “All Change at Tate Britain after First Rehang in a Decade,” *Art Newspaper* (23 May 2023).

6. On the resting period, see Sibylle Erle, “William Blake and Tate Britain’s Rehang,” *VALA* 4 (November 2023): 122–24.

Viewers coming in from the Millbank route first saw two of the twelve large color prints that Blake produced using “an experimental hybrid of printing, drawing, and painting”: *Newton* and *Pity*. His more overtly political interventions were documented only through *The Spiritual Form of Pitt Guiding Behemoth*. Its placement at the center of the right-hand wall in that direction of travel, next to *The Agony in the Garden*, invited a formalist engagement with his work in tempera. To their right was *The Soul Hovering over the Body Reluctantly Parting with Life*, associated with the commission to illustrate Robert Blair’s *The Grave*, and to their left two works from the 1780s: *The Good Farmer* and *Age Teaching Youth*. The selection was dominated by the late Blake, with five Dante watercolors occupying two sides of the room, ending with *Satan Smiting Job with Sore Boils* on the way out to the Ofili section.

None of the Blake labels suggested the Ofili comparisons, but as a visitor walked from that end of the room to the Ofili area, the label for *Reclining Nude (Satyr 3)* (2021) invited a comparison with *Newton*, which hung in the exact same position on the other side of the partition wall, as if the scene inspired by sugar-cane fields in Barbados acted as the reverse of Blake’s composition: “The magical world shown here echoes the underwater setting of Blake’s *Newton* in the next room.” Similarly, *Pity* had a counterpart hanging as its reverse image on the other side of the partition: *The Sorceress’s Mirror* (2017), “inspired by the shoreline and rock formations of Paria Bay in Trinidad as a basis for the cave.” A review in the *Financial Times* commented: “A superb room of William Blake’s and Chris Ofili’s iridescent, mysterious watercolours absorbingly converges formal and intellectual concerns—blending figure and background, popular culture segueing into classical and African-Caribbean myth—shared across different epochs.” “Convergence” makes sense for the chiasmic design of the wall hang that culminated in the juxtaposition of *Harvester* and *Satan Smiting Job with Sore Boils*. However, a different pattern of attention was produced by the constant “back and forth” movement across the partition required to “check . . . out” comparisons suggested in the other Ofili labels, as Erle noted.<sup>8</sup> From a formalist standpoint Ofili’s work fulfills Tate Britain’s mission insofar as it demonstrates the gallery’s role in inspiring contemporary artists. Yet the back and forth can be considered within a decolonizing practice that resituates the collection through acts of revisioning and recentering the visual canon: what ways of seeing *Newton* and *Pity* are being opened up in dialogue with *Reclining Nude (Satyr 3)* and *The Sorceress’s Mirror*? The politics of seeing Ofili’s sugar-

cane plantation scene as the other side of the undersea imaginary of Blake’s *Newton* is left implicit. However, as Blake argues, “The wisest of the Ancients considered what is not too Explicit as the fittest for Instruction because it rouses the faculties to act” (E 702).

The multidirectional position of the Blake-Ofili room re-centered contemporary critique, whether one started or ended with the crescendo and conflagration of the Grenfell Tower mural in the Manton staircase. Jonathan Jones dismissed the Tate rehang, arguing that “this is now the museum where art goes to sleep.”<sup>9</sup> Blake readers and viewers know that sleep is an apocalyptic state of “Rest before Labour” (E 300).

*Newton*, printed c. 1805 (Butlin #306)  
Tate, N05058

Attributed to John Linnell after Blake, *The Man Who Built the Pyramids*, c. 1825 (Butlin #752)  
Tate, N05185

*Preliminary Sketch for “Christ Girding Himself with Strength,”* c. 1805 (Butlin #465)  
Tate, A00043

*The Spiritual Form of Pitt Guiding Behemoth*, c. 1805 (Butlin #651)  
Tate, N01110

*The Soul Hovering over the Body Reluctantly Parting with Life*, c. 1805 (Butlin #625)  
Tate, N05300

*Age Teaching Youth*, c. 1785–90 (Butlin #91)  
Tate, N05183

*The Good Farmer*, c. 1780–85 (Butlin #123)  
Tate, N05198

*Satan Smiting Job with Sore Boils*, c. 1826 (Butlin #807)  
Tate, N03340

*Dante and Virgil Penetrating the Forest*, 1824–27 (Butlin #812.2)  
Tate, N03351

*Homer and the Ancient Poets*, 1824–27 (Butlin #812.8)  
Tate, N03353

7. Jackie Wullschläger, “Tate Britain’s Rehang Puts Politics before Art,” *Financial Times* (24 May 2023).

8. Erle 124.

9. Jonathan Jones, “Tate Britain Rehang Review—This Is Now the Museum Where Art Goes to Sleep,” *Guardian* (23 May 2023).

*The Simoniac Pope*, 1824–27 (Butlin #812.35)  
Tate, N03357

*Virgil Girding Dante's Brow with a Rush*, 1824–27 (Butlin #812.70)  
Tate, N03365

*The Rock Sculptured with the Recovery of the Ark and the Annunciation*, 1824–27 (Butlin #812.80)  
Tate, N03368

*Pity*, printed 1795 (Butlin #310)  
Tate, N05062

*The Agony in the Garden*, c. 1799–1800 (Butlin #425)  
Tate, N05894

**Dürer to Picasso: 400 Years of European Prints from the Ackland Art Museum**  
**Curated by Dana Cowen**  
**Fayetteville State University, NC, 25 August–15 October 2023**  
**Elizabeth City State University, NC, 20 October–10 December 2023**

This exhibition displayed a plate from Blake's *Illustrations of the Book of Job* within a survey of printmaking from the Ackland Art Museum, a selection of thirty-six prints capturing historical movements from the late fifteenth to the early twentieth century and including works by Rembrandt van Rijn, Francisco de Goya, Edgar Degas, Mary Cassatt, Käthe Kollwitz, and Vincent van Gogh.

"Satan Going Forth from the Presence of the Lord,"  
*Illustrations of the Book of Job*, printed 1826  
Ackland Art Museum, 58.1.1067.1

**William Blake: Prophet against Empire**  
**Curated by Adhithi Ravikumar**  
**Albert Sloman Library, University of Essex, Colchester**  
**11 October–17 November 2023**

This exhibition of facsimiles from the Blake Trust in the Sloman Library took its inspiration from David Erdman's title to document Blake's critique of the Enlightenment, science, and capitalism.

**William Blake: Visionary**  
**Curated by Edina Adam and Julian Brooks**  
**Getty Center, Los Angeles**  
**17 October 2023–14 January 2024**

Catalogue: Adam, Edina, with Julian Brooks, and an essay by Matthew Hargraves. *William Blake: Visionary*. Los Angeles: J. Paul Getty Museum, 2020.

William Blake: Visionary was originally planned in collaboration with Tate Britain as an American retrospective following the Tate retrospective in 2019–20, with the addition of loans from American collections including the Yale Center for British Art, the Huntington Library, and Robert N. Essick.<sup>10</sup> However, because of the COVID-19 pandemic the exhibition had to be postponed, the loans renegotiated, and the design revised in light of the introduction of bilingual labeling at the Getty.

The exhibition was divided into sections that documented Blake's trajectory: "Professional Printmaker," "Independent Artist," "Inventor," "Visionary," and another dedicated to "The British Art World" that set programmatic works—"Joseph of Arimathea among the Rocks of Albion" (1773, c. 1820–25), *Laocoön* (c. 1815, c. 1826–27), and the illuminated manuscript of Genesis (c. 1826–27)—in relation to Flaxman, Barry, Fuseli, Romney, West, and Gillray's spectacular visual satires "Presages of the Millennium" and "The Death of the Great Wolf." While the first room of the Tate exhibition introduced Blake with the imperative "Blake: Be an Artist!" situating his work firmly within the culture of the Royal Academy and then proceeding to printmaking as a professional outlet, the Getty rooted his work within the productions of the printmaker, ranging from the early period, represented by "The Temple of Mirth," to the late Job engravings. Also included were the engraved title page of "Night the Third: Narcissa" (1797), two versions of "Death's Door" in white and black etching from the Essick collection, and—oddly—some Dante watercolors.

Against Tate's sections on "Patronage and Independence" and "Independence and Despair," the Getty opted for "Independent Artist," focusing the curatorial narrative on technique and style and featuring works in different media, including biblical subjects in tempera on wood and canvas, biblical watercolors, and three of the twelve large color prints. "Inventor" introduced Blake's illuminated printing, sampling unbound and disbound pages from illuminated books from the Huntington, the Yale Center for British Art, and the Essick collection. This approach privileged the

10. Cat. pp. 7, 9; the catalogue is reviewed in *Blake* 55.1 (summer 2021).



William Blake: Visionary at the Getty Center in Los Angeles. Photo: © J. Paul Getty Trust.

artist against the bookmaker, whereas the Tate's more inclusive selection documented bound copies along with a disbound copy of *Songs of Innocence* in its entirety. On the other hand, the Getty's focus on the single sheet as independent artwork led to a better engagement with plates from the so-called Small Book of Designs, in this case appropriately entered under the new captions that Blake penned under each design around 1818, thus repurposing as individual emblems designs that had originally been produced for the illuminated books. This choice marks a significant step forward compared to the objects' classification under the original illuminated books, as adopted by the Tate.

In "Visionary," the section that gave its title to the exhibition, the Getty introduced Blake's characters through floor-to-ceiling reproductions of plates from *Jerusalem* and *America* that singled out the character as superhero against an orange background: "Albion / The giant Albion represents England and its inhabitants. He is also the symbol of all humankind." A full disbound copy of *America*, borrowed from the Yale Center for British Art, had pride of

place on a curved wall built at the center of the room. This section also displayed the title page, the "Jerusalem" lyric, and two full-plate designs from *Milton*; ten plates from *Jerusalem*; the visionary watercolor *Landscape near Felpham* to document the site of creation; the frontispieces of *The Song of Los* and *Visions of the Daughters of Albion*; the visionary head of Merlin; and the ghost of a flea drawing and tempera. While the Tate exhibition concluded with the last copy of "The Ancient of Days," completed in watercolor by Blake "a few days before he died" in 1827,<sup>11</sup> the Getty ended with another impression of the same plate, bound in a volume on loan from the Yale Center for British Art.

Professional Printmaker

"Job and His Family," *Illustrations of the Book of Job*, printed 1826

Huntington Library, Art Museum, and Botanical Gardens, 72.62.53.1

11. The Whitworth, D.1892.32; J. T. Smith, *Nollekens and His Times* (London: Colburn, 1828) 2: 479.

“Satan Smiting Job with Boils,” *Illustrations of the Book of Job*, printed 1826  
Huntington Library, Art Museum, and Botanical Gardens,  
72.62.53.6

“Job’s Despair,” *Illustrations of the Book of Job*, printed  
1826  
Huntington Library, Art Museum, and Botanical Gardens,  
72.62.53.8

“Job Rebuked by His Friends,” *Illustrations of the Book of Job*, printed 1826  
Huntington Library, Art Museum, and Botanical Gardens,  
72.62.53.10

“The Lord Answering Job out of the Whirlwind,”  
*Illustrations of the Book of Job*, printed 1826  
Huntington Library, Art Museum, and Botanical Gardens,  
72.62.53.13

“When the Morning Stars Sang Together,” *Illustrations of the Book of Job*, printed 1826  
Huntington Library, Art Museum, and Botanical Gardens,  
72.62.53.14

“Behemoth and Leviathan,” *Illustrations of the Book of Job*,  
printed 1826  
Huntington Library, Art Museum, and Botanical Gardens,  
72.62.53.15

“The Fall of Satan,” *Illustrations of the Book of Job*, printed  
1826  
Huntington Library, Art Museum, and Botanical Gardens,  
72.62.53.16

*Plutus*, 1824–27 (Butlin #812.14)  
Tate, N03355

*Cerberus*, 1824–27 (Butlin #812.12)  
Tate, N03354

*The Punishment of the Thieves*, 1824–27 (Butlin #812.102)  
Tate, N03364

*The Serpent Attacking Buoso Donati*, 1824–27 (Butlin  
#812.53)  
Tate, N03361

*The Wood of the Self-Murderers: The Harpies and the  
Suicides*, 1824–27 (Butlin #812.24)  
Tate, N03356

*The Pit of Disease: The Falsifiers*, 1824–27 (Butlin #812.58)  
Tate, N03362

“The Pit of Disease: The Falsifiers,” 1826–27, printed  
c. 1892  
Collection of Robert N. Essick

*The Primaeval Giants Sunk in the Soil*, 1824–27 (Butlin  
#812.60)  
Tate, N03363

*Dante and Virgil Approaching the Angel Who Guards the  
Entrance of Purgatory*, 1824–27 (Butlin #812.78)  
Tate, N03367

*The Ascent of the Mountain of Purgatory*, 1824–27 (Butlin  
#812.74)  
Tate, N03366

*Beatrice Addressing Dante from the Car*, 1824–27 (Butlin  
#812.88)  
Tate, N03369

“Deaths Door,” white-line etching, 1805  
Collection of Robert N. Essick

Luigi Schiavonetti after Blake, “Death’s Door,” published in  
Robert Blair, *The Grave*, 1808  
Collection of Robert N. Essick

Blake after Thomas Stothard, “The Temple of Mirth,”  
published in the *Wit’s Magazine*, 1784  
Tate, T07048

Blake after William Hogarth, “Beggar’s Opera, Act III,”  
probably third published state, c. 1795  
Tate, T06462

*Portrait of William Blake*, c. 1802  
Collection of Robert N. Essick

Henry Fuseli, *Portrait Sketch of Michelangelo for Fuseli’s  
“Lectures on Painting,”* c. 1788  
Collection of Robert N. Essick

Blake after Henry Fuseli, “M: Angelo Bonarroti,” published  
in Fuseli, *Lectures on Painting*, 1801  
Collection of Robert N. Essick

“Night the Third: Narcissa,” published in Edward Young,  
*Night Thoughts*, 1797  
Collection of Robert N. Essick

Independent Artist

*The Body of Abel Found by Adam and Eve*, c. 1826 (Butlin #806)

Tate, N05888

*The Body of Christ Borne to the Tomb*, c. 1799–1800 (Butlin #426)

Tate, N01164

*Oberon, Titania, and Puck with Fairies Dancing*, c. 1786 (Butlin #161)

Tate, N02686

*Christ Blessing the Little Children*, 1799 (Butlin #419)

Tate, N05893

*Winter*, c. 1820–25 (Butlin #808)

Tate, T02387

*The Blasphemer*, c. 1800 (Butlin #446)

Tate, N05195

*Judas Betrays Him*, c. 1803–05 (Butlin #491)

Tate, T06606

*The Crucifixion: "Behold Thy Mother,"* c. 1805 (Butlin #497)

Tate, N05895

*The Entombment*, c. 1805 (Butlin #498)

Tate, N05896

*The Death of the Virgin*, 1803 (Butlin #512)

Tate, N05899

*The Bard, from Gray*, 1809? (Butlin #655)

Tate, N03551

*The Night of Enitharmon's Joy*, formerly *Hecate*, printed c. 1795–96 (Butlin #316)

Tate, N05056

*Nebuchadnezzar*, printed c. 1805 (Butlin #301)

Tate, N05059

*Satan Exulting over Eve*, printed 1795 (Butlin #292)

J. Paul Getty Museum, 84.GC.49

*Christ Appearing to the Apostles after the Resurrection*, c. 1795 (Butlin #327)

Tate, N05875

*Epitome of James Hervey's "Meditations among the Tombs,"* c. 1820–25 (Butlin #770)

Tate, N02231

Inventor

*Songs of Innocence* copy Y, "The Shepherd," composed 1789, printed and colored c. 1802

Collection of Robert N. Essick

*Songs of Innocence and of Experience* copy E, composed 1789, 1794, printed 1789, 1794, 1795, c. 1832, title page Huntington Library, Art Museum, and Botanical Gardens, DRN 3515

*Songs of Innocence and of Experience* copy E, "Laughing Song"

Huntington Library, Art Museum, and Botanical Gardens, DRN 3516

*Songs of Innocence and of Experience* copy F, composed and printed 1789, 1794, "The Tyger"

Yale Center for British Art, Paul Mellon Collection, B1978.43.1573

*Songs of Innocence and of Experience* copy E, "The Sick Rose"

Huntington Library, Art Museum, and Botanical Gardens, DRN 3521

*Songs of Innocence and of Experience* copy E, "The Fly"

Huntington Library, Art Museum, and Botanical Gardens, DRN 3522

"I sought Pleasure & found Pain' / 'Unutterable,'" printed 1796, inscribed c. 1818

Tate, T13002

"The floods overwhelmed me," printed 1796, inscribed c. 1818

Tate, T13004

"Every thing is an attempt' / 'To be Human,'" printed 1796, inscribed c. 1818

Tate, T13003

"Who shall set' / 'The Prisoners free,'" printed 1796, inscribed c. 1818

Tate, T13001

"Vegetating in fibres of Blood," printed 1796, inscribed c. 1818

Tate, T12997



William Blake: Visionary at the Getty Center in Los Angeles. Photo: © J. Paul Getty Trust.

“Fearless tho in pain’ / ‘I travel on;” printed 1796,  
inscribed c. 1818  
Tate, T12999

*Catherine Blake*, c. 1805 (Butlin #683)  
Tate, N05188

The British Art World

John Flaxman, *Alcestis and Admetus*, 1789  
Tate, T08234

George Romney, *The Tempest, Act 1*, c. 1787  
Collection of Robert N. Essick

Henry Fuseli, *An Old Man Murdered by Three Younger  
Men*, early 1770s  
J. Paul Getty Museum, 84.GG.711

*Adam and Eve in the Garden of Eden*, Genesis manuscript,  
c. 1826–27 (Butlin #828.6)  
Huntington Library, Art Museum, and Botanical Gardens,  
000.37

*The Creation of Adam*, Genesis manuscript (Butlin #828.5)  
Huntington Library, Art Museum, and Botanical Gardens,  
000.36

*Second Title Page*, Genesis manuscript (Butlin #828.2)  
Huntington Library, Art Museum, and Botanical Gardens,  
000.33

*First Title Page*, Genesis manuscript (Butlin #828.1)  
Huntington Library, Art Museum, and Botanical Gardens,  
000.32

“Chaucers Canterbury Pilgrims,” second state, partly hand  
colored, 1810  
Collection of Robert N. Essick

*Laocoön*, c. 1815, c. 1826–27  
Collection of Robert N. Essick

“Joseph of Arimathea among the Rocks of Albion,” 1773,  
c. 1820–25  
Collection of Robert N. Essick

James Gillray, “Presages of the Millennium,” 1795  
Yale Center for British Art, Paul Mellon Collection,  
B1981.25.916

James Gillray, “The Death of the Great Wolf,” 1795  
Yale Center for British Art, Paul Mellon Collection,  
B1981.25.906

Henry Fuseli, *Siegfried About to Deny on Oath That  
Brunhild Had Been His Paramour*, 1805  
Tate, T08133

James Barry, *Study for “Philoctetes on the Island of Lemnos,”*  
1770  
Tate, T08127

Benjamin West, *The Fright of Astyanax (Hector Bidding  
Farewell to Andromache)*, 1797  
J. Paul Getty Museum, 84.GG.722

#### Visionary

*Jerusalem* copy E, composed 1804–c. 1820, printed c. 1821,  
frontispiece  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(1)

*Jerusalem* copy E, title page  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(2)

*Jerusalem* copy E, plate 25  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(25)

*Jerusalem* copy E, plate 26  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(26)

*Jerusalem* copy E, plate 41  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(41)

*Jerusalem* copy E, plate 78  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(78)

*Jerusalem* copy E, plate 81  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(81)

*Jerusalem* copy E, plate 84  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(84)

*Jerusalem* copy E, plate 97  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(97)

*Jerusalem* copy E, plate 100  
Yale Center for British Art, Paul Mellon Collection,  
B1992.8.1(100)

*Milton* copy B, composed c. 1804–11, printed c. 1811,  
“William,” plate 29 (Bentley; Erdman not numbered)  
Huntington Library, Art Museum, and Botanical Gardens,  
DRN 3510

*Milton* copy B, plate 15 (Bentley; Erdman plate 16 [18])  
Huntington Library, Art Museum, and Botanical Gardens,  
DRN 3509

*Milton* copy B, “Preface”  
Huntington Library, Art Museum, and Botanical Gardens,  
DRN 3507

*Milton* copy B, title page  
Huntington Library, Art Museum, and Botanical Gardens,  
DRN 3506

*Landscape near Felpham*, c. 1800 (Butlin #368)  
Tate, A00041

*The Head of the Ghost of a Flea*, c. 1819 (Butlin #692.98)  
Tate, N05184

*The Ghost of a Flea*, c. 1819–20 (Butlin #750)  
Tate, N05889

*Merlin*, c. 1819–20 (Butlin #757)  
Collection of Robert N. Essick

*The Song of Los* copy E, composed and printed 1795,  
frontispiece  
Huntington Library, Art Museum, and Botanical Gardens,  
DNR 3506

*Visions of the Daughters of Albion*, composed 1793, printed  
1796, frontispiece (Butlin #264)  
Tate, N03373

*America* copy M, composed 1793, printed c. 1807, frontispiece  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(1)

*America* copy M, title page  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(2)

*America* copy M, plate 3 (Bentley; Erdman plate 1)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(3)

*America* copy M, plate 4 (Bentley; Erdman plate 2)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(4)

*America* copy M, plate 5 (Bentley; Erdman plate 3)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(5)

*America* copy M, plate 6 (Bentley; Erdman plate 4)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(6)

*America* copy M, plate 7 (Bentley; Erdman plate 5)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(7)

*America* copy M, plate 8 (Bentley; Erdman plate 6)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(8)

*America* copy M, plate 9 (Bentley; Erdman plate 7)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(9)

*America* copy M, plate 10 (Bentley; Erdman plate 8)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(10)

*America* copy M, plate 11 (Bentley; Erdman plate 9)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(11)

*America* copy M, plate 12 (Bentley; Erdman plate 10)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(12)

*America* copy M, plate 13 (Bentley; Erdman plate 11)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(13)

*America* copy M, plate 14 (Bentley; Erdman plate 12)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(14)

*America* copy M, plate 15 (Bentley; Erdman plate 13)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(15)

*America* copy M, plate 16 (Bentley; Erdman plate 14)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(16)

*America* copy M, plate 17 (Bentley; Erdman plate 15)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(17)

*America* copy M, plate 18 (Bentley; Erdman plate 16)  
Yale Center for British Art, Paul Mellon Collection, B1992.8.2(18)

*Europe* copy A, composed 1794, printed 1795, frontispiece  
Yale Center for British Art, Paul Mellon Collection, B1992.8.4(1)

**Poesia e Magia/Poetry & Magic—Celebrating Anita Seppilli**

**Curated by Katia Pizzi and Ben Thomas**  
**Istituto Italiano di Cultura di Londra**  
**7-30 November 2023**

This exhibition placed Blake among contemporary artworks selected to illustrate the Italian cultural anthropologist Anita Seppilli's *Poesia e magia*, transforming the rooms of the Italian Cultural Institute in London into a series of stages within an experience of initiation:

Responding to Seppilli's recurring interest in initiation rites in *Poesia e magia*, the design of the "scenical" exhibition Poetry & Magic approximated a mystery: the visitor encounters the hierophantic figure of Anita Seppilli in the hall of 39 Belgrave Square, begins their journey in the reality of the city's streets with the photography of *The Sacrilege of Bridges* in the lecture room, passes the monster Caliban at the bottom of the stairs, is directed upwards and onwards by the inspired Blake communing with the Archangel Gabriel at the top of the grand staircase, and emerges into the symbolic realm of the Ball Room—a space of light, crystal chandeliers, antique mirrors and foliage glimpsed through large windows—with the prints and paintings of Marcelle Hanselaar, Stephen Chambers and Ana

Maria Pacheco. Looking into the mirror the visitor reads the label: *Poeta*.<sup>12</sup>

Blake's inclusion emerged from an experiment with Seppilli's concept of the "super-real" as a starting point for Ben Thomas and the photographer Theresa Mikuriya, who revived surrealist experiments with chance in their drifting through the city, transposing to London the Parisian walk in André Breton's surrealist novel *Nadja* (1928). Their path through lost steps and lost souls started with Chaucer's pilgrims at Talbot Yard, Southwark, but instead of following them on the way to Canterbury, it took a different route back through the city, which included Hercules Buildings in Lambeth, where Blake lived and printed many of his illuminated prophetic works, and ended in Fountain Court in the Strand, where he died: "This is how Blake entered into the exhibition concept—by objective chance—and he became the presiding spirit of the art work consisting of texts and photographs called *The Sacrilege of Bridges* that Theresa and I made."<sup>13</sup>

Blake's position at the top of the staircase marked his function as a "presiding spirit" inviting the visitor to the next stage of initiation. Thomas Phillips's portrait captures the poet's "rapt poetic expression" looking upward while recollecting an imaginary conversation with the archangel Gabriel.<sup>14</sup> Blake's own engagement with rituals of initiation through the Platonic and Pythagorean teachings of Thomas Taylor about Bacchic and Eleusinian Mysteries drove the selection of prints from *Songs of Innocence and of Experience*, from "The Shepherd" to "Ah! Sun-Flower," associated with the cosmic function of the heliotrope in Kathleen Raine's esoteric interpretation.<sup>15</sup>

Upstairs, Blake-inspired works by Stephen Chambers painted in oil on panels from a discarded wardrobe included *Two Black Angels*, which reinvents the children from the frontispieces of *Songs of Innocence and of Experience*, and

compositions inspired by emblems from *The Gates of Paradise: Harvest*, from "I found him beneath a Tree"; *Scissors*, and the motif of clipping wings, from "Aged Ignorance / Perceptive Organs closed their Objects close"; and *Sword*, from "My Son! my Son!"<sup>16</sup>

Impressions printed from replica relief-etched copperplates by Michael Phillips

*Songs of Innocence and of Experience*:

"The Shepherd"

"My Pretty Rose Tree"/"Ah! Sun-Flower"/"The Lilly"

"London"

"A Poison Tree"

*America a Prophecy*:

Plate 9 (Bentley; Erdman plate 7), "In thunders ends the voice"

Blake after George Romney, "William Cowper," published in William Hayley, *The Life, and Posthumous Writings, of William Cowper*, 1803–04

Ben Thomas

Luigi Schiavonetti after Thomas Phillips, "William Blake," published in Robert Blair, *The Grave*, 1813

Ben Thomas

## Exchanges

**The Whitworth, University of Manchester**

**21 November 2023–24 November 2024**

Exchanges features a selection from the Whitworth's art and textile collection, 1490–2021. Blake's *The Shrine of Apollo* is exhibited as a reference to the Apollo Belvedere sculpture within a display of classical constructions of male beauty sourced from mostly early acquisitions "connected through their use of gesture, movement and self-expression" to Simeon Barclay's neon diptych *As a Precursor to Folly*.

*The Shrine of Apollo*, illustration to Milton's "On the Morning of Christ's Nativity," 1809 (Butlin #538.4)

The Whitworth, D.29.1892

16. Chambers's Blake paintings, from private collections, are reproduced at <<https://stephenchambers.com/the-blake-paintings>>; for pictures of their installation at the Istituto Italiano di Cultura, see <<https://blogs.kent.ac.uk/poetryandmagic/2023/11/15/installation-photographs-of-works-by-stephen-chambers-ra>>.

12. BDHT [Ben Thomas], "Ah! Sun-Flower," *Poetry & Magic Blog, University of Kent* (3 December 2023).

13. I am grateful to Ben Thomas for sharing the genesis of the Blake connection in e-mail conversation, 30 April 2024. *The Sacrilege of Bridges* takes its title from another work by Seppilli.

14. For the anecdote, see Allan Cunningham, *The Cabinet Gallery of Pictures, Selected from the Splendid Collections of Art, Public and Private, Which Adorn Great Britain; with Biographical and Critical Descriptions by Allan Cunningham* (London: John Major and George and William Nicol, 1833) 1: 11–13.

15. The blog post (see note 12) cites Kathleen Raine, *Blake and Tradition* (London: Routledge & Kegan Paul, 1969) 1: 216–17, 129; George Mills Harper, "The Source of Blake's 'Ah! Sun-Flower,'" *Modern Language Review* 48.2 (1953): 139–42; and Philip J. Cardinale and Joseph R. Cardinale, "A Newly Discovered Blake Book: William Blake's Copy of Thomas Taylor's *The Mystical Initiations; or, Hymns of Orpheus* (1787)," *Blake* 44.3 (winter 2010–11): 84–102.



Exchanges at the Whitworth, University of Manchester.

Clockwise from top left: Works by Ford Madox Brown, John Linnell, William Morris, Chris Steele-Perkins, Zoan Andrea, Marcantonio Raimondi, Blake, George Romney, Marco Dente, William Mulready, and (in the center) Dante Gabriel Rossetti.  
Photo: Michael Pollard; © The Whitworth, University of Manchester. Steele-Perkins work: © Chris Steele-Perkins.

## Blake and Music, 2023

BY CAMILA OLIVEIRA AND  
JASON WHITTAKER<sup>1</sup>

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JASON WHITTAKER ([jwhittaker@lincoln.ac.uk](mailto:jwhittaker@lincoln.ac.uk)) works in the College of Arts at the University of Lincoln. He is the author and editor of several works on Blake, including *William Blake and the Myths of Britain* (Palgrave, 1999), *Radical Blake: Influence and Afterlife from 1827* (with Shirley Dent, Palgrave, 2002), *Divine Images: The Life and Work of William Blake* (Reaktion Books, 2021), and *Jerusalem: Blake, Parry, and the Fight for Englishness* (Oxford University Press, 2022). His main research interests deal with the reception of Blake, and he is the editor of the site *Zoamorphosis* and one of the editors for *Global Blake*.

1 AS has been evident since the pandemic, settings of Blake's poetry to music and songs inspired by his art more generally have been enjoying something of a golden age, with the number of individual tracks and albums increasing steadily each year. Following trends set during the pandemic, streaming services—whether large companies such as Apple and Spotify, or smaller ones such as Bandcamp—have lowered the barriers to entry for many composers and musicians. More than fifty percent of the works that we list for 2023 were self-released, and many others were published or released by independent labels. In addition, the range of countries represented continues to grow, with entries from Asia, South America, and eastern Europe

alongside those from the UK, USA, and western Europe. Settings of Blake's music have long appealed to composers in Russia and Brazil, for instance, but the relative ease with which artists can now present their music to a global audience makes it much easier to discover such compositions.

- 2 Pop and alternative forms of music dominate, as they did in last year's list, but in contrast to 2022 there has been a significant rise in classical settings, such as Mark Bowler and Marianna Suri's excellent *Fragments of Experience* or Morten Poulsen's *A Clear Midnight*, which includes beautiful renditions of various poems from *Songs of Innocence*. Among those settings is "A Cradle Song," one of the most popular poems for composers in 2023, with five versions. "The Angel" and various compositions based on *The Marriage of Heaven and Hell* also appear several times, and there are a dozen recordings of "A Poison Tree." By far the favorite, however, is "The Tyger," which was set to music twenty-five times, in versions as radically different as Nikholas Anderson's darkly ambient "In the Forests of the Night," ESD Melo's Brazilian Afrobeats, or Andrew Miller's complex choral arrangement performed by the Dordt University Choir.
- 3 We omit here any songs based on a single quotation or phrase from Blake's poetry or art. Wherever possible, the country of the artist is given, as well as the work's instrumentation, duration, publisher, copyright date, and genre. So prevalent is streaming now, however, that we no longer record the format, with nearly every release being available only through streaming services or as a digital download. As such, all entries include at least one link to a recording.

### Adlington, Lucy — UK

From *Daughters of Albion*; for voice, guitar, bass, and synthesizers.

Independent, © 2023. Ambient.

Tracks: *Daughters of Albion* (01:55); *Los* (00:57).

Link: [Bandcamp](#).

### Airey, Peter — UK

*The Smile*; for voice and guitar.

Independent, © 2023. Folk.

Track: *The Smile* (02:19).

Link: [Bandcamp](#).

### Alighieri — Unknown

From *Innocence*; for voice, drums, and synthesizers.

Insights Records, © 2023. Electronic.

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



Detail of *Conquering a Chromatic Passage*, attributed to Nathaniel Dance (n.d.).  
Yale Center for British Art, Paul Mellon Collection. B1977.14.4997.

Track: *Infant Joy* (05:41).  
Links: [Amazon](#), [Apple](#), [Spotify](#).

**Ame with VitaNova — Japan**

From *あくびの空*; for voice and guitar.  
Independent, © 2023. Folk.  
Track: *A Cradle Song* (02:41).  
Links: [Apple](#), [Bandcamp](#).

**Amora, Roy, Manuel Arcamo, Arnold Cespon, and  
Jeffrey Malanog — Unknown**

*The Divine Image*; for voice, guitar, bass, drums, and  
keyboards.  
Independent, © 2023. Gospel.

Track: *The Divine Image* (03:13).  
Link: [YouTube](#).

**Anderson, Nikholas — USA**

*Piping down the Valleys Wild*; for synthesizers.  
1946529 Records DK, © 2023. Ambient/electronic.  
Tracks: *Sweet Joy Befall Thee* (04:22); *Hear the Wren with  
Sorrows Small* (03:35); *Piping down the Valleys Wild*  
(06:22); *In the Forests of the Night* (04:50); *Sunflower*  
(05:45); *And His Dark Secret Love* (10:44); *Little  
Wanderer Hie Thee Home* (04:01).  
Links: [Amazon](#), [Apple](#), [Spotify](#).

### **Another Black Autumn — USA**

From *Resplendent Apparitions at the Dawn*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2023. Black metal.  
Track: To the Muses (10:04).  
Links: Bandcamp, YouTube.

### **Antichües — Czech Republic**

From *Death Walks among Us*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2023. Black metal.  
Track: Infant Sorrow (01:10).  
Link: Bandcamp.

### **Antognini, Ivo — Switzerland**

From *Ivo Antognini: Come to Me in the Silence of the Night—Choral Works*; for SATB choir.  
Hyperion Records, © 2023. Classical.  
Track: The Angel (05:29).  
Links: Amazon, Apple, Spotify.

### **Apellion — Mexico**

*The Marriage of Heaven and Hell*; for synthesizers.  
Apellion Records, © 2023. Dark electronic.  
Track: The Marriage of Heaven and Hell (08:13).  
Links: Amazon, Apple, Spotify.

### **Asshole — Unknown**

From *11 Songs in Alphabetical Order*; for voice, bass, drums, and synthesizers.  
Asshole, © 2023. Electronic.  
Track: The Garden of Love (03:48).  
Links: Amazon, Spotify, YouTube.

### **ATMRio — Brazil**

From *Humano, demasiado humano*; for voice, guitar, bass, and drums.  
ATMRio, © 2023. Rock.  
Track: A Divine Image (02:42).  
Links: Amazon, Apple, Spotify.

### **Attercop — USA**

From *Blake Brautigan*; for voice and mandolin.  
Independent, © 2023. Folk.  
Tracks: The Chimney Sweeper [*Experience*] (01:52); Song 3d of a Shepherd (02:10); The Human Abstract (02:03).  
Link: Bandcamp.

### **Atzori, Luca — Italy**

From *Iperrealismo magico*; for voice, guitar, bass, drums, and synthesizers.  
Radioblue Note Records, © 2023. Hip-hop/electronic.  
Track: The Garden of Love (02:18).  
Links: Amazon, Apple, Spotify.

### **Babin, David — France**

*The Little Boy Lost*; for voice and synthesizers.  
Bisonbison, © 2023. Pop/musical.  
Track: The Little Boy Lost (04:42).  
Links: Spotify, YouTube.

### **Baron Jägermasoch — Italy**

From *Trilogia del corpo*; for synthesizers.  
Independent, © 2023. Electronic.  
Track: Ahania (13:57).  
Link: Bandcamp.

### **Bedless Bones — Estonia**

*A Poison Tree*; for voice, guitar, bass, drums, and synthesizers.  
Bedless Bones, © 2023. Dark electronic.  
Track: A Poison Tree (04:12).  
Links: Amazon, Apple, Spotify.

### **The Bittersweet Christmas Band — USA**

From *Dance in the Dark of the Year*; for voice and guitar.  
Independent, © 2023. Folk.  
Track: [The] Divine Image (02:54).  
Link: Bandcamp.

### **Bolzani, Dario — Unknown**

From *Stanzas for Music*; for voice, guitar, bass, drums, and synthesizers.  
3303184 Records DK, © 2023. Rock.  
Track: The Tyger (03:35).  
Links: Amazon, Apple, Spotify.

### **Bowler, Mark, and Marianna Suri — UK/Cyprus**

*Fragments of Experience*; for voice, piano, harp, winds, and strings.  
One Glass Eye Records, © 2023. Classical.  
Tracks: Folly Is an Endless Maze (01:21); The Fly (03:52); Earth Raised Up Her Head (01:01); The Sick Rose (04:40); Oh Earth, Oh Earth, Return (01:22); The Voice of the

Ancient Bard (04:24); Youth of Delight (01:37).  
Links: Amazon, Apple, Spotify.

#### **British Blues Boys — UK**

From *Hot Night in Harry's Bar*; for voice, guitar, bass, and drums.

British Blues Boys, © 2023. Rock.

Track: The Poison Tree [adapted] (04:33).

Links: Amazon, Spotify.

#### **Buhne, Lorenzo — Italy**

*The Shepherd*; for voice, guitar, drums, and flute.

NocturnalSol, © 2023. Folk.

Track: The Shepherd (04:13).

Links: Amazon, Apple, Spotify.

#### **Coffee Shop Chronicles — France**

From *Ya fundera*; for voice, guitar, bass, drums, and keyboards.

Coffee Shop Chronicles, © 2023. Rock.

Track: The Chimney Sweeper [*Experience*] (04:29).

Links: Amazon, Apple, Spotify.

#### **Crafts, Daniel Steven, and Brian Cheney — USA**

*Bright Star*; for voice, strings, and piano.

Brian Cheney, © 2023. Classical.

Track: The Tyger (05:29).

Links: Amazon, Apple, Spotify.

#### **Death Verified — Poland**

From *Baksbat*; for voice, guitar, bass, drums, and synthesizers.

Independent, © 2023. Experimental.

Track: Systematic Destruction of the Individual ["And did those feet"] (04:16).

Links: Amazon, Apple, YouTube.

#### **deCosta, Richard — USA**

From *Quills and Quavers*; for voice, guitar, bass, drums, and synthesizers.

4636563 Records DK, © 2023. Dark ambient.

Track: O Rose Thou Art Sick (04:50).

Links: Amazon, Apple, Spotify.

#### **Dizzards of Woz — Germany**

From *2022-2 Essays on Analogue/Digital Reflections*; for voice, guitar, bass, drums, and keyboards.

Independent, © 2023. Rock/heavy metal.

Track: Night (04:04).

Link: Bandcamp.

#### **Dom Fine Music — Australia**

*The Tyger*; for clarinet quartet.

Independent, © 2023. Classical.

Track: The Tyger (03:11).

Links: Bandcamp, YouTube.

#### **Douglas, Bill — Canada**

From *Choral & Piano: Peaceful Melodies*; for choir and piano.

Hearts of Space Records, © 2023. Classical.

Track: O Earth, O Earth, Return (04:18).

Links: Amazon, Apple, Spotify.

#### **Dove, Jonathan — UK**

*Perihelion*; for choir and piano.

Imperial College Chamber Choir, © 2023. Classical.

Track: Ah, Sun-Flower! (02:11).

Link: Spotify.

#### **Du Pré, Arnesen — France**

*The Garden*; for flute and piano.

Part1, © 2023. Classical.

Tracks: The Garden of Love (04:19); Infant Sorrow (04:25);

Mad Song (03:53); Soft Snow (02:55); The Tyger (04:02);

To the Evening Star (04:44); Spring (05:37); Jerusalem

(07:55).

Links: Amazon, Apple, Spotify.

#### **Emmanuel, Michael — USA**

*Piping down the Valleys Wild*; for voice and small ensemble.

Independent, © 2023. Folk.

Track: Piping down the Valleys Wild (02:35).

Link: YouTube.

#### **Eneit — USA**

*Laments from "Visions of the Daughters of Albion"*; for piano.

Independent, © 2023. Classical.

Tracks: Oothoon's Lament (03:04); Theotormon's Lament

(05:28).

Link: Bandcamp.

### **ESD Melo — Brazil**

*Tyger*; for synthesizers.  
ESTL, © 2023. Afrobeat.  
Track: Tyger (02:45).  
Links: Apple, Spotify.

### **E.V.E — Uzbekistan**

From *Instincts*; for voice, guitar, bass, drums, and keyboards.  
E.V.E Music, © 2023. Rock.  
Track: Nurse's Song [*Innocence*] (03:39).  
Links: Apple, Spotify, YouTube.

### **Exocet — Mexico**

From *Aviatrix*; for voice, guitar, bass, drums, and synthesizers.  
Diego Benlliure, © 2023. Pop.  
Track: The Tyger (03:49).  
Links: Amazon, Apple, Spotify.

### **Expulsion Disorder — Belarus**

From *Dead Snow 2*; for voice, guitar, bass, drums, and synthesizers.  
Independent, © 2023. Ambient.  
Track: Love and Harmony Combine (02:59).  
Links: Amazon, Apple, YouTube.

### **Fake Native — USA**

From *Third Axis*; for voice, guitar, bass, drums, and synthesizers.  
Vincent Heyn, © 2023. Rock.  
Track: The Tyger (03:56).  
Links: Amazon, Apple, Spotify.

### **False Indigo — USA**

From *Timbuku*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2023. Rock.  
Track: Tyger Tyger (03:53).  
Link: Spotify.

### **Feder, Rachel — Unknown**

*The Divine Image*; for voice and piano.  
Independent, © 2023. Classical.  
Track: The Divine Image (02:52).  
Link: YouTube.

### **Flash Cut Ltd. — Germany**

From *Reloaded at the Musquash Studios*; for voice, guitar, bass, drums, and keyboards.  
5699609 Records DK, © 2023. Rock.  
Track: Poison Tree (03:02).  
Links: Amazon, Apple, Spotify.

### **FlaxHubzzy — New Zealand**

From *Notes from F.H.*; for voice, drums, and synthesizers.  
Flergins House, © 2023. Electronic.  
Track: Poison Tree (03:12).  
Links: Amazon, Apple, Spotify.

### **Flowerbender — USA**

From *Mines of Minolta*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2023. Folk.  
Track: The Clod and the Pebble (05:14).  
Link: Bandcamp.

### **FreshAppleSlices — Unknown**

*Luvah*; for synthesizers.  
3710856 Records DK, © 2023. Electronic.  
Track: Luvah (03:13).  
Links: Apple, Spotify, YouTube.

### **Gardner, Drew — USA**

From *The Return*; for bass, drums, and saxophone.  
Astral Spirits, © 2023. Jazz.  
Track: The Human Abstract (09:48).  
Links: Apple, Spotify, YouTube.

### **The Glorious Shocking — USA**

From *News from the Spirit World*; for voice, synthesizers, and mandolin.  
Independent, © 2023. Folk/avant-garde.  
Track: Book of Ahania (05:40).  
Link: Bandcamp.

### **Gokurakujodo — Japan**

From *Minna no Kokugo*; for voice, guitar, bass, drums, and synthesizers.  
Gokurakujodo, © 2023. Heavy metal.  
Tracks: Tyger, Tyger, Burning Bright [instrumental] (00:59); Poem Tiger Richo (04:33).  
Links: Amazon, Apple, Spotify.  
Note: "The Tyger" is translated into Japanese.

### **Gribbles — UK**

From *Digressions*; for voice and synthesizers.  
Independent, © 2023. Ambient.  
Track: The Echoing Green (04:54).  
Links: Bandcamp, YouTube.

### **Gula — Netherlands**

From *Birds of the Apocalypse*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2023. Heavy metal.  
Track: Laughing Song (07:01).  
Links: Bandcamp, YouTube.

### **Harp — USA**

From *Albion*; for voice, guitar, bass, drums, and synthesizers.  
Bella Union, © 2023. Folk/indie.  
Track: Daughters of Albion (03:02).  
Links: Amazon, Apple, Spotify.

### **Hejwowski, Czcibor — Poland**

From *The Perfect Frame (Original Soundtrack)*; for guitar and synthesizers.  
Studio Groch, © 2023. Ambient.  
Track: The Tyger (00:59).  
Links: Amazon, Apple, Spotify.

### **Henderson, Derek — Scotland**

*Piping down the Valleys Wild*; for voice, piano, and recorder.  
Independent, © 2023. Classical.  
Track: Piping down the Valleys Wild (02:48).  
Link: YouTube.

### **Hyperaustra — Argentina**

From *The Fall of All Pride*; for voice, guitar, bass, drums, and synthesizers.  
Interstellar Pulse, © 2023. Post-black metal.  
Track: Lustful Starvation ["Auguries of Innocence"] (06:36).  
Links: Amazon, Apple, YouTube.

### **Iacob — Bulgaria**

From *Ars longa, vita brevis*; for voice and synthesizers.  
Independent, © 2023. Dark ambient.  
Track: A Divine Image (09:06).  
Link: Bandcamp.

### **Jayy Babyy — USA**

From *Shadows*; for synthesizers.  
Jayy Babyy Music Production, © 2023. Electronic.  
Track: Tyger (02:28).  
Links: Amazon, Spotify.

### **Jesters-Oxford — UK**

From *Since Ancient Times*; for voice, guitar, bass, and violin.  
4926623 Records DK, © 2023. Folk.  
Track: The Angel (03:47).  
Links: Amazon, Apple, Spotify.

### **JÕRA — Latvia**

From *Tatata*; for voice, guitar, bass, drums, and synthesizers.  
JUURA UN EZERI, © 2023. Folk.  
Track: A Poison Tree (03:31).  
Links: Amazon, Apple, Spotify.

### **Karfagen — Ukraine**

From *Passage to the Forest of Mysterious*; for voice, guitar, bass, drums, and keyboards.  
Antony Kalugin, © 2023. Experimental.  
Tracks: Mysterious Forest, Pt. 1 (14:04); Mysterious Forest, Pt. 2 (04:21); To Those Who Dwell in Realms of Day (02:19); Mysterious Forest, Pt. 3 (04:16) [all "Auguries of Innocence"].  
Links: Amazon, Apple, Spotify.

### **Kireya, Viktor — Russia**

*How Sweet I Roam'd*; for voice, guitar, bass, drums, and synthesizers.  
Independent, © 2023. Pop/electronic.  
Track: How Sweet I Roam'd (03:29).  
Link: Bandcamp.

### **Kobori, Nobuya — Japan**

From *100000 Original Piano Songs Vol. 115*; for piano.  
Independent, © 2023. Classical.  
Tracks: Tharmas (01:30); Urizen (01:28); Urthona (01:31).  
Link: Bandcamp.

### **Kostecki, Radoslaw — Unknown**

From *Madame's Untold Tale*; for piano.  
Radoslaw Kostecki, © 2023. Classical.  
Tracks: Cradle Song (01:00); Night (01:52); A Poison Tree

(01:18); *The Tyger* (02:14); *London* (02:10); *Auguries of Innocence* (00:49); *And Did Those Feet in Ancient Time (Jerusalem)* (01:10).

Links: Amazon, Apple, Spotify.

#### **Kovač, Boris — Serbia**

From *Garden of Love*; for voice, piano, and synthesizers.  
702237 Records DK, © 2023. Rock/pop.

Track: *Garden of Love* (02:46).

Links: Apple, YouTube.

#### **Loopsel — Sweden**

From *Öga för öga*; for voice, guitar, bass, drums, and synthesizers.

Mamma's Mysteriska Jukebox, © 2023. Folk/pop.

Track: *Poison Tree* (03:07).

Links: Amazon, Spotify.

#### **Lord Misery — UK**

2023-09-07; for voice and synthesizers.

Independent, © 2023. Experimental/electronic.

Tracks: *Introduction + Earth's Answer* (08:30); *The Human Abstract* (03:09); *Night* (20:04).

Link: Bandcamp.

#### **The Lost Poets Band — Sweden**

From *The Artillery Man*; for voice, guitar, and keyboards.  
Poetvox, © 2023. Folk/rock.

Track: *To Thomas Butts* (04:37).

Links: Apple, Spotify, YouTube.

#### **The Lost Poets Band — Sweden**

From *The Bluebird*; for voice, guitar, and keyboards.  
Poetvox, © 2023. Folk/rock.

Track: *The Little Girl Found* (04:54).

Links: Apple, Spotify, YouTube.

#### **The Lost Poets Band — Sweden**

From *An Enigma*; for voice, guitar, and keyboards.  
Poetvox, © 2023. Folk/rock.

Track: *London* (02:11).

Links: Apple, Spotify, YouTube.

#### **The Lost Poets Band — Sweden**

From *The Little Girl Lost*; for voice, guitar, and keyboards.  
Poetvox, © 2023. Folk/rock.

Track: *The Little Girl Lost* (04:46).

Links: Apple, Spotify, YouTube.

#### **The Lost Poets Band — Sweden**

From *The Night Wind*; for voice, guitar, and keyboards.

Poetvox, © 2023. Folk/rock.

Track: *Long John Brown and Little Mary Bell* (02:15).

Links: Spotify, YouTube.

#### **The Lost Poets Band — Sweden**

From *Proverbs of Hell*; for voice, guitar, and keyboards.

Poetvox, © 2023. Folk/rock.

Tracks: *Echoing Green* (02:18); *The Smile* (01:39).

Links: Amazon, Spotify, YouTube.

#### **The Lost Poets Band — Sweden**

From *The Raven*; for voice, guitar, and keyboards.

Poetvox, © 2023. Folk/rock.

Track: *On Another's Sorrow* (04:16).

Links: Apple, Spotify, YouTube.

#### **The Lost Poets Band — Sweden**

From *To a Withered Rose*; for voice, guitar, and keyboards.

Poetvox, © 2023. Folk/rock.

Track: *The Voice of the Ancient Bard* (00:45).

Links: Apple, Spotify, YouTube.

#### **The Lost Poets Band — Sweden**

From *Where My Boats Go*; for voice, guitar, and keyboards.

Poetvox, © 2023. Folk/rock.

Track: *All Religions Are One* (03:53).

Links: Apple, Spotify, YouTube.

#### **The Lost Poets Band — Sweden**

From *The Wolf at the Door*; for voice, guitar, and keyboards.

Poetvox, © 2023. Folk/rock.

Tracks: *The Lamb* (02:25); *The Tyger* (02:59).

Links: Apple, YouTube.

#### **Luce, Ismaele — Unknown**

From *Away*; for synthesizers.

Always Record, © 2023. New age.

Tracks: *The Tyger* (02:34); *Burning Bright* (02:49).

Links: Amazon, Apple, Spotify.

### **Luo, Chuyi — USA**

*Earth's Answer*; for voice and piano.  
Independent, © 2023. Classical.  
Track: Earth's Answer (04:51).  
Link: YouTube.

### **Marinheiro Porre — Brazil**

*Chimney Sweeper*; for voice, guitar, bass, drums, and keyboards.  
Nightbird Records, © 2023. Heavy metal.  
Track: Chimney Sweeper [*Experience*] (07:11).  
Links: Amazon, Apple, Spotify.

### **Mark-23 — Russia**

*Wilhelm Blake*; for voice, guitar, bass, drums, and keyboards.  
Mark-23, © 2023. Rock.  
Tracks: Весна ["Spring"] (03:00); Сон ["A Dream"] (02:31); Древо яда ["A Poison Tree"] (02:28); Муха ["The Fly"] (03:20); Little Black Boy (03:31); Ангел ["The Angel"] (02:59); Song of Innocence ["Introduction"] (02:13); Сад любви ["The Garden of Love"] (02:03).  
Links: Amazon, Apple, Spotify.  
Note: All the songs are sung in Russian, including those with English titles.

### **Martyrxxs ft. Benyam Seifu — Mexico**

From *Narraciones del derrumbe*; for voice and synthesizers.  
Independent, © 2023. Electronic/avant-garde.  
Track: El libro de Urizen de William Blake (04:53).  
Link: Bandcamp.

### **Mast Year — USA**

From *Knife*; for voice, guitar, bass, and drums.  
Grimoire Records, © 2023. Black metal.  
Track: Urizen (01:03).  
Links: Apple, Bandcamp, YouTube.

### **Mathew, Diya, and Delvin Antony — Unknown**

*Ah Sunflower*; for voice, guitar, bass, drums, and keyboards.  
Musically Touched, © 2023. Folk/pop.  
Track: Ah Sunflower (02:23).  
Links: Amazon, Apple, Spotify.

### **Matriarch — Australia**

From *Medusa*; for voice, guitar, bass, drums, and keyboards.  
Independent, © 2023. Rock.  
Track: Garden of Love (02:45).  
Links: Amazon, Apple, Spotify.

### **Mehldau, Brad, and Ian Bostridge — US/UK**

From *The Folly of Desire*; for voice and piano.  
Pentatone Music, © 2023. Classical.  
Track: The Sick Rose (01:43).  
Links: Amazon, Apple, Spotify.

### **Memory Lane — France**

From *Memory Lane*; for voice, guitar, bass, drums, and keyboards.  
Catapulte Records, © 2023. Folk.  
Track: The Pride of the Peacock (04:36).  
Links: Amazon, Spotify.

### **Miller, Andrew — USA**

From *Soli deo gloria*; for SATB choir.  
Mark Masters, © 2023. Classical.  
Tracks: The Tyger (03:35); The Lamb (03:37).  
Links: Amazon, Apple, Spotify.

### **Milonaut — Germany**

*Poison Tree*; for voice, guitar, bass, drums, and keyboards.  
Milonaut, © 2023. Rock/jazz.  
Track: Poison Tree (05:48).  
Links: Amazon, Apple, Spotify.

### **Moorshead, Jem — UK**

*An Island in the Moon*; for synthesizers.  
Independent, © 2023. Ambient/electronic.  
Track: An Island in the Moon (08:41).  
Link: SoundCloud.

### **Murray, Jesse — Canada**

*The Tyger*; for voice, guitar, bass, and drums.  
Jesse Murray, © 2023. Pop.  
Track: The Tyger (03:19).  
Links: Amazon, Apple, Spotify.

### **Mutantes Melancólicos — Argentina**

From *A partir del silencio de un paraíso artificial*; for voice, guitar, bass, drums, and synthesizers.

Gustavo Madrid, © 2023. Indie.

Track: El tigre (05:52).

Links: Amazon, Apple, Spotify.

Note: “The Tyger” is translated into Spanish.

### **Nieto, Moisés — Spain**

From *Genshin Impact: Piano Constellations*; for piano.

Independent, © 2023. Classical.

Track: A Memorable Fancy (03:16).

Links: Amazon, Apple.

### **Nuvfr — Unknown**

*Zoas*; for synthesizers.

NvvV, © 2023. Electronic.

Track: Zoas (03:20).

Links: Amazon, Apple, Spotify.

### **Okechukwu, Innocent Ndubuisi (Innocentorum) — Nigeria**

From *Journey to Africa (2)*; for SATB choir.

3549881 Records DK, © 2023. Classical.

Track: A Cradle Song (05:36).

Links: Spotify, YouTube.

### **Parry, Gareth — UK**

From *Dreaming Music*; for voice, guitar, bass, and drums.

3031940 Records DK, © 2023. Pop/indie.

Track: Little Boy Lost (04:15).

Links: Amazon, Apple, Spotify.

### **Penitent — Bulgaria**

From *Songs of Despair (Remastered)*; for voice, guitar, bass, drums, and keyboards.

Independent, © 2023. Dark/electronic.

Track: On Another’s Sorrow (03:50).

Links: Amazon, Apple, Spotify.

### **Pitts, William — USA**

From *W. T. Woodson High School, 2023 Band Assessment Performance*; for wind ensemble.

Kane Media Group, © 2023. Experimental.

Track: Auguries of Innocence (12:49).

Link: Spotify.

### **Plumas, Xavier — France**

From *Rose-amère*; for voice, guitar, bass, and drums.

La Lézarde, © 2023. Rock.

Track: The Tyger (04:01).

Links: Amazon, Apple, Spotify.

### **Podkayne, fille de Mars — France**

From *Podkayne, fille de Mars*; for voice, guitar, bass, drums, and accordion.

Talweg, © 2023. Folk.

Track: Echoing Green (03:01).

Link: Bandcamp.

### **The Poe Underground — USA**

From *Neptune (Dreams of Venus)*; for guitar, bass, drums, and synthesizers.

Seven Muses Media, © 2023. Rock.

Track: The Tyger (02:21).

Links: Amazon, Apple, Spotify.

### **Poppa DuPree and One Hot Momma — USA**

*A Poison Tree*; for voice and guitar.

4258798 Records DK, © 2023. Folk.

Track: A Poison Tree (02:51).

Link: Spotify.

### **Poulsen, Morten — Denmark**

From *A Clear Midnight, Choral Works I*; for SATB choir.

Morten Poulsen, © 2023. Classical.

Tracks: Laughing Song (03:05); A Cradle Song (04:36); The Lamb (03:54).

Links: Amazon, Apple, Spotify.

### **Quantum Prana — Finland**

*The Tyger XXIII*; for voice, guitar, bass, drums, and synthesizers.

Quantum Prana, © 2023. Rock.

Track: The Tyger (04:28).

Links: Amazon, Apple, Spotify.

### **Ratatosk — UK**

From *Detachment*; for voice, guitar, bass, drums, and synthesizers.

1191301 Records DK, © 2023. Folk.

Track: Some Are Born to Sweet Delight (04:40).

Links: Amazon, Apple, Bandcamp.

### **Rejoice O Death! — Poland**

From *The Struggle*; for guitar, bass, drums, and synthesizers.

Rejoice-Records, © 2023. Dark ambient.

Track: A Marriage of Heaven and Hell (10:11).

Links: Amazon, Apple, Spotify.

### **The Revenants — USA**

From *The New Colossus*; for voice, guitar, bass, drums, and keyboards.

Night Harvest Recordings, © 2023. Rock/indie.

Track: A Poison Tree (05:17).

Links: Amazon, Apple, Spotify.

### **Richmont — Unknown**

From *The Poison Tree*; for voice, drums, and synthesizers.

Montefiore Enterprises, © 2023. Rock.

Track: A Poison Tree (03:43).

Links: Amazon, Spotify, YouTube.

### **Rodriguez, Rodrigo — Argentina/Spain**

From *Ambient Sketches*; for synthesizers.

2279945 Records DK, © 2023. Ambient.

Track: Auguries of Innocence (06:59).

Links: Amazon, Apple, Spotify.

### **Rope River Blues Band — USA**

From *Some Song(s)*; for voice, guitar, and drums.

Independent, © 2023. Folk.

Track: The Divine Image (02:56).

Link: Bandcamp.

### **Sablo, Pablo — USA**

From *It's the Poetry, Man!*; for voice, guitar, bass, drums, and synthesizers.

Independent, © 2023. Pop/electronic.

Tracks: Eternity/The Question Answered (05:45); An Ancient Proverb (04:17).

Links: Amazon, Apple, Spotify.

### **Sakellariou, Peny — Greece**

*Tyger*; for voice, guitar, bass, drums, and synthesizers.

Peny Sak Records, © 2023. Rock.

Track: Tyger (03:01).

Links: Apple, Spotify, YouTube.

### **Sandosa, Adam — Poland**

From *Alraune*; for synthesizers.

Independent, © 2023. Dark ambient.

Track: The Marriage of Heaven and Hell (03:52).

Link: Bandcamp.

### **Schwarzer Tag — Germany**

From *Remains*; for voice, guitar, bass, drums, and synthesizers.

Schwarzer Tag, © 2023. Dark ambient.

Tracks: Mad Song (04:27); The Sick Rose (04:04).

Links: Amazon, Apple, Spotify.

### **The Second Nature — Italy**

From *Masaic*; for guitar, bass, drums, and violin.

Walkin', © 2023. Jazz/folk.

Track: The Garden of Love (04:31).

Links: Amazon, Apple, Spotify.

### **Sedlacek, Carla N. — USA**

From *Memories: Art Songs of Youth and Nature*; for voice, piano, and flute.

Carla N. Sedlacek, © 2023. Classical.

Track: Piping down the Valleys Wild (02:40).

Links: Amazon, Apple, Spotify.

### **Silent Melancholy — Ukraine**

*Memory, Hither Come*; for voice and synthesizers.

Independent, © 2023. Pop/electronic.

Track: Memory, Hither Come (03:37).

Link: Bandcamp.

### **The Singing Loins — UK**

From *Jazzy Angels*; for voice, banjo, and keyboards.

Spinout Music, © 2023. Folk.

Track: Some Are Born (03:36).

Links: Amazon, Apple, Spotify.

### **Slusaw, Blake — USA**

From *Illusionism*; for bass, drums, piano, and saxophone.

4842716 Records DK, © 2023. Jazz.

Track: The Sick Rose (05:53).

Links: Amazon, Apple, Spotify.

### **Smirnov, Andrey — Russia**

From *Pos Illym*; for voice, guitar, bass, and drums.  
Independent, © 2023. Folk.  
Track: Ангел [“The Angel”] (03:41).  
Links: Amazon, Apple.  
Note: “The Angel” is translated into Russian.

### **Sneed, Ryan — USA**

From *Beef Honey*; for voice, guitar, bass, drums, and keyboards.  
Sneedless Music, © 2023. Pop/rock.  
Track: Little Fly (03:47).  
Links: Amazon, Apple, Spotify.

### **Solidities — Australia**

*Correspondences #1*; for guitar.  
Independent, © 2023. Folk.  
Track: The Ecchoing Green (02:35).  
Link: Bandcamp.

### **Sound Allowed — Australia**

*Auguries of Innocence*; for guitar, bass, drums, and synthesizers.  
Independent, © 2023. Electronic/jazz.  
Track: Auguries of Innocence (03:31).  
Links: Amazon, Apple, Spotify.

### **Superglam — Belgium**

*Hear the Voice of the Bard*; for voice, guitar, bass, drums, and synthesizers.  
Superglam, © 2023. Synth pop.  
Track: Hear the Voice of the Bard (04:53).  
Links: Bandcamp, YouTube.

### **Super Hero/Super Villain — USA**

From *We Won't Forget*; for voice, guitar, bass, drums, and synthesizers.  
Gitmo Music, © 2023. Rock.  
Track: The Tyger (04:22).  
Links: Apple, Spotify.

### **Swaffer — Unknown**

*Tyger*; for piano.  
Swaffer, © 2023. Classical.  
Track: Tyger (03:19).  
Links: Amazon, Apple, Spotify.

### **Talamana — USA**

From *Cloud Call*; for voice, guitar, bass, and drums.  
Independent, © 2023. Folk.  
Track: America a Prophecy (07:09).  
Links: Amazon, Apple, Spotify.

### **Taylor, Nestor — Australia**

From *Children's Garden*; for SATB choir.  
Stichting Donemus Beheer, © 2023. Classical.  
Tracks: Cradle Song (02:53); Oh! Sunflower (01:58).  
Links: Apple, Spotify, YouTube.

### **TC — UK**

From *Hard Times*; for voice and guitar.  
Independent, © 2023. Folk.  
Track: The Chimney Sweeper [*Experience*] (07:07).  
Link: Bandcamp.

### **Temple Ov Saturn — USA**

From *The Soul's Prism*; for synthesizers.  
Independent, © 2023. Dark electronic.  
Track: Infant Joy (05:20).  
Link: Bandcamp.

### **This Is Tomorrow — Luxembourg**

*The Human Abstract*; for bass, drums, and synthesizers.  
Vinyl Digital GmbH, © 2023. Hip-hop/electronic.  
Track: The Human Abstract (02:41).  
Links: Amazon, Apple, Spotify.

### **Tiessen, Zac — Canada**

*Auguries of Innocence*; for orchestra.  
Independent, © 2023. Classical.  
Track: Auguries of Innocence (02:49).  
Links: Amazon, Apple, Spotify.

### **Togges Band — Sweden**

From *To the Muses*; for voice, guitar, bass, drums, saxophone, and synthesizers.  
Bioquest Records, © 2023. Pop/indie.  
Track: To the Muses (05:31).  
Links: Amazon, Apple, Spotify.

### **Troppo, Lennon — Spain**

*The Tyger (Choir Music)*; for SATB choir.  
Lennon Troppo, © 2023. Classical.

Track: The Tyger (02:10).  
Links: Amazon, Apple, Spotify.

#### **Trowland, Morgan — Unknown**

*To the Evening Star*; for voice and synthesizers.  
Independent, © 2023. Ambient.  
Track: To the Evening Star (05:53).  
Link: SoundCloud.

#### **Vespero — Russia**

From *Insomnia Liventure*; for voice, guitar, bass, violin, and synthesizers.  
Independent, © 2023. Folk/indie.  
Track: Tharmas (08:20).  
Link: Bandcamp.

#### **Via Kosmische — Poland**

*The Marriage of Heaven and Hell*; for synthesizers.  
Independent, © 2023. Dark ambient.  
Track: The Marriage of Heaven and Hell (03:52).  
Link: SoundCloud.

#### **Weldon, Sam — UK**

*The Human Abstract*; for voice, guitar, bass, drums, and keyboards.  
731753 Records DK, © 2023. Rock.  
Track: The Human Abstract (03:10).  
Links: Amazon, Apple, Spotify.

#### **The Winter Tree — USA**

From *Earth Below*; for voice, guitar, bass, drums, and synthesizers.  
Andrew John Laitres, © 2023. Pop.  
Track: The Garden of Love (03:11).  
Links: Amazon, Apple, Spotify.

#### **Wisborg — Germany**

From *Seconds to the Void—The Remixes*; for voice, guitar, bass, drums, and synthesizers.  
Danse Macabre Records, © 2023. Gothic rock.  
Track: The Sick Rose (05:43).  
Links: Amazon, Apple, Spotify.

#### **Withington, Grant — USA**

*How Sweet I Roam'd*; for voice, guitar, bass, drums, and synthesizers.  
Independent, © 2023. Pop/electronic.

Track: How Sweet I Roam'd (02:41).  
Links: Amazon, Apple, Spotify.

#### **Yu, Man-Ching Donald — Hong Kong**

From *Recalling from Dreams*; for voice and strings.  
Stichting Donemus Beheer, © 2023. Classical.  
Track: [The] Divine Image (07:14).  
Links: Amazon, Apple, Spotify.

