William Blake and His Circle: A Checklist of Scholarship in 2022

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Works in Japanese Contributed by Hikari Sato

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Table of Contents:

Symbols and Abbreviations
Introductory Essay
Division I: William Blake
   Part I: Blake’s Writings
      Section A: Original Editions, Facsimiles, Reprints, and Translations
      Section B: Collections and Selections
   Part II: Reproductions of Drawings and Paintings
      Section A: Illustrations of Individual Authors
      Section B: Collections and Selections
   Part III: Commercial Engravings
      Section A: Illustrations of Individual Authors
   Part IV: Bibliographies and Catalogues
      Section A: Bibliographies
      Section B: Catalogues
   Part V: Digital Resources
   Part VI: Criticism, Biography, and Reviews
Division II: William Blake’s Circle

Symbols
$  Works preceded by a section mark are reported on secondhand authority

Abbreviations

BB  G. E. Bentley, Jr., Blake Books (1977)
Blake  Blake/An Illustrated Quarterly
      <Blake ([year])> indicates the installment of “William Blake and His Circle” published in the year specified
BSJ  G. E. Bentley, Jr., with Keiko Aoyama, Blake Studies in Japan (1994)
The annual Blake checklist is an annotated bibliography that aims to compile the scholarly, and much of the popular, engagement with Blake and members of his circle from the preceding year. Given that it is always a substantial undertaking, I wish to express my deep gratitude to my collaborators for their assistance. The annotations in the citations for the relevant language groups are theirs, as are the translations of titles and abstracts into English (when not provided by the original). I am also indebted to Sarah Jones for her editorial work, Morton D. Paley for providing grist for the mill, Luke Walker for clarifying the status of his research, Alex Peachey for their invaluable assistance in compiling and annotating digital sources, and Joy Davis Ripley for her help in copyediting and in so many other things this past year.

**Discoveries**

An unrecorded version of the Visionary Head of Queen Boadicea (for other versions, see Butlin #717 and #718) was sold at an auction in Maine. Its verso contains a new sketch by Blake of an Egyptian temple and pyramids. An unrecorded impression of Blake’s “Enoch” also came to auction, at Christie’s in London.1

2. These discoveries are described in Robert N. Essick’s “Blake in the Marketplace, 2021,” *Blake* 55.4 (spring 2022).

Arguing with a note in W. H. Stevenson’s *Blake: The Complete Poems*, Matthew M. Davis makes a persuasive case that the “Aumont” in *The French Revolution* was the royalist Louis-Alexandre-Céleste d’Aumont (1736–1814) and not his revolution-supporting brother, Louis-Marie Guy d’Aumont (1732–99).

**Editions and Translations**

In English, new editions of Blake’s works were limited to the *William Blake Archive*. In 2022, the archive added copy U (printed 1818) and copy W (printed 1825) of *Songs of Innocence and of Experience*; sixteen MPI from *America a Prophecy*, including the one and only surviving fragment of Blake’s illuminated copperplates (as well as the engraving on its verso by Blake’s student Thomas Butts, Jr.); and forty-one MPI from *Europe a Prophecy*, including different versions of the work’s title page. The archive has also made available Blake’s autograph in the album of William Upcott, and four new paintings that can be viewed in the works in preview section: *An Allegory of the Spiritual Condition of Man* (1811), *Epitome of James Hervey’s Meditations among the Tombs* (c. 1820), *The Sea of Time and Space* (1821) (once referred to as the Arlington Court Picture), and *The Characters in Spenser’s Faerie Queene* (c. 1825).

Curated by Joseph Viscomi, the archive’s new exhibition, Fake Blakes, displays illuminated books and prints that were not printed or colored by Blake but were wrongly ascribed to him: *Songs of Innocence* copy T; *Songs of Innocence and of Experience* copies e/K and i/f; *America a Prophecy* copy Q; and *Europe a Prophecy* copy L, in addition to various photolithographs and kerographs of the illuminated books.


Jean-Yves Lacroix’s French translation of *The Marriage of Heaven and Hell* (2011) has a new edition, and Fernando Castanedo’s English-Spanish edition of *Marriage* (2002; rev. 2012) has reached its eleventh edition. (Alexander S. Gourlay reviews Castanedo’s 2020 translation and critical edition of the Ballads Manuscript in *Blake* 56.2.) Mesut Kıciköğlu has a Turkish translation of *Marriage*, while Kaan H. Ökten’s Turkish anthology has been reissued by a new publisher, Everest Yayınları, with minor changes. Mihai A. Stroe has produced a dual-language, English-Ro-
Reproductions

The Thomas set of the Paradise Lost illustrations is reproduced in the limited-edition reprint of the manuscript of book I of Paradise Lost: “Head of a Damned Soul in Dante’s Inferno” (Essick, SP XXXII), Blake’s unpublished engraving after Henry Fuseli, appears in the catalogue for the exhibition of Fuseli’s works that was held at the Musée Jacquemart-André in Paris (described below). A digital edition of Vetusta Monumenta contains high-quality images of plates that are signed by James Basire, Sr., but that have long been attributed to Blake (BB #503). The antiquarian bookseller John Windle issued a new catalogue (70) titled William Blake: Present Joy. It reproduces an assortment of Blake’s original works, facsimiles, and key print editions and studies.

Digital Resources

As noted in last year’s checklist, one of the few positive effects of the COVID-19 pandemic has been the explosion in virtual events and the recording and posting of in-person events. I have endeavored to record as many of these as I could find, and I have also attempted to list various author or curator talks (loosely defined to include interviews, podcasts, formal in-person lectures, and essays by authors on their own work or its topic). These are cross-listed with the works themselves in Part VI.

This section also records more popular engagements with Blake found on blogs, podcasts, and YouTube channels (but not Reddit, Instagram, Facebook, Pinterest, or TikTok). I hope that this material documents Blake’s wider reception and will be of use to future scholars. That said, given the sheer amount of such material, I have not listed readings of individual poems or works unless they are marked in some significant way, nor have I documented YouTube videos that appear to be rote lessons on Blake for online schooling or national exams.

The Paul Mellon Centre’s public lecture series Georgian Provocations, conducted on Zoom in 2020, offered in 2022 a second set of talks, which were mostly in person but recorded and posted to YouTube. I have documented and linked to both series. The second contains lectures on figures more typically associated with Blake’s circle, such as Angelica Kauffman, Henry Fuseli, and George Romney, but the first set includes talks on William Hogarth and Joshua Reynolds.

The Allen Ginsberg Project concluded its posts of Ginsberg’s 1978 class at Naropa on The Four Zoas; users can access both a transcription and audio files. For Blake’s birthday in 2022, the site posted a 10 July 1989 reading at Naropa with Steven Taylor, who collaborated with Ginsberg on music. Taylor reflects on their relationship in one of the monthly events of the Blake Society; most of which are still conducted virtually and posted on YouTube. Other virtual events held by the Blake Society include Keri Davies discussing inoculation and Blake; Andy Wilson and Tim Heath examining the Blakean influence on Blade Runner for the film’s fortieth anniversary; the musician Billy Bragg talking about Blake’s influence on his work; Jason Whittaker presenting on the libretto for Hubert Parry’s “Jerusalem”; Daisy Hay speaking about her book Dinner with Joseph Johnson; S. F. Said discussing his new Blakean novel, Tyger; and, finally, an online launch of the third issue of the society’s journal, Vala. This issue highlights Blake and nature, and it is freely available as a PDF at the society’s website.

At Keri Davies’s blog, Index Rerum, there are several interesting posts on inoculation in relationship to Catherine the Great, Blake’s Illustrations of the Book of Job, and William Hayley; he also discusses the content-warning signs at the Blake and Hogarth exhibitions at Tate Britain. James Murray-White’s Finding Blake offers an interview with Jason Whittaker on Blake’s reception and the January 2022 online conference Global Blake; two remembrances of the poet Niall McDevitt (1967–2022); a discussion of Blake’s The Ghost of a Flea by the poet Helen Moore; and a review of Jez Butterworth’s play Jerusalem.

Both the redesign of Whittaker’s Zoamorphosis and the details of the Global Blake conference were described in last year’s checklist. Complementing his new book on the “Jerusalém” hymn, Jerusalem: Blake, Parry, and the Fight for Englishness (2022), are posts by Whittaker reflecting on why he wrote about the poem and on its potential role in the Commonwealth Games in representing a more diverse England. Also at Zoamorphosis, Whittaker reviews Lucy Coglan’s Blake and the Failure of Prophecy (2021); the Blake Archive exhibition Fake Blakes; Butterworth’s play Jerusalem; and Said’s novel Tyger.

Tied to the publication of John Higgs’s William Blake vs. the World (2021) was an in-person event on 31 August 2021 at the Airy Fairy garden, Sheffield, titled Blame Blake. The celebration was filmed and posted to YouTube, where one can also find many of the participants, including Higgs, being interviewed. Higgs, whose next book, on James Bond and the Beatles, is already out, still often talks about Blake on his press tours, and I have listed discussions with relevant content. (In the same spirit as Blame Blake, Tate Britain’s
in-person celebration of Blake's birthday is also available on YouTube.)

16 The psychotherapist and writer Mark Vernon made several appearances on podcasts, and his in-person lecture on Blake and Christianity, delivered on 12 July 2022 at St. Matthew's Church in Wimbledon, is on YouTube. His blog, Mark Vernon, often posts on Blake, and perhaps his most interesting post is from 9 September 2022, in which he sketches the role that the Blake scholar Kathleen Raine played as a spiritual mentor to Prince Charles.

17 In terms of Blake's popular reception, there are a number of YouTube videos analyzing the video game Devil May Cry 5 (a use of Blake previously noted by Liz Potter at Zoonomorphosis and Julian S. Whitney at Hell's Printing Press). One, by the Pixel Critic, makes extensive use of The [First] Book of Urizen, and a series by the GamingMuse Archives has many images and videos from the game and Blake's works. The video game and Blake are also treated in a Russian article by Andrey Shteynbrikher and Konstantin Savel'ev (found in Part VI).

18 Many online newspaper articles covered the virtual-reality app animating Blake's illustrations, a collaboration between Apple and the Getty Museum. More impressive than the app, to me at least, is a charcoal-drawing animation by Rune Callawaert on YouTube, “The Marriage of Heaven and Hell.” Less impressive are two videos that animate Blake reciting poetry.

19 Finally, the E. J. Pratt Library at the University of Toronto commemorated the seventy-fifth anniversary of Northrop Frye's Fearful Symmetry with an in-person exhibition, A Visionary Symmetry: Northrop Frye & William Blake, which ran from 20 October to 9 December 2022. A digital version of the exhibition features all the materials on display, as well as articles on Frye; the reception and influence of Fearful Symmetry; Blake and G. E. Bentley, Jr.; and remembrances of Frye by his students.

Criticism, Biography, and Reviews

20 Jason Whittaker's Jerusalem: Blake, Parry, and the Fight for Englishness (2022) shows that reception remains a dominant genre of Blake studies. Whittaker's impressive work traces the "Jerusalem" hymn from its production in Milton to its circulation in the twenty-first century. The heart of the book focuses on the excerpting of the poem as a hymn, its setting by Hubert Parry, and its twentieth-century reception in nationalistic debates, which were often dominated by the Right.

21 Whittaker is also one of the contributors to a new collection of essays on reception, "The Artist of the Future Age: William Blake, Neo-Romanticism, Counterculture and Now." Edited by Douglas Field and Luke Walker, it was published as a special issue of the Bulletin of the John Rylands Library. The introduction seeks to highlight the importance of the British counterculture, which, it suggests, was passed over in Stephen Eisenman's recent exhibition and catalogue, William Blake and the Age of Aquarius (2017). To illustrate this point, the collection reprints Michael Horovitz's 1958 essay "The Blake Renaissance" and includes a subsequent, new essay by Horovitz (who passed away before publication) reflecting on Blake's influence on him and various artists, poets, and activists of the British counterculture. Additionally, David Hopkins traces how Blake's reception changed in artistic circles between the 1950s and 1970s; James Riley explores Blake's impact on literary figures of the British counterculture, including Horovitz and Iain Sinclair; and Whittaker looks at Blake and science-fiction novels of the late 1970s. Jodie Marley goes further back in time to consider the reception of Yeats and Ellis's The Works of William Blake (1893) and how it impacted the poet George William Russell (Æ). Colin Trodd, in an impacting complement to the period covered in Whittaker's book on "Jerusalem," traces how notions of citizenship and hospitality shaped Blake's reception between the 1910s and 1940s. Finally, Franca Bellarsi examines Blake's impact on melStrOm reEvolution, a neo-Romantic collective in Brussels.

22 In other work on the counterculture, David Stephen Calonne's book The Beats in Mexico touches on Blake's influence on the Beats but also, more originally, on his place in the anthology America a Prophecy: A New Reading of American Poetry from Pre-Columbian Times to the Present (1973). Dean Sluyter's popular account in The Dharma Bum's Guide to Western Literature highlights Blake's spiritual and visionary awakening. Alicia Carpenter's chapter in James Rovira's collection Women in Rock, Women in Romanticism: The Emancipation of Female Will focuses on Blake and Patti Smith.

23 Blake's relationship to other writers received much attention. Keith O'Regan has a study of Blake and Bertolt Brecht, Towards a Productive Aesthetics: Contemporary and Historial Interventions in Blake and Brecht. Leon Conrad sees Blake as one of the two major influences on the English polymath George Spencer-Brown. His impact on Virginia Woolf is the subject of a 2022 dissertation by Michael William Black, and a previously unrecorded Chilean dissertation, from 2008, traces Blake's and John Keats's influences on Jorge Luis Borges. A book by David Hopkins and Tom Mason on Geoffrey Chaucer's eighteenth-century re-
ception references Blake slightly, mostly with regard to Dryden.

24 In Japanese, there was a good deal of work on reception or on Blake's relationship to other authors. Hikari Sato calls attention to the references to Blake in the work of William Henry Hudson, an ornithologist. Yuko Akimoto traces Blake's influence on the Japanese writer and activist Yutaka Haniya, and Atsushi Tanigawa considers how Blake figures in the works of Haruo Sato, Haniya, and Sei Ito. Naoki Isobe attempts to reconstruct the binding technique that the Blake scholar Bunsho Jugaku used for Blake and Whitman. Kiyoshi Ando examines the religious stances of Blake, Coleridge, and Wordsworth.

25 Similar works in Spanish, Portuguese, and Russian include Juan de Dios Torralba's consideration of translations of English Romantics by the Cordoban poet Carlos Clementson; Arthur Aroha Kaminski da Silva's comparison of Blake's ideas of innocence and childhood with those of J. D. Salinger in Nine Stories (1953); and Yaroslava Muratova's analysis of Byron's Cain and Blake's The Ghost of Abel.

Eco-criticism, the Body, and Disease

26 The third issue of Vala, the journal of the Blake Society of London, focuses on Blake and nature; it contains essays, poems, drawings, and other creative work, much of which highlights Blake's relevance to our environmental crisis. As Ines Tebourski formulates this claim, “The ecological poetics of Blake's works aspired to foreground natural issues as a subject of utmost emergency” (74). Hugo W. Larman describes and reproduces the blueprints he designed for a “Garden of the Four Zoas” dedicated to Kathleen Raine. Sibylle Erle gives a personal sketch of her relationship to Blake. Tristanne Connolly examines Blake's and Erasmus Darwin's use of plants and points to likely instances of Darwin's influence.

27 Outside of Vala, Alexander S. Gourlay's appendix to his review of Adam Komisaruk and Allison Dushane's edition of The Botanic Garden traces Darwin's influence on The Book of Thel, and Caroline Dauphin's 2021 dissertation in French also considers Darwin and Blake. Emphasizing the importance of Mary Wollstonecraft rather than Darwin, the Jordanian scholars Majd M. Alkayid and Murad M. Al Kayed examine Blake's use of flowers to represent women.

28 Steve Clark's essay in Ve-Yin Tee's new collection, Romantic Environmental Sensibility, uses Milton to sketch Blake's "environmental poetics" (212), with references to James Thomson, Mark Akenside, and Iolo Morganwg. Kate Rigby's 2020 essay suggests that Blake's work exemplifies "a specifically ecopoetic variant of the prophetic mode of Romantic literature" (113), while Jacob Henry Levoton connects The [First] Book of Urizen with the steam engines at Albion Mill and the pollution they produced. Edward Lee-Six employs Raymond Williams's concept of "structure of feeling" to read Blake's relationship to empiricism and capitalism. Tara Lee completed her dissertation on "William Blake and the Language of Preformationist Biology," and she published articles on Blake and the fibrous body in relationship to the German scientist Lorenz Oken (1779–1851) and on vitalism in Jerusalem.

29 Intentional misrepresentation of bodies is the subject of a 2021 essay by Anthony Aposos, who examines how Blake diverged from the models of anatomical correctness offered by William Hunter's lectures on anatomy at the Royal Academy and compares Blake's practices with those of Joshua Reynolds and Luigi Schiavonetti. Addressing neurodivergence, David Worrall argues that Blake experienced Klüver form-constant visual hallucinations and suggests that the patterns created by these hallucinations can be seen in his works.

Art, Language, and Media Studies

30 A new reference book that every reader of this journal will want is David Alexander's A Biographical Dictionary of British and Irish Engravers, 1714–1820. In addition to its biographical entries, which include Blake and every member of his circle who worked as an engraver, it offers an introduction to eighteenth-century engraving and a list of known apprentices.

31 Louise Wilson's essay in Blake examines the National Gallery of Victoria's prints of Blake's Virgil to reveal a "complex history" of its woodblocks and the artists who used them, including Edward Calvert and John Linnell. A chapter in Tristram Wolff's book Against the Uprooted World: Giving Language Time in Transatlantic Romanticism (2022) considers Blake's sense of language in connection with discoveries in geology and scales of time. Sarah Weston has an interesting article looking at Blake's relief etching in relationship to the development of braille. Matthew Martello reads the Notebook in toto and argues that its poetics inform the Laocoon separate plate. In Russian, Galina Kovalenko and Il'ya Smyvalov analyze the words and images of "The Little Boy Lost" as a "creolized text," while, also in Russian, E. S. Chunyak sees a "synthesis of the arts" in Blake's works.

32 In a special issue of Modern Philology devoted to the Society of Antiquaries (fully described in Division II), Luisa Calè argues that Blake's "physiological aesthetics and his experience of 'fourfold vision'" was shaped by his early experiences as an apprentice and engraver working as a
“practical antiquary.” A special issue of European Romantic Review, “Romanticism and Vision” (also fully described in Division II), edited by Terry F. Robinson and John Savarese, was inspired by work on Blake and Romantic visual culture. In the collection's two essays on Blake, Stephanie O'Rourke considers how Fuseli, Blake, Banks, and other artists challenged both neoclassical and scientific ideas of the body, making “it more difficult to posit the self evident [white, male] body as a universal and stable category” (509), while Calè, writing on Blake's watercolor Pestilence (c. 1805), traces his connection between disease and moral sentiments. Elsewhere, Marta Fabi, addressing Blake's notion of disease in Songs of Experience, concludes with the hopeful note that Blake shows humanity that we can “use the knowledge acquired by dealing and coping with [the experience of disease], in order to start a change, which should always be for the better” (187). At his blog, Mark Vernon explicitly suggests that Blake can help us learn from the ordeal of COVID-19.


34 Mark Lussier has an essay on the Dante illustrations in a festschrift published as an issue of Phoebus, Arizona State University's art history journal. Writing in Portuguese, Thiago Mota and Fernanda S. Murro look at representations of Dante's Hell in Blake, Gustave Doré, and Helder Rocha.

Religion and Philosophy

35 The Bible scholar Christopher Rowland has an enormous book on apocalypticism, “By an Immediate Revelation”: Studies in Apocalypticism, Its Origins and Effects, which draws together many of his previously published works, along with new essays. It has an entire section devoted to Blake (as well as another essay on Blake elsewhere in the volume). Although none of his Blake essays is new, the book makes them more readily available, and some of them have not been previously recorded in Blake or WBHC.

36 Madeleine Callaghan's Eternity in British Romantic Poetry (2022) includes a chapter looking at Blake's idea of eternity across many of his works. Chris Townsend has a book on Romanticism and George Berkeley, with a chapter on Blake. Focusing on The Book of Los and engaging with recent studies of Blake and Lucretius, Andrew Lincoln suggests that “Blake saw in Lucretius ... a form of prophecy that represented an alluring alternative to his own prophetic mission, one whose malign influence could embroil those who tried to contain or oppose it.” Blake's visionary engagement with empiricism and the Enlightenment is considered by Sergio Navarro Ramírez. Similarly, Cătălin Ghiță analyzes the conflict between visionary art and experimental science. Jesús David Curbelo discusses Blake's rejection of “authoritarianism and orthodoxy,” and Daniela Picón suggests that the eagle-headed human in Jerusalem pl. 78 was a prophetic figure with which Blake identified.

Passings


Blakeana

38 Anne K. Mellor's classic 1974 study Blake's Human Form Divine has been reissued by the University of California Press's Voices Revived series. As noted, S. F. Said's novel Tyger, illustrated by Dave McKean, was discussed by the author at a Blake Society event; it also features in the pages of Vala and in a review by Jason Whittaker at Zoamorphosis. There are reviews by Whittaker, Mark Vernon, and James Murray-White of the new run of Jez Butterworth's play Jerusalem (2009) at London's Apollo Theatre.

39 One of the strangest but most stimulating creative engagements with Blake is found in Alexander Roob's German-English dual-language book. It chronicles a group of contemporary German artists, followers of Mesmer, who attempted to recreate Blake's lost painting The Ancient Britons while in hypnotic states. William Blake's “The Ancient Britons”: Appearances of a Vanished Picture/William Blake's “The Ancient Britons”: Erscheinungen eines verschollenen Bildes (2022) documents the process and the art they created.

Blake's Circle

40 There were many significant works on Blake's circle. The first is Daisy Hay's eminently readable biography of Joseph Johnson, Dinner with Joseph Johnson: Books and Friendship in a Revolutionary Age (2022). Hay highlights Johnson's relationships, distinguishing her book from Gerald P. Tyson's
In Fuseli, Johnson and Blake shared at least one mutual friend, and he was the subject of two major exhibitions in 2022. The first—Füssli, entre rêve et fantastique [Fuseli, the Realm of Dreams and the Fantastic]—was held at the Musée Jacquemart-André, Paris, from 16 September 2022 to 23 January 2023. Curated by Christopher Baker, Andreas Beyer, and Pierre Curie, it highlighted Fuseli’s paintings and drawings of the grotesque, gothic, and fantastical. The exhibited works included three versions of his Nightmare; his paintings and illustrations of different authors, myths, and folklore; and his erotic drawings of his wife and other women. The other exhibition was Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism, curated by David Solkin and Ketty Gottardo. Shown at the Courtauld Gallery, London, from 14 October 2022 to 8 January 2023 and at the Kunsthau Zürich from 24 February to 21 May 2023, it focused largely on Fuseli’s drawings of women, including courtesans and his wife, which show elaborate coiffures, dresses, and sexualized objects and poses. A video available on YouTube, “Open Courtauld Hour: The Modern Woman and Fuseli,” features a discussion by the curators, with Kate Lister providing context about eighteenth-century sex workers. Both exhibitions have beautifully produced catalogues with important scholarly essays. As with exhibitions of Blake’s works, I have tried to record as many reviews as I could find. In addition, pieces by Fuseli and Blake were on display at Paradise Lost: Thomas Griffiths Wainewright at the Tasmanian Museum and Art Gallery in 2021.

In scholarship beyond the exhibitions, Sharon Choe’s dissertation explores Fuseli’s use of Northern antiquarianism, while Manfred Engel reads The Nightmare as a gothic turn from classicist motifs. Martin Myrone has a chapter in French in the catalogue for Füssli, entre rêve et fantastique, and an in-person talk on The Nightmare in the Paul Mellon Centre’s Georgian Provocations series. Perry McPartland contends that a fairy in Titania and Bottom is based on Leonardo da Vinci’s Vitruvian fairy. Catherine Phillips discusses works owned by Fuseli’s father that are now in the collection of the State Hermitage Museum in St. Petersburg, Russia.

In other work on writers tied to Johnson, Lucy Cogan considers Erasmus Darwin’s influence on Maria Edgeworth, while Elliot Patsoura suggests that “Darwin gives expression to the incapacity of nature to be fully domesticated.” There is now an English translation of a Dutch graphic novel that dramatizes the life of Quaco, an enslaved boy whose life is described by John Gabriel Stedman, along with a teacher’s guide. Scholarship on Mary Wollstonecraft includes a book on her ideas of virtue through a Thomistic-Aristotelian lens by Emily Dumler-Winkel; an examination of the “feud” between Wollstonecraft and Elizabeth Inchbald by Willow White; the positioning of Wollstonecraft in debates about fathers watching breastfeeding by Virlana M. Shchuka; a dissertation on Wollstonecraft and “social reproduction pedagogy” by Alex Sib; a critical survey of French and German rewritings of A Vindication of the Rights of Woman by Laura Kirkley; an analysis of Wollstonecraft’s use of “gothic violence” by Megan Gallagher; and an explication of Wollstonecraft’s theory of tyranny by Sandrine Bergès and Alan Coffee. In terms of Johnson’s competitors, Naomi Billingsley examines the grangerized copy of the Macklin Bible owned by Robert Bowyer.

As regards the Hayley circle, Kaz Oishi discusses William Cowper in an environmental context (as does Sean M. Nolan’s dissertation), while Matthew McConkey looks at Cowper’s idea of habit. A pilot project at the Fitzwilliam Museum offers digital images of William Hayley’s correspondence with his wife, Eliza Hayley; with John Flaxman; and with Anna Seward. Ruth Scobie suggests that Hayley’s The Triumphs of Temper provided eighteen-century fiction with the model of a young white woman reading about herself in the newspaper and becoming a celebrity. George Romney was the subject of Nicholas Robbins’s talk at the Paul Mellon Centre. Romney’s lost painting The Death of General Wolfe features in a 2017 article by Morton D. Paley. (Mairead Horton’s article on Benjamin West’s The Death of General Wolfe is worth reading for her recasting of West’s depiction of Native American agency.) In the annual Transactions of the Romney Society, one can find Alex Kidson’s edition of Romney’s letters in volume 22 and a 2015–20 supplement to his catalogue of Romney’s paintings in volume 25. I’ve recorded the titles of other articles published in the journal since 2016, but I have not been able to access them for annotation.

Two articles on Thomas Stothard look at his illustrations for The Seasons and Walter Scott’s Ivanhoe, respectively. In the Mellon Centre’s Georgian Provocations series, Paris Spies-Gans speaks on Eliza Trotter, Angelica Kauffman, and Lady Caroline Lamb. Diane Boucher has a short article on Maria Cosway’s painting A Persian Going to Adore the Sun. Clare Siviter examines the Chevalier d’Éon’s celebrity as depicted in French and English newspapers.
José Joaquín de Mora is the subject of a collection of essays in Spanish edited by Salvador García Castañeda and Alberto Romero Ferrer, and a monograph in English by Sara Medina Calzada. An article by Alberto Custodio Romero Vallejo discusses how Mora used Blake’s illustrations to The Grave in his Meditaciones poéticas.

In addition to Elizabeth Potter’s dissertation on Blake’s annotations, work on Joshua Reynolds includes a French dissertation by Deborah Waintraub; David Hopkins’s examination of Reynolds in the context of the eighteenth-century “clubbable man”; Martin Postle’s talk at the Mellon Centre on Reynolds’s self-portraits; and Thomas McGeary’s article on British flautists in Italy.

Noah Heringman, Crystal B. Lake, and Katharina Boehm’s digital edition of Vetusta Monumenta is a superb scholarly accomplishment. On top of its high-quality digital reproductions and its transcriptions, translations, and commentary on each set of engravings, it offers illuminating contextual information about the Society of Antiquaries; a description of the long-running Vetusta Monumenta project itself; and biographies of major contributors, like James Basire, Richard Gough, and William Stukeley. The edition is well complemented by a special issue of Modern Philology, “Ancient Objects and New Media.” In addition to Luisa Calè’s article on Blake, described above, the issue includes Bernard Nurse’s detailed description of Gough’s role in the publications of the society, with ample references to Basire; Dana Arnold’s analysis of how the publications utilized ekphrasis in architecture; Dustin Frazier Wood’s examination of “the distinction between image and text within antiquarian visual culture”; and Boehm’s comparison of how novels by Ann Radcliffe and Walter Scott portrayed the past in light of the society’s projects.

On a similar topic, William Fitzgerald’s book The Living Death of Antiquity: Neoclassical Aesthetics (2022) considers uses of the classical from the eighteenth to the twentieth centuries; it has chapters on Johann Joachim Winckelmann, John Flaxman, and Antonio Canova. Other work on eighteenth-century and Romantic-era display and exhibition includes Esther Chadwick’s talk at the Paul Mellon Centre, “A Black King in Georgian London: British Art and Postrevolutionary Haiti.” Leigh G. Dillard considers intersections of image and text in commonplace books. Amanda Lahikainen’s Money and Materiality in the Golden Age of Graphic Satire is a fascinating study of how concerns over paper money manifested themselves in print satire. Taking a broader approach, Joseph Monteyne’s Media Critique in the Age of Gillray, referenced above in relation to Blake, considers how satire reflects anxieties over traditional concepts of subjective agency spurred by new reproductive print technologies. In addition to the articles on Blake by Calè and O’Rourke in the European Romantic Review special issue “Romanticism and Vision,” Terry F. Robinson and John Savaresè’s introduction argues for the importance of visual culture in the Romantic period, and David Francis Taylor considers William Martin’s and James Barry’s use of ekphrasis in their paintings of Cymbeline.

Division I: William Blake

Part I: Blake’s Writings

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

America a Prophecy (1793)


4 impressions of the frontispiece (BB pl. 1, E i, K i); 1 impression (BB pl. 3, E 1, K 1); 1 impression (BB pl. a, E a, K a); 1 impression (BB pl. b, E b, K b); 1 impression (BB pl. c, E c, K c); 3 impressions (BB pl. 4, E 2, K 2); 1 impression (BB pl. 10, E 8, K 8); 1 impression (BB pl. 11, E 9, K 9); 1 impression (BB pl. 12, E 10, K 10); 2 impressions (BB pl. 15, E 13, K 13); copperplate fragment, recto (BB pl. a, E a, K a) and verso (the head of a saint engraved by Thomas Butts, Jr., the son of Blake’s patron).

Ballads (Pickering) Manuscript (1807?)


Reviews

Gourlay, Alexander S. See Blake 56.2 in Part VI.


A Descriptive Catalogue (1809)


3. Note the publication of the spurious copies Songs of Innocence copy T, Songs of Innocence and of Experience copies e/K and f/i, America a Prophecy copy Q, and Europe a Prophecy copy I. in the Blake Archive exhibit Fake Blakes.


_Europe a Prophecy (1794)_

_Europe a Prophecy_ [41 MPI]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022. 6 impressions of the frontispiece (BB pl. 1, E i, K i); 5 impressions of the title page (BB pl. 2, E ii, K ii); 3 impressions of the Preludium (BB pl. 4, E 1, K 1); 3 impressions (BB pl. 5, E 2, K 2); 2 impressions (BB pl. 6, E 3, K 3); 2 impressions (BB pl. 7, E 4, K 4); 2 impressions (BB pl. 9, E 6, K 6); 3 impressions (BB pl. 10, E 7, K 7); 4 impressions (BB pl. 11, E 8, K 8); 2 impressions (BB pl. 12, E 9, K 9); 2 impressions (BB pl. 13, E 10, K 10); 2 impressions (BB pl. 14, E 11, K 11); 1 impression (BB pl. 16, E 13, K 13); 2 impressions (BB pl. 17, E 14, K 14); 2 impressions (BB pl. 18, E 15, K 15).

_Jerusalem_ (c. 1804–20)

§ Stroe, Mihai A. “William Blake in Romanian Translation: _Jerusalem_—A Critical Bilingual Edition.” _Creativity_ 4.2 (2021): 247–552. “A Romanian translation has long been due, and we offer it here, together with a critical apparatus (introductory study: Some aspects of William Blake’s cosmogony; and Notes, clarifying both the critical apparatus (introductory study: Some aspects of William Blake’s cosmogony; and Notes, clarifying both the literary, philosophical, historical, religious-spiritual and scientific context as well as matters of translation)” (abstract).

_Letters_

12 March 1804 to William Hayley


_The Marriage of Heaven and Hell_ (1790–93?)


_Songs of Innocence and of Experience (1794)_


Upcott’s Autograph Album (1826)

Blake’s Autograph in the Album of William Upcott.


Section B: Collections and Selections


5. This supplements the information in <Blake (2018)>.


**Part II: Reproductions of Drawings and Paintings**

**Section A: Illustrations of Individual Authors**

**Milton, John**


**Section B: Collections and Selections**


6. This entry supplements the information in *WBHC* pp. 462-63, 588-89.

7. Blake’s preliminary drawings can be found at the *Blake Archive*, under “Pen and Ink Drawings (Composed 1774-c. 1825)” and “Water Color Drawings (Composed 1775-c. 1790).”


**Part III: Commercial Engravings**

**Section A: Illustrations of Individual Authors**

*Dante*

“Head of a Damned Soul in Dante’s *Inferno*”

It is reproduced in *Füssli, entre rêve et fantastique* (see Fuseli in Division II).

*Vetusta Monumenta*


The edition offers an introduction; thematic essays: “About *Vetusta Monumenta*,” “*Vetusta Monumenta* and Printmaking,” “Kinds of Monuments in *Vetusta Monumenta*”; links to digital versions of the print copies; and a biographical register detailing prominent contributors, including James Basire, Sr. (with references to Blake’s probable contributions), Richard Gough, William Stukeley, and George Vertue.

For each set of designs, there are high-quality images; descriptions of the engraved plates; descriptions of the objects depicted in the engravings; a transcription of any text on the plates; a translation of any non-English text; a link to the explanatory account when the work was originally published; and an extended scholarly commentary.

Blake’s contributions (vol. 2, nos. 29-35) were executed while he was an apprentice to Basire, and they are signed by Basire. Bernard Nurse authored the commentary for the Blake set.

7. Blake’s preliminary drawings can be found at the *Blake Archive*, under “Pen and Ink Drawings (Composed 1774-c. 1825)” and “Water Color Drawings (Composed 1775-c. 1790).”
Part IV: Bibliographies and Catalogues

Section A: Bibliographies
[cross-listing articles with substantial bibliographical content]

Calè, Luisa. “Blake and Exhibitions, 2021.” See Blake 56.1 in Part VI.

Oliveira, Camila, and Jason Whittaker. “Blake and Music, 2021.” See Blake 56.1 in Part VI.


Section B: Catalogues


Part V: Digital Resources


Allen Ginsberg Project


“Steven Taylor on Blake.” 27 Mar. 2022. Highlights Taylor’s conversation on Blake and Ginsberg at the 23 March 2022 Blake Society event (see Blake Society).

“William Blake’s Birthday—1.” 28 Nov. 2022. Posts the first part of a 10 July 1989 Ginsberg reading at Naropa with Steven Taylor; both audio and a transcription are provided. (See also an interview with Taylor under the Blake Society.)


Blake Society (see also Vala in Part VI)

Events:

Davies, Keri. “‘Inoculation should be common everywhere.’” 19 Jan. 2022.


Taylor, Steven. “Blake’s Tyger and the Lion of Dharma: Allen Ginsberg’s Innocence & Experience.” 23 Mar. 2022. “A conversation between Steven Taylor and Camila Oliveira Querino about how Allen Ginsberg set Blake’s Songs of Innocence and of Experience to music, and then sang them.” (For more on Taylor, see Allen Ginsberg Project.)


The title of the YouTube video is “Blake & Blade Runner.”
Blame Blake
An in-person event held on 31 August 2021 at the Airy Fairy garden, Sheffield, UK, to celebrate Blake and the publication of John Higgs's book *William Blake vs. the World*. I've documented the YouTube videos related to it here and cross-referenced the event under Higgs in Part VI.


British Association for Romantic Studies
*BARS* Blog:


9. The event's schedule, according to its Facebook page, included: “John Higgs (The KLF, Watling St., Stranger Than We Can Imagine); David Bramwell (The Cult of Water, Odditorium, Catalyst Club); The Buddhist Punk (poet; new book 'A Tempting Magic'); Myra Stuart (with Puppet William Blake); Dave Lee (chaos magician, author); Lisa Lovebucket (playwright, artist, poet, performer); Claudia Egypt (actor, writer, alternative theatre legend); Ben Graham (poet, author, Quietus/Shindig writer); Laura Fives (DJ); Sheffield Arts Lab.”


Chen, Min. “William Blake’s Visions Arrive in AR Form via an App by Getty Museum and Apple.” Jing Culture & Crypto (28 July 2022). An article describing Blake’s The Ghost of a Flea and its place in the new collaborative app between the Getty Museum and Apple. “Viewers can summon moving and morphing models of Blake’s Flea [sic], serpents, and eagle, created using motion capture. The animations are accompanied by a soundtrack by producer Just Blaze, who set Blake’s poetry to beats.”


Scholarship:

“Inculation should be common everywhere.” 26 Jan. 2022. A brief but illuminating note on Catherine the Great, whose portrait and letter proclaiming “inculation should be common everywhere” were auctioned by MacDougall Arts of St. James’s Square in December 2021. (See also Davies’s lecture on the topic of inoculation under the Blake Society.)

“Blakespotting.” 5 June 2022. Consideration of the controversies over the content-warning signs at both the William Blake and the Hogarth and Europe exhibitions at Tate Britain, and the use of Blake by the Right.


“William Hayley and Smallpox.” 5 June 2022. Traces the Hayleys’ use of surrogate mothers, the impact of smallpox on the Hayley family (including Hayley’s son, Thomas Alphonso), and Hayley’s friendship with Edward Jenner, who discovered the smallpox vaccine.


Donway, Walter. “William Blake: Romantic Poet and Enlightenment Man?” Online Library of Liberty (9 Nov. 2022). An article discussing the influence that the Enlightenment and revolutions had on Blake, as well as an analysis of Blake’s influence on the later Romantic era.


Fedorenko, Yuriy. “Celebrating the Birthday of William Blake in Tate Britain.” YouTube. 29 Nov. 2022. An in-person gathering at Tate Britain to celebrate Blake’s birthday.

GamingMuse Archives. YouTube. 28–29 Oct. 2022. A five-part series of livestreams playing the video game Devil May Cry 5 and analyzing Blake’s works and life in conjunction with the game.


“William Blake and the Beat Generation,” *Beatdom* (30 Oct. 2012), not previously recorded in *Blake* or WBHC.

Higgs, John. “Author Interview: John Higgs’s William Blake vs. the World.” See Higgs in Part VI.


Paul Mellon Centre

Public Lecture Course: Georgian Provocations (28 May to 2 July 2020):


Hallett, Mark. "Making an Impact: Thomas Lawrence’s Arthur Atherley (1792)." 2 July 2020.


Rice University. “Fondren Completes Collection of William Blake Replica Prints and Plates,” YouTube. 28 Feb. 2022. On the acquisition of facsimiles of Blake’s illuminated books created by Michael Phillips; the video features him working in the printing workshop. (See also Shilcutt.)


Takac, Balasz [Vladimir Bjelicic]. “Visionary and Mystical Worlds in William Blake Paintings and Prints,” Widewalls
An analysis of Blake's works that feature a mystical or fantastical setting.


Vernon, Mark. Mark Vernon.
“Awakening in a Caroline Age. King Charles, William Blake & Kathleen Raine.” 9 Sept. 2022. On Charles's relationship to Kathleen Raine, who “had become a mentor to the then prince, a kind of spiritual director.”


Blakespotting:


Blakeana:


“A Golden String: Susheela Raman and Guests.” 17 Nov. 2022. “Listed below are a few videos from a new project I am involved with: called ’A Golden String: William Blake in Songs and Words,’ which combines songs by Susheela Raman and Sam Mills with spoken word sections by me.”


William Blake Archive

Exhibition:

Fake Blakes. April 2022. “Curated by Joseph Viscomi and designed by Michael Fox with the assistance of Grant Glass.” Exhibition of “illuminated books and prints that were not printed or colored by William Blake”: Songs of Innocence copy T; Songs of Innocence and of Experience copies e/K and f/j; America a Prophecy copy Q; Europe a Prophecy copy L; and various photolithographs and kerographs.

Review

Whittaker, Jason. See Whittaker, Zoamorphosis.


Part VI: Criticism, Biography, and Reviews


Bakić, Tanja. “William Blake the Designer: The Reception of Robert Blair’s Grave in Serbia.” Literature Compass 19.7 (2022): 13 pp. “The aim of this article is to bring the figure of William Blake the designer closer to the Serbian reader, and to set it apart from the previously dominant figure of Blake the poet, when it comes to his reception in that country” (abstract).


Bellarsi, Franca. “’Without Contraries is no progression’: Blake My Teacher.” See Vala.


Blake/An Illustrated Quarterly
Volume 55, number 4 (spring 2022)

Articles
Worrall, David. “’Seen in my visions’: Klüver Form-Constant Visual Hallucinations in William Blake’s Paintings and Illuminated Books” 61 pars. Suggests that Blake experienced “geometric-patterned phosphenes perceived as self-luminous entoptic hallucinations in the visual field.” These hallucinations manifest in “four form-constant patterns: tunnel, spiral, net or lattice, and cobweb or concentric circles” (par. 14), and Worrall finds examples in Blake’s works.

Reviews
Schuchard, Marsha Keith. Adam Komisaruk, Sexual Privatism in British Romantic Writing: A Public of One. 3 pars. Komisaruk’s “willingness to confront the intellectual contradictions and gender confusions in [Blake’s] controversial (and often effaced) erotic images is provocative” (par. 3).


Volume 56, number 1 (summer 2022)

Articles
Ripley, Wayne C., with Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. “William Blake and His Circle: A Checklist of Scholarship in
Volume 56, number 3 (winter 2022–23)

Articles


Lincoln, Andrew. “Blake, Lucretius, and Prophecy: The Book of Los.” 23 pars. Highlights The Book of Los: “Blake saw in Lucretius not only a materialistic cosmology that he felt compelled to attack, but also a form of prophecy that represented an alluring alternative to his own prophetic mission, one whose malign influence could embroil those who tried to contain or oppose it—including John Milton” (par. 1).

Review

Rosso, G. A. Lucy Cogan, Blake and the Failure of Prophecy. 18 pars.

Bode, Christoph. Rev. of Alexander Regier, Exorbitant Enlightenment. See Regier.

Brylows, Thora. Rev. of Edina Adam, with Julian Brooks, and an essay by Matthew Hargraves, William Blake: Visionary. See Adam with Brooks.

Bulletin of the John Rylands Library

Volume 98, issue 1 (May 2022)

“The Artist of the Future Age: William Blake, Neo-Romanticism, Counterculture and Now”


Horovitz, Michael. “The Blake Renaissance.” 7-15. Reprints an article originally published in Oxford Opinion (1958) that helped to spur Blake's reception in the British counterculture movement. Horovitz “argues that Blake ‘evasives appraisal because he was always working for a synthesis of creation far beyond outward forms and genres,’ which meant 'he had to invent his own methods to express himself adequately’” (abstract).

Horovitz, Michael. “William Blake and (a Few of) His Friends in Our Time.” 17-22. “Horovitz reflects on his longstanding fascination with William Blake,” including “how the spirit of Blake loomed large at the International Poetry Incarnation at the Albert Hall in the summer of 1965, where his fellow travellers, among them Adrian Mitchell, were driven by the nineteenth-century poet” (abstract).

Reviews

Rovira, James. Mike Goode, Romantic Capabilities: Blake, Scott, Austen, and the New Messages of Old Media. 8 pars. “Goode provokes argument in the best possible way and, in the process, opens up the field of literary studies to new possible readings” (par. 8).

McQuail, Josephine A. Marsha Keith Schuchard, A Concatenation of Conspiracies: “Irish” William Blake and Illuminist Freemasonry in 1798. 8 pars. “A readable and compelling study” (par. 1).

Gourlay, Alexander S. Fernando Castanedo, ed. and trans., William Blake, Augurios de inocencia. 4 pars. “Castanedo writes clearly in both English and Spanish, and is a judicious, thorough, and painstaking scholar as well as a gifted translator” (par. 2).

Marley, Jodie. “‘Invisible Gates Would Open’: W. B. Yeats and William Blake in the 1890s.” 23-38. This article examines *The Works of William Blake: Poetic, Symbolic, and Critical* (1893) and Yeats's 1890s reviews of his contemporary Blake critics, as well as his relationship with the mystic poet and artist George William Russell (Æ), whom he repeatedly compared to Blake” (abstract).


Calè, Luisa. “William Blake's 'Fourfold Vision': A Practical Antiquary's Visionary Contemplations among the 'Couches of the Dead.'” See *Society of Antiquaries* in Division II.


Author talk
Sangster, Matthew [interviewer]. See BARS Blog in Part V.


Chadwick, Esther Alice. “The Radical Print: British Art and Graphic Experiment in the Paper Age.” See Chadwick under Cultures and Technologies of Display and Exhibition in Division II.

Choe, Sharon. “Deformed, Dismembered, and Disembodied: Reinventing the Body Politic in William Blake.” PhD diss., University of York, 2022. With references to Thomas Gray, Henry Fuseli, and James Macpherson, Choe “proposes that Northern antiquarianism provided Blake with the necessary language and imagery to critique formations of British identity at the turn of the century” (abstract).

Chrimes, Penny. “Following Blake's Paths: From Menageries to Brick Pits.” See *Vala.*

Consider Milton “from the perspective of a more historically engaged environmental poetics, drawing on its indebtedness to the tradition of sensibility and focusing in particular on James Thomson, Mark Akenside, and Iolo Morganwg” (212-13).


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Curbelo, Jesús David. “William Blake: apuntes para tratar de visionar la voz del bardo.” *Agulha* 67 (2009): 30 pars. 26 pp. In Spanish. Describes the strength and originality of Blake’s ideas and discourse, while discussing his role as one in a group of “visionaries, individualists and revolutionaries thanks to whom thought has moved against all kinds of authoritarianism and orthodoxy.”


Dauphin, Caroline. “Éros et Uranie: Passions animales et végétales dans la poésie d’Erasmus Darwin et de William Blake [Eros and Urania: The Passions of Animals and Plants in the Poetry of Erasmus Darwin and William Blake].” PhD diss., Université de la Sorbonne Nouvelle, 2021. 476 pp. In French (abstract in French and English). “The present work aims at observing how a new vision of nature is imagined at the intersection of the Enlightenment and Romanticism from Darwin to Blake. This nature, teeming with passions, is in the wake of the age of sensibility of the long 18th century: plants and animals are endowed with emotions and sensations. It is also remodeled by the transition from the classical episteme to the modern episteme, according to Michel Foucault’s terminology: natural history becomes biology and opens itself to transformism, which arouses a mixture of terror and fascination in Blake’s imagination” (abstract).

Davies, Keri. “Blakespotting.” See Davies in Part V.

Davies, Keri. “Inoculation should be common everywhere.” See Davies in Part V.

Davies, Keri. “William Blake and Smallpox: The Disease in Blake’s London and in Blake’s Art.” See Davies in Part V.

Davies, Keri. “William Hayley and Smallpox.” See Davies in Part V.

Davies, Matthew M. “The House of Aumont and Blake’s French Revolution.” See Blake 56.2.


Erle, Sibylle. “Newton’s Sleep.” See Vala.

F


G


Gourlay, Alexander S. Rev. of William Blake, Augurios de inocencia, ed. and trans. Fernando Castanedo. See Blake 56.2.

H


Hay, Daisy. Dinner with Joseph Johnson: Books and Friendship in a Revolutionary Age. See Johnson in Division II.


Kate. “Fantastic Non-Fiction.” The Quick and the Read (31 Jan. 2023). “As an English teacher, I’ve often taught Blake’s poetry—‘London,’ blah blah, Romantic poet, blah blah, ‘Poison Tree,’ blah blah, painter, and so on. Still, I didn’t actually know much about the man himself—and it is quite a life story!”


Excerpts and author talks
Blame Blake. See Blame Blake in Part V.

I

J

K


Schuchard, Marsha Keith. See Blake 55.4.

pictorial components of the illustrated poem by W. Blake “The Little Boy Lost.”

I.


M.


McMichael, Trevor A. “Everyday Revenge and British Romanticism,” PhD diss., Indiana University, 2022. Touches on Blake’s commercial engraving “Tythe in Kind; or The Sow’s Revenge,” which was published in the Wi’s Magazine (1784) (Essick, CB XVI).

McQuail, Josephine A. Rev. of Marsha Keith Schuchard, A Concatenation of Conspiracies: “Irish” William Blake and Illuminist Freemasonry in 1798. See Blake 56.2.


Monteyne, Joseph. “Form and Formlessness in Blake’s Embedded Media.” See Monteyne under Cultures and Technologies of Display and Exhibition in Division II.


Mota, Thiago, and Fernanda S. Murro. “O Inferno de Dante e suas representações: Análise do inferno d’A Divina Comédia através das ilustrações de William Blake (século XVIII), Gustave Doré (século XIX) e Helder Rocha (século XX) [Dante’s Hell and Its Representations: Blake/An Illustrated Quarterly Vol. 57, no. 1 (summer 2023)
Analyses of The Divine Comedy's Hell across the Illustrations of William Blake (Eighteenth Century), Gustave Doré (Nineteenth Century), and Helder Rocha (Twentieth Century)." Contemporâneos 5 (2010): 30-41. In Portuguese (abstract in Portuguese and English).


N


Nurse, Bernard. “Commentary [to vol. 2, nos. 29-35].” See Vetusta Monumenta in Part III, Section A.

O


"Compare[s] the political-aesthetic strategies of William Blake (1757–1827) and Bertolt Brecht (1898–1956)" (abstract). The chapters on Blake focus on the Songs and Milton.

O’Rourke, Stephanie. “Art after Self Evidence: Fuseli, Blake, and Banks.” See European Romantic Review under Cultures and Technologies of Display and Exhibition in Division II.

O’Sullivan, Michael. “‘Nature has no Outline but Imagination has.’” See Vala.


P


Reviews

Cogan, Lucy. BARS Review 56 (2021): 7 pars. “This volume brings together both established Blake scholars and newer voices to form a provocative and often exciting collection” (par. 7).

Saklofske, Jon. European Romantic Review 33.4 (2022): 573-78 (with Jason Whittaker, Divine Images). “It is a book by specialists, for specialists, and—while offering unique and fresh insight into the ways that Blake's work resonates through a broad variety of ideas, theoretical concepts, and comparative illuminations—ultimately requires a significant, nuanced, and exclusive knowledge of Blake studies as a prerequisite to its comprehension and critical usefulness” (574).

Reesman, Linda L. Rev. of Edina Adam, with Julian Brooks, and an essay by Matthew Hargraves, William Blake: Visionary. See Adam with Brooks.


Rodríguez Rivero, Manuel. Rev. of William Blake, Augurios de inocencia, ed. and trans. Fernando Castanedo. See Ballads Manuscript in Part I, Section A.


Rosso, G. A. Rev. of Lucy Cogan, Blake and the Failure of Prophecy. See Blake 56.3.

Rovira, James. Rev. of Mike Goode, Romantic Capabilities: Blake, Scott, Austen, and the New Messages of Old Media. See Blake 56.2.

Rowland, Christopher. “William Blake, Apocalyptic Poet and Painter.” By an Immediate Revelation: Studies in Apocalypticism, Its Origins and Effects. Tübingen, Germany: Mohr Siebeck, 2022. ISBN: 9783161597862. 629-738. A massive study of apocalypticism from the Hebrew Bible to William Blake that draws together many of Rowland’s disparate publications as well as previously unpublished essays. The book includes a useful list detailing “Particulars of First Publication” (775-79), and I have recorded these references in the notes and whether the essays were previously recorded in Blake or WBHC. Blake has his own section, “William Blake, Apocalyptic Poet and Painter,” as well as an appearance earlier in the book.
"Blake and the Bible: Biblical Exegesis in the Work of William Blake." 631-44. 14
"William Blake and Ezekiel's Merkabah," 645-60. 15
"Mr Blake, apo- or rather ana-calyptic Poet, and Painter': Apocalyptic Hermeneutics in Action." 661-80. 16
"Blake: Text and Image." 681-702. 17
"William Blake and the Apocalypse." 703-19. 18
"Blake, Enoch, and Emerging Biblical Criticism." 720-38. 19


Said, S. F. "Tyger" See Vāla.


15. "An earlier form of this essay" was published as "Wheels within Wheels": William Blake and the Ezekiel's Merkabah in Text and Image (Milwaukee: Marquette University Press, 2007) and delivered as the Père Marquette Lecture in Theology in 2007. [WBHC p. 2619]


Review
McQuail, Josephine A. See Blake 56.2.

Schuchard, Marsha Keith. Rev. of Adam Komisaruk, Sexual Privatism in British Romantic Writing: A Public of One. See Blake 55.4.


In Russian (abstract in Russian and English). The article examines the phenomenon of Blake in the modern gaming and media space based on the material of the game project Devil May Cry 5 and the animated series Patriotism of Moriarty. It also analyzes the main layer of the poet's texts and engravings appearing in the products of popular culture.


Anonymous, with illustration by Richard Hemmings. Poem. 6. “We are part of the earth and it is part of us.” A note reads, “This poem is inspired and edited from ‘Message to the Modern World’ written by a Native American Chief in 1855” (6).


Eagles, Diane. “Shadow of Delight and Dance of Eternal Death.” 14-17. “I wanted to produce a work for Catherine as a companion to my ceramic sculpture for Blake’s grave, ‘The Lamb at the Gate’” (14).


In Spanish (abstract in Spanish and English). "Examines the translations of the English Romantics by the Cordoban poet Carlos Clementson, who put works by these eight poets into Spanish: William Blake, Robert Burns, William Wordsworth, Samuel Taylor Coleridge, Joseph Blanco White, Lord Byron, Percy Bysshe Shelley and John Keats" (abstract).

Taylor, David. "Albion's Ancient Druid Rocky Shore." 70-71. "What could be more natural than nature? Yet 'nature' is a construct of human thought" (70).
Hristova, Rumyana. "Man and Nature in Blake's 'Poems of Hell'" 75-76. "A natural consequence of the integration of rational thinking and imagination is the change in man's attitude and relationship with nature" (76).
Marchetto, Cecilia, with illustration by G. E. Gallas. "Blake's Gothic Nature versus the Appeal-to-Nature Fallacy." 77-78. "It would be easy to get carried away by the rediscovery of a nature-loving Blake and forget all the nuance, ambiguities and contradictions that complicated his idea of nature" (77).
Volpone, Annalisa, with illustration by Tamsin Rosewell. "Between Maker Meek & Beasts of Prey: Lyca & the Non-human World." 79-81. "The powerful returning of the repressed recounted in the Lyca poems also enacts an ecological crisis, a necessary change of paradigm, the access to a different realm" (81).
Leventon, Jacob Henry. "Blake's Gothic Nature as Spiritual Exercise." 82-83. "Blake's ecological vision was capacious" (82).
Bellarsi, Franca, with illustration by John Riordan. "Without Contraries is no progression': Blake My Teacher." 84-88. "Said differently, for the ecocritic engaging with Blake, there is no comfortable, linear road to either clear-cut biocentrism or unqualified anthropocentrism" (88).
Rubel, William Ilan. "Earth's Answer': Blake's Terran Ecology." 94-99. "For ages, I have wanted to attempt an SF (speculative fabulist) reading of William Blake. … I make this attempt now, with two footholds. The first is the image of Earth raising her head in answer to the
Bard, in Songs of Experience. The second is a formula … : in Blake, the optic equals purity and the haptic equals promiscuity” (95).


Reviews

Pritchard, Stephen. Rev. of Jason Whittaker, Jerusalem: Blake, Parry, and the Fight for Englishness. 104. “This book combines a love of Blake with years of research and is likely to be of great interest not only to Blakeans, but also to a far wider readership.”

Whittaker, Jason. Rev. of S. F. Said, Tyger, illus. Dave McKean. 104-05. “Finally, this novel feels very Blakean in terms of its design: the art of Dave McKean—and the layout of the novel as a whole—makes this a particularly engrossing novel” (105).

Vallat, Jean-Christophe. “‘Cabinets de Cristal.’ Modèles techniques de l’expérience visionnaire chez Blake, Nerval et Baudelaire.” Bulletin du Centre de recherche français à Jérusalem 24 (2013): 32 pars. 10 pp. In French (abstract in French and English). “If Blake’s, Nerval’s and Baudelaire’s texts show a different approach to the visionary experience, they all resort to the use of a ‘crystal cabinet’—an immersive optical machine which is half-diorama, half-panorama and which modelizes [sic] both the visual aspect and the psychological impact of the visionary experience” (abstract).


W


Weston, Sarah T. “Matrix, Imprint, Dot: Romantic Data by the Fingertip.” Wordsworth Circle 53.3 (2022): 395-421. “This article unites book history, disability studies, and media studies, examining what blindness and sight meant to the early Romantic poets (from poetic meditations on the subject to actual bodily struggles with vision) alongside emergent systems of writing invented for blind readers, from embossed typographies to braille. Blake’s ‘infernal method’ of relief printing particularly yields fruitful juxtapositions with these book media for the blind” (395-96).


Review

Saklofske, Jon. European Romantic Review 33.4 (2022): 573-78 (with William Blake: Modernity and Disaster, ed. Tilottama Rajan and Joel Faflak). “Serves as an excellent introduction to the ways in which Blake and his creative expressions are situated in and respond to the context of his particular cultural moment and would be at home equally in an undergraduate course on Blake’s work and on the bookshelves of anyone interested in diving deeper into Blake’s biographical and interpretative detail” (574).

Whittaker, Jason. “Going Global—Blake’s Afterlife.” See Murray-White in Part V.


Pritchard, Stephen. See Vala.

Whittaker, Jason. “‘Jerusalem’—A Personal History.” See Whittaker, Zoamorphosis, in Part V.


Whittaker, Jason. Rev. of Fake Blakes [Blake Archive exhibition]. See Whittaker, Zoamorphosis, in Part V.

Whittaker, Jason. Rev. of Lucy Cogan, Blake and the Failure of Prophecy. See Whittaker, Zoamorphosis, in Part V.

Whittaker, Jason. Rev. of S. F. Said, Tyger, illus. Dave McKean. See Vala.


Division II: William Blake's Circle

Banks, Thomas (1735–1805)
Sculptor

O'Rourke, Stephanie. “Art after Self Evidence: Fuseli, Blake, and Banks.” See European Romantic Review under Cultures and Technologies of Display and Exhibition.

Barry, James (1741–1806)
History painter


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


Nurse, Bernard. “Commentary [to vol. 2, nos. 29-35].” See Vetusta Monumenta in Division I, Part III, Section A.


Blair, Robert (1699–1746)
Poet


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


Bowyer, Robert (1758–1834)  
Print impresario


Calvert, Edward (1799–1883)  
Painter, printmaker

Wilson, Louise. “Printing Imperfections in William Blake’s Virgil Wood Engravings and What They Reveal.” See Blake 56.2 in Division I, Part VI.

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

Boucher, Diane. “Maria Cosway’s A Persian Going to Adore the Sun.” Burlington Magazine 162, no. 1405 (2020): 300-05. “This article will set out what is known about the painting’s history and suggest a possible source for its unusual subject” (abstract).

Cowper, William (1731–1800)  
Poet, hymnist

McConkey, Matthew. “‘Still Repeated Circles’: William Cowper’s The Task and the Shape of Habit.” Cambridge Quarterly 51.3 (2022): 242-57. “For Cowper, then, the idea of habit is a means of weighing the oppositional demands of the embodied and the immaterial self” (abstract).


Cultures and Technologies of Display and Exhibition

Chadwick, Esther. “A Black King in Georgian London: British Art and Postrevolutionary Haiti.” See Paul Mellon Centre in Division I, Part V.

Chadwick, Esther Alice. “The Radical Print: British Art and Graphic Experiment in the Paper Age.” PhD diss., Yale University, 2016. “This dissertation examines connections between high art, printmaking and political radicalism in late eighteenth-century Britain to argue for the print as a formative site of artistic modernity” (abstract). It works from James Barry’s “Phoenix” to Blake’s Laocoon, and discusses John Hamilton Mortimer, James Gillray, and Thomas Bewick as well.

Dillard, Leigh G. “Material Intersections: Image and Text in the Eighteenth-Century Commonplace.” Journal of Illustration 8.2 (2021): 221-50. “Ranging from decorative flourishes and echoes of printers’ marks to richly scrolled title pages and evocative vignettes, the materiality of the commonplace book offered in these moments signals a heightened concern by readers to consider the visual potential of the text as part of their reading experience. This analysis looks at scattered remnants of eighteenth-century commonplace books for compelling examples of image and text relationships that reflect illustrative models from the print market” (abstract).

European Romantic Review
Volume 33, issue 4 (2022)
“Romanticism and Vision”  
Ed. Terry F. Robinson and John Savarese
Robinson, Terry F., and John Savarese. “Introduction: Romanticism and Vision.” 451-60. “The essays in this issue catch sight of that variety [of scholarship on Romanticism and vision] through their focus on acts of looking; on the production of visual art; on the imaginative landscapes pictured in maps and panoramas; on the affective impact of spectatorship; and on the visuality of race” (455).

Taylor, David Francis. “Picturing Ekphrasis: Image and Text in Shakespeare Painting.” 461-78. On William Martin’s and James Barry’s paintings of Shakespeare’s Cymbeline: “Martin and Barry, I wish to suggest, show ekphrasis in order to interrogate and eschew both its rhetorical imperative (image as word) and its iconophobic implication (image as less than word)” (464).


Garcia, Humberto. "The Unsightly Spectacle of 'Poor Houseless Wanderers': De Quincey's Confessions, the Malaysian Sailor, and Vagrancy," 535-54. “To show how these noncitizens [Asian sailors] resisted their exclusion from civic life, this essay focuses on Thomas De Quincey's Confessions of an English Opium-Eater (1821), which narrates the author's anxious encounter in Grasmere with a dark-skinned Malaysian sailor who appears as his vagrant double. This encounter sheds light on the way that British citizenship was racialized as White vis-à-vis concurrent philanthropic and governmental efforts to conceal abject migrant populations from public view” (abstract).

Fitzgerald, William. The Living Death of Antiquity: Neoclassical Aesthetics. Oxford: Oxford University Press, 2022. ISBN: 9780192893963. “This book asks how the neoclassical value of simplicity serves to conjure up an epiphanic antiquity, and how whiteness, in both its literal and its metaphorical forms, acts as the 'logo' of neoclassical aesthetic that is my subject as it emerges from around the middle of the eighteenth century, and particularly in the wake of Winckelmann's writings” (66-67). There are less developed references to Flaxman throughout the book, especially in relationship to Antonio Canova.


Darwin, Erasmus (1731–1802) Scientist, poet

Edition


Gourlay, Alexander S. See Blake 55.4 in Division I, Part VI.

Criticism


Connolly, Tristanne. ““The Eternal Lettuce.” See Vala in Division I, Part VI.

Dauphin, Caroline. "Éros et Uranie: Passions animales et végétales dans la poésie d’Erasmus Darwin et de William
Blake [Eros and Urania: The Passions of Animals and Plants in the Poetry of Erasmus Darwin and William Blake]. See Dauphin in Division I, Part VI.


d’Eon, Chevalier (1728–1810)  
Spy


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


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

Exhibitions

Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism. Courtauld Gallery, London, 14 October 2022 to 8 January 2023; Kunsthauz Zürich, 24 February to 21 May 2023. Curated by David Solkin and Ketty Gottardo. The Courtauld’s webpage includes three YouTube videos showing the exhibition space and highlighting the works on display; see the catalogue under Criticism, below.

Reviews and curator talk


Ding, Claire. “Fuseli and the Perceptions of Womanhood.” Argonaut (8 Feb. 2023): 4 pars. “The exhibition ultimately opens a broader discussion of womanhood and who has the power to define it” (par. 4).


“Much of this is high-class pornography—and the way an earnest bespectacled young American girl was pointing out to her companion the detail of the filthiest drawing of three nymphs pleasuring a recumbent male (his face invisible) suggests that it retains its titillating effect. But it would be doing Fuseli an injustice to see his work merely as erotic” (par. 6).


Füssli, entre rêve et fantastique [Fuseli, the Realm of Dreams and the Fantastic]. Musée Jacquemart-André, Paris, 16 September 2022 to 23 January 2023. Curated by Christopher Baker, Andreas Beyer, and Pierre Curie. The museum’s webpage includes photos of the exhibition space and animations of works. See the press release; see the catalogue under Criticism, below.

**Reviews**


D., Cécile, and Laurent P. “Füssli, the Painting Exhibition at the Musée Jacquemart-André—Last Days,” *Sortir à Paris* (30 Dec. 2022): 7 pars. A last call for visitors, but it also includes photos of the exhibition.

Kozuchowska, Agata Ida. “Review: Füssli, entre rêve et fantastique at the Musée Jacquemart-André.” *Dépaysants* (23 Nov. 2022): 7 pars. “The exhibition abounds in Füssli’s enigmatic visions, theatrical scenes imbued with drama, ghostly pale faces in grimaces of shock, and arrays of twisting, stylized bodies. Not for the faint-hearted, this retrospective focuses on a specific terrible beauty, tracing the origins of Füssli’s uncanny compositions to various literary sources such as English folk tales, Shakespearean tragedies, German epics, and Scandinavian legends” (par. 2).

Platzer, David. “Drafts of Dreams,” *New Criterion* (18 Jan. 2023): 9 pars. “‘Füssli: The Realm of Dreams and the Fantastic’ is well presented, exploring not only the art itself, but also the cultural values and tastes that Fuseli was so keenly aware of” (par. 9).


**Criticism**


McPartland, Perry. “Titania and Bottom and a Vitruvian Fairy: A New Reference to the Work of Leonardo da Vinci in Henry Fuseli's Titania and Bottom.” *ANQ* 35.1 (2022): 35-38. "The aim of this note, though, is not to pursue the aporias of interpretation but simply to demonstrate to the reader that in Fuseli's reimagined Dream, the bower of Titania harbours a Vitruvian fairy" (38).


Phillips, Catherine, with contributions by Natalia Sepman. “Drawings in the Hermitage from the Collection of Johann Caspar Füssli of Zurich.” *Master Drawings* 59.4 (2021): 499-528. On paintings and drawings once owned by Fuseli's father (including some by him or other members of Fuseli's family) that are now in the State Hermitage Museum, St. Petersburg, Russia.


Gottardo, Ketty, with technical analysis by Kate Edmondson. “Tracing, Revising and Mirroring: Fuseli’s Pleasure in Drawing.” 74-89.


Solkin, David H. “II. The Other Side of Venus.” 114-29.

Solkin, David H. “III. Dangerous Liaisons.” 130-54.


Sweet, Rosemary. “Gough, Richard (1735–1809).” See *Vetusta Monumenta* in Division I, Part III, Section A.

Hayley, William (1745–1820)

Man of letters, patron of Blake

Edition

A Museum of Relationships: The Correspondence of William Hayley (1745–1820). Fitzwilliam Museum, Cambridge. A pilot project displaying the letters of William Hayley owned by the Fitzwilliam. Currently (as of 23 Feb. 2023) there are three digital exhibitions available: Hayley’s correspondence with his wife, Eliza Hayley (née Ball); with Anna Seward; and with John Flaxman, which includes Flaxman’s correspondence with Hayley’s son, Thomas Alphonso.

Criticism

Scobie, Ruth. “Breakfast with ‘Her inky Demons’: Celebrity, Slavery, and the Heroine in Late Eighteenth-Century British Fiction.” *Eighteenth-Century Fiction* 34.4 (summer 2022): 415-40. Argues that Hayley’s *The Triumphs of Temper* offers “a formulaic scene,” “in which a young white woman experiences sudden unwanted celebrity by reading about herself in a morning newspaper” before being “inevitably rescued from … a newspaper sphere in which older discourses of blackness, and metropolitan unease at the commodification of humans, were tightly but implicitly associated” (abstract).

Johnson, Joseph (1738–1809)

Bookseller, employer of Blake

Hayley’s relationship to him), with Henry Fuseli and Mary Wollstonecraft given extensive attention.

Reviews and author talk


Hay, Daisy. “Dinner with Joseph Johnson.” See Blake Society in Division I, Part V.

Hone, Joseph. “Echo Chamber: Dinner Parties in the ‘Revolutionary Age’ with the Publisher Joseph Johnson.” History Today 72.4 (2022): 104.


§ Sutherland, Kathryn. “Among the Free Enquirers.” TLS: Times Literary Supplement (13 May 2022). Behind a paywall. Sutherland also appears on the TLS podcast, which is freely accessible, on 11 May 2022.


Wu, Duncan. “Homage to Joseph Johnson, the Radical Eighteenth-Century Publisher.” Spectator (2 Apr. 2022).

“Hay omits all mention of Blake [in her discussion of the Gordon Riots], despite his being a principal actor in her story—a shame, because he could have brought her account to life.”

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

Spies-Gans, Paris. “Establishing a Female Lineage at the Royal Academy’s Show: Eliza Trotter, Angelica Kauffman and the Intrigues of Lady Caroline Lamb.” See Paul Mellon Centre in Division I, Part V.

Lamb, Lady Caroline (1785–1828)
Writer

Spies-Gans, Paris. “Establishing a Female Lineage at the Royal Academy’s Show: Eliza Trotter, Angelica Kauffman and the Intrigues of Lady Caroline Lamb.” See Paul Mellon Centre in Division I, Part V.

Lawrence, Thomas (1769–1830)
Painter

Hallett, Mark. “Making an Impact: Thomas Lawrence's Arthur Atherley (1792).” See Paul Mellon Centre in Division I, Part V.

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

Wilson, Louise. “Printing Imperfections in William Blake's Virgil Wood Engravings and What They Reveal.” See Blake 56.2 in Division I, Part VI.

Macklin, Thomas (1752/53–1800)
Publisher

Billingsley, Naomi. “’The Great Bowyer Bible’: Robert Bowyer and the Macklin Bible.” See Billingsley under Bowyer.

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


§ Medina Calzada, Sara. José Joaquín de Mora and Britain: Cultural Transfers and Transformations. Berlin: Peter Lang, 2022. 262 pp. ISBN: 9783631879245. In English. The volume “explores the connections that José Joaquín de Mora (1783–1864) established with Britain, where he was exiled from 1823 to 1826” (publisher's summary).


Romero Vallejo, Alberto Custodio. “Poetas que conocieron el secreto de la inspiración: estudio comparativo de The Grave de Robert Blair (1743) y Meditaciones poéticas de José Joaquín de Mora (1826).” See Romero Vallejo under Blair.

Mortimer, John Hamilton (1740–79)
Painter


Reynolds, Joshua (1723–92)
Painter

Apesos, Anthony. “Visionary Anatomy: Blake’s Bodies.” See Apesos in Division I, Part VI.


Postle, Martin. “The Artist as Intellectual: Joshua Reynolds’s Self-Portrait as President of the Royal Academy (c. 1780).” See Paul Mellon Centre in Division I, Part V.


Romney, George (1734–1802) Painter


Robbins, Nicholas. “George Romney in the Prison-World of Europe.” See Paul Mellon Centre in Division I, Part V.

Transactions of the Romney Society
Volume 21 (2016)
Ed. Alex Kidson
Montgomery, Janelle. “Every Picture Tells a Story: A Family Chronicle in George Romney’s Lady Mary Every.”
Isepp, Rose. “Arcadia by Design: A Preparatory Drawing for The Claveling Children.”
Paley, Morton D. “George Romney’s Serena Reading.”

Transactions of the Romney Society
Volume 22 (2017)
Ed. Alex Kidson
Kidson, Alex, ed. “The Letters of George Romney.”

Transactions of the Romney Society
Volume 23 (2018)
Ed. Alex Kidson
Fisher, Peter. “George Romney and the Mary Stuart Story.”
Bindman, David. “Flaxman the Accidental Revolutionary.”

Transactions of the Romney Society
Volume 24 (2019)
Ed. Alex Kidson
Knight, Emily. “Portraiture as Remembrance in Eighteenth-Century Britain.”
Paley, Morton D. “George Romney’s Visit to the Robert Udney Collection.”
Moore, Lauren. “Copying George Romney.”
Kidson, Alex. “In Search of James Cranke the Younger (1746–1826).”

Transactions of the Romney Society
Volume 25 (2020)
Ed. Alex Kidson

Transactions of the Romney Society
Volume 26 (2021)
Ed. Alex Kidson
Lintala, Derek. “Unshackled: A Technical Study of the Portrait of Lady Willoughby de Broke.”
Busiakiewicz, Adam. “The Mystery of the Warwick Romney and His Father.”
Miller, Stephen. “Mother and Child Reunion, George Romney’s Portrait of Mrs. Thomas Carwardine and Her Son Thomas, and Romney’s Abiding Friendship with the Revd. Thomas Carwardine.”

Society of Antiquaries

Modern Philology
Volume 120, number 1 (August 2022)
“Ancient Objects and New Media”
“Situate[s] the Society's work in relation to the larger field of antiquarian visual culture explored by the contributors to this special issue” (abstract).


Arnold, Dana. “Visual Ekphrasis and the Articulation of the Past.” 65-88. “This essay focuses on examples of graphic representations of architecture as they appear in architectural treatises and published studies of particular buildings or sites. I argue that these images are a form of writing, as they have syntactical and linguistic qualities” (abstract).


Southcott, Joanna (1750–1814)
Prophet


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


van Oostrum, Duco. “How the Story of an Enslaved Boy Transformed into a Shared Dutch History.” *Low Countries* (27 Sept. 2022). “I will trace and unpick Stedman’s descriptions of Quaco and argue that Stedman may give Quaco a voice in his diary, but that he too commits an act of ‘literary colonialism’ when he sacrifices Quaco’s individuality to adhere to 18th-century literary conventions.”

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


Van De Walle, Kwinten. “The Visual Criticism of Thomas Stothard’s Designs of Walter Scott’s *Ivanhoe for the Royal Engagement Pocket Atlas* (1821).” *AAA: Arbeiten aus Anglistik und Amerikanistik* 46.1 (2021): 93-116. “Rather than simply serving a decorative function in a fashionable print medium, then, the illustrations can, and should, be read as acts of visual literary criticism” (abstract).

Swedenborg, Emanuel (1688–1772)
Mystic

Sánchez Tierraseca, Mónica. “La concepción de un Dios antropomórfico eterno y universal en Swedenborg y William Blake.” See Sánchez Tierraseca in Division I, Part VI.
Wainewright, Thomas Griffiths (1794–1847)
Blake collector, poisoner

Exhibition

Paradise Lost: Thomas Griffiths Wainewright. Tasmanian Museum and Art Gallery, Hobart, 11 June to 3 October 2021. Curated by Jane Stewart. In addition to art by Wainewright and other items from his collection, it included works by Blake, Fuseli, and Flaxman. A digital tour is available at YouTube; see the catalogue under Criticism, below.

Review and curator talks

Eshrāghi, Léuli. memoreview.net (7 Oct. 2021) (with one other exhibition).


Criticism


Review


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

Horton, Mairead. “Benjamin West’s Mohawk Warrior in the Middle Ground: Tracing Native American-European Contact in a Bag and Its Painted Manifestation.” Immediations 19 (2022). “This paper discusses the life of a bag that was produced by a Native American, came into the possession of Benjamin West by 1770, and was acquired by the British Museum in 1991. … I argue that traditional understandings of West’s The Death of General Wolfe rely upon a faulty premise: its Mohawk warrior, though often read as a ‘noble savage,’ is instead a figure that bears signs of Native Americans’ active negotiations with European presence in North America” (abstract).

Winckelmann, Johann Joachim (1717–68)
Aesthetic theorist


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

Bergès, Sandrine, and Alan Coffee. “Cocks on Dunghills—Wollstonecraft and Gouges on the Women’s Revolution.” SATS 23.2 (2022): 135-52. “This essay looks at how Mary Wollstonecraft and Olympe de Gouges theorised the new tyranny that grew out of the French Revolution, that of ‘petty tyrants’ who found themselves like ‘cocks on a dunghill’ able to wield a new power over those less fortunate than themselves” (abstract).


Review


Gallagher, Megan. “Wollstonecraft’s Gothic Violence.” Polity 54.3 (2022): 457-77. “This paper introduces the concept of gothic violence in order to better theorize how domination operates in Mary Wollstonecraft’s unfinished novel, The Wrongs of Woman, or Maria” (abstract).

Hulbert, Annette. “Teaching Mary Wollstonecraft’s Travelogue of Historical Trauma.” ABO: Interactive Journal for Women in the Arts, 1640–1830 12.2 (2022). “In this essay, I describe a metacognitive exercise in which students reflected on Wollstonecraft’s meditation on survival in an era of environmental catastrophe with their own ‘travelogues’ written from where they logged into the Zoom classroom” (abstract).


Maione, Angela. Eighteenth-Century Studies 55.4 (2022): 553-55 (with Sylvana Tomaselli, Wollstonecraft: Philosophy, Passion, and Politics). These two books “bode well for the
future place of Wollstonecraft in eighteenth-century studies and beyond” (555).


Lambrianou, Nickolas. “Monumental Failures: The Contested Bodies and Sites of Public Art under Lockdown.” *Sculpture Journal* 31.1 (2022): 75-92. “This article reads the events of June 2020 surrounding Bristol’s Colston statue and Maggi Hambling’s monument to Mary Wollstonecraft as examples of the tensions emerging around the idea of the monument under lockdown. If lockdown is understood as the suspension of personal and social freedoms, then it is not simply individual movement which is at stake, but the shared space of representation too” (abstract).


Shchuka, Virlana M. “‘Nursed under his own Eye’: Co-nursing Fathers and the Spectacle of Breastfeeding in the British Romantic Period.” *Eighteenth-Century Fiction* 34.4 (2022): 441-69. On representations of fathers watching breastfeeding, with a consideration of “the works of several Romantic-period women writers, particularly Mary Wollstonecraft and Frances Burney” (446).


Cross, Ashley. *European Romantic Review* 33.4 (2022): 578-84 (with Mary Wollstonecraft in Context, ed. Nancy E. Johnson and Paul Keen). “A readable, meticulously-researched, intellectual biography and introduction to Wollstonecraft’s work that underscores her unwavering desire to create a better, more just world for all humans, not just women” (579).

Maione, Angela. See Johnson and Keen.


