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

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E D I T O R S

EDITORS: Morris Eaves and Morton D. Paley

REVIEW EDITOR: Alexander S. Gourlay

EXHIBITIONS EDITOR: Luisa Calè

BIBLIOGRAPHER (CRITICISM): Wayne C. Ripley

BIBLIOGRAPHER (MUSIC): Jason Whittaker

MANAGING EDITOR: Sarah Jones sarah.jones@rochester.edu

PRODUCTION OFFICE: Department of English, University of Rochester, Rochester NY 14627-0451

A D V I S O R Y B O A R D

Martin Butlin, Tate Gallery, London, retired

Tristanne J. Connolly, University of Waterloo

Detlef W. Dörrbecker, University of Trier

Sibylle Erle, University of Lincoln

Robert N. Essick, University of California, Riverside

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William Blake and His Circle: A Checklist of Scholarship in 2022¹

BY WAYNE C. RIPLEY

WORKS IN ROMANCE LANGUAGES
CONTRIBUTED BY FERNANDO CASTANEDO

WORKS IN JAPANESE CONTRIBUTED BY
HIKARI SATO

WORKS IN TURKISH CONTRIBUTED BY
HÜSEYİN ALHAS

WORKS IN RUSSIAN CONTRIBUTED BY
VERA SERDECHNAIA

WAYNE C. RIPLEY (wripley@winona.edu) currently serves as the bibliographer for *Blake* and the *William Blake Archive*. His projects include a selected annotated bibliography, which will update the “Resources for Further Research” available at the *Blake Archive*, and his book manuscript, “Where Spectres of the Dead Wander: New Archival Findings on Blake, His Family, Neighbors, and Circle.”

FERNANDO CASTANEDO (fernando.castanedo@uah.es) is a professor of English at the Universidad de Alcalá (Madrid).

HIKARI SATO (hikari@g.ecc.u-tokyo.ac.jp) is a professor of comparative literature and culture at the University of Tokyo. He has been a member of the “William Blake and His Circle” team since summer 2003.

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); the General Library of Social Sciences University in Ankara, the Beytepe Library of Hacettepe University, and the Bill Bryson Library at Durham University (for works in Turkish); and Kuban State University (for works in Russian).

HÜSEYİN ALHAS (huseyin.alhas@asbu.edu.tr) is a research assistant in the Department of English Language and Literature, Social Sciences University of Ankara.

VERA SERDECHNAIA (rindra@yandex.ru), Doctor of Philology, Krasnodar (Russia), is an assistant professor in the Department of Foreign Literature and Comparative Cultural Studies at Kuban State University and a theatre critic. She is working on the theme of Blake reception in Russia and the former USSR.

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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
<i>BR</i> (2)	G. E. Bentley, Jr., <i>Blake Records</i> , 2nd ed. (2004)
<i>BSJ</i>	G. E. Bentley, Jr., with Keiko Aoyama, <i>Blake Studies in Japan</i> (1994)

- Butlin Martin Butlin, *The Paintings and Drawings of William Blake* (1981)
- Diss. Dissertation
- E David V. Erdman, *The Complete Poetry and Prose of William Blake* (rev. ed., 1988)
- Essick, CB Robert N. Essick, *William Blake's Commercial Book Illustrations* (1991)
- Essick, SP Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (1983)
- K Geoffrey Keynes and Edwin Wolf 2nd, *William Blake's Illuminated Books: A Census* (1953)
- MPI Miscellaneous prints and impressions
- WBHC G. E. Bentley, Jr., *William Blake and His Circle* (2017)
<http://library.vicu.utoronto.ca/collections/special_collections/bentley_wbhc_collection/blake_circle/2017/William_Blake_and_His_Circle.pdf>

Introductory Essay

- 1 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

- 2 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.²

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

- 3 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

- 4 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).
- 5 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 f/j; *America a Prophecy* copy Q; and *Europe a Prophecy* copy L, in addition to various photolithographs and kerographs of the illuminated books.
- 6 There are Spanish and French editions of *A Descriptive Catalogue*, both put out by the same Spanish publisher, Casimiro, that issued the 2021 Italian edition described in last year's checklist. The 2022 Spanish edition, *William Blake. Invenciones*, is translated with a prologue and notes by Juan Francisco Pastor Paris. The 2020 French edition, *William Blake. Mes Tableaux*, is translated by Jean-Luc Ben Ayoun.
- 7 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 Küçükoglu 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-

manian, edition of *Jerusalem*. (In scholarship on translations, G. I. Modina considers genre in Russian translations of “Auguries of Innocence,” while A. Yu. Popova and N. G. Smolina compare translations of “The Tyger” by Konstantin Bal'mont and Samuil Marshak.)

Reproductions

- 8 The Thomas set of the *Paradise Lost* illustrations is reproduced in the limited-edition reprint of the manuscript of book 1 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

- 9 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’ve 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.
- 10 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.
- 11 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.

- 12 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.
- 13 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*.
- 14 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 “Jerusalem” 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 Cogan’s *Blake and the Failure of Prophecy* (2021); the *Blake Archive* exhibition *Fake Blakes*; Butterworth’s play *Jerusalem*; and Said’s novel *Tyger*.
- 15 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 *Zoamorphosis* 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 Shteynbrekher 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 Callewaert 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 interesting 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 maelström 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 Historical 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 Torralbo'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 Ro-

mantic literature" (113), while Jacob Henry Leveton 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 Apesos, 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 Word: 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 Laocoön 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.

- 33 Joseph Monteyne’s new book, *Media Critique in the Age of Gillray: Scratches, Scraps, and Spectres*, devotes a chapter to *The [First] Book of Urizen* and its negation of the page and the book. Esther Alice Chadwick’s previously unrecorded 2016 dissertation examines the relationship of “high art, printmaking and political radicalism,” discussing Blake, James Barry, John Hamilton Mortimer, James Gillray, and Thomas Bewick. Elizabeth Potter’s dissertation focuses on Blake’s marginalia to Joshua Reynolds, while Trevor A. McMichael’s dissertation on revenge and British Romanticism touches on Blake’s commercial engraving “Tythe in Kind; or The Sow’s Revenge” for the *Wit’s Magazine* (1784).
- 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

- 37 In addition to Michael Horovitz and Niall McDevitt, R. Paul Yoder (1955–2022), likely best known to readers of this journal for his book *The Narrative Structure of William Blake’s Poem “Jerusalem”: A Revisionist Interpretation* (2010), passed away.

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

- Joseph Johnson: A Liberal Publisher* (1979) and Helen Braithwaite's *Romanticism, Publishing and Dissent: Joseph Johnson and the Cause of Liberty* (2003). *Dinner with Joseph Johnson* spends a good deal of time on figures like Erasmus Darwin, Henry Fuseli, Joseph Priestley, Anna Laetitia Barbauld, and Mary Wollstonecraft, sketching Johnson's important relationships with them. Blake, William Cowper, William Hayley, and John Gabriel Stedman are minor characters, but Hay details, for example, the tumultuous relationship between Stedman and Johnson, in which Blake played a part, and the rise and fall of the Milton Gallery.
- 41 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 Kunsthaus 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.
- 42 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.
- 43 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-Winckler; 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 Sibó; 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.
- 44 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 eighteenth-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.
- 45 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'Eon's celebrity as depicted in French and English newspapers.

- 46 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*.
- 47 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.
- 48 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.
- 49 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 Savarese'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 Translations³

America a Prophecy (1793)

America a Prophecy [16 MPI and a copperplate fragment (recto and verso)]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022. 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?)

Augurios de inocencia. Edición bilingüe de Fernando Castanedo. Traducción de Fernando Castanedo. Madrid: Cátedra, 2020. <Blake (2021)>

Reviews

Gourlay, Alexander S. See *Blake* 56.2 in Part VI.
Rodríguez Rivero, Manuel. "Lanzando libros al vuelo." *El País, Babelia* (5 Dec. 2020): 14-15.

A Descriptive Catalogue (1809)

William Blake. Invenciones. Trans., prologue, and notes by Juan Francisco Pastor Paris. Madrid: Casimiro, 2022. 112 pp. ISBN: 9788417930530. In Spanish. "La materia del símbolo" (7-22); "Catálogo descriptivo de cuadros, invenciones poéticas e históricas" (25-65, 81-99); "notas" (100-08). With 13 color images of the extant works

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

presented by Blake in his 1809–10 exhibition above his brother's shop in Soho (68-80). <Blake (2022), for Italian ed.>

§ *William Blake. Mes Tableaux*. Trans. Jean-Luc Ben Ayoun. Madrid: Casimiro, 2020. 96 pp. ISBN: 9788417930684. In French. Illustrated with the extant works presented by Blake in his 1809–10 exhibition above his brother's shop in Soho. <Blake (2022), for Italian ed.>

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 literary, philosophical, historical, religious-spiritual and scientific context as well as matters of translation)" (abstract).

Letters

12 March 1804 to William Hayley
Artists' Letters: Leonardo da Vinci to David Hockney. Ed. Michael Bird. London: White Lion, 2019. <Blake (2020)> B. *Artist no Tegami: Da Vinci, Goya, Monet, Rodin, Warhol ... Hyakunin no Kigakari* [*Artists' Letters: Da Vinci, Goya, Monet, Rodin, Warhol ... Anxieties of a Hundred People*]. Trans. Kenji Otsubo. Tokyo: Maar sha, 2020. 223 pp. ISBN: 9784837306856. In Japanese.

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

§ *Cennet ile Cehennemin Evliliği*. Trans. Mesut Küçükoglu. Türkiye: Dedalus Kitap, 2022. ISBN: 9786054708352. In Turkish.

§ *Le mariage du ciel et de l'enfer*. Trans. Jean-Yves Lacroix. Paris: Editions Allia, 2011. 14 cm., 69 pp. ISBN: 9782844854124. <WBHC p. 301> B. 2nd ed. 2022. Très Petite Collection. 80 pp. ISBN: 9791030414950. In French (reproduces a copy of *Marriage*).

El matrimonio del cielo y el infierno [H]. Ed. and trans. Fernando Castanedo. 2002, 2007, 2010, 2012 (4th ed., revised), 2014, 2017, 2018, 2019, 2020, 2021. In Spanish, with facing English for *Marriage*. <Blake (2003, 2014, 2017, 2018, 2020, 2021, 2022)> K. 11th ed., 2022.

Songs of Innocence and of Experience (1794)

Songs of Innocence and of Experience [U]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

Songs of Innocence and of Experience [W]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

Upcott's Autograph Album (1826)

Blake's Autograph in the Album of William Upcott. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

Section B: Collections and Selections

§ *Chansons et mythes: poèmes choisis*. Trans. and prologue by Pierre Boutang. Paris: La Différence, 1989. <Blake (1992–93)>⁴ B. *Chansons et mythes*. 2013. 186 pp. ISBN: 9782729120344. English and French on facing pages.

"A Cradle Song." "Weep you no more": *Concert Repertory Shu: Igrisu no Ai to Yume* ["Weep you no more": A Collection of Concert Repertoire: British Love and Dreams]. Ed. Hirohisa Tsuji and Akane Nakanishi. Tokyo: Kawai Shuppan, 2020. 91 pp. ISBN: 9784760941865. In Japanese. It reprints the first, second, third, and fourth stanzas of "A Cradle Song" with a musical score by Gustav Holst (34-35) and a translation into Japanese (87).

§ *Poesie*. Introduction by Sergio Perosa. Trans. Giacomo Conserva. 1976, 1991, 2003, 2005 [2 eds.], 2007. <WBHC p. 550, Blake (2018)> G. With an essay by James Joyce ["William Blake"] and an introduction by Sergio Perosa. 2012. English and Italian on facing pages.⁵ H. 2017.

4. Recorded in *Blake* 26.3 (winter 1992–93) by D. W. Dörrbecker.
5. This supplements the information in <Blake (2018)>.

“The Tyger.” *The Heavy Bear Who Goes with Me: 100 Classic Poems with Commentary*. Ed. Brendan Kennelly and Neil Astley. Hexham: Bloodaxe Books, 2022. ISBN: 9781852244408.

Visiones. Trans. Enrique Caracciolo Trejo. Mexico [City]: Editorial Era, 1974. B. *Antología bilingüe*. Ed. and trans. Enrique Caracciolo Trejo. Madrid: Alianza Editorial, 1987. 237 pp. ISBN: 9788420602387. C. 1995. D. 1996. E. 1998. F. 2002. G. 2005. H. 2007. I. 2009. 262 pp. ISBN: 9788420673264. J. 2012. 304 pp. ISBN: 9788420658506.

In all editions of the *Antología bilingüe*, the text of *Visiones* is slightly revised, and “por razones de espacio” *Vala*, *Milton*, and *Jerusalem* are omitted. The 2012 edition consists of “Índice” (7-10), “Introducción” (11-21), “Bibliografía sugerida” (23-24), “Cronología de William Blake” (25-27), “Vocablos de sentido especial en la cosmogonía de Blake” (291-96), “Notas aclaratorias” (297-300), plus texts (English and Spanish on facing pages) of *Poetical Sketches*, *Songs*, *Thel*, *Marriage*, *America*, *Urizen*, and *The Everlasting Gospel* (29-289).⁶

William Blake, *Vahiy Kitapları [Prophetic Works]*. Trans. Kaan H. Ökten. İstanbul: Pinhan Publications, 2015. <Blake (2020)> B. Everest Yayınları, 2022. In Turkish. New publisher and minor changes.

Part II: Reproductions of Drawings and Paintings

Section A: Illustrations of Individual Authors

Milton, John

Paradise Lost: Manuscript. Cambremer, France: SP Books, 2022. ISBN: 9791095457022. A fine print edition reproducing Milton’s manuscript for book 1 of *Paradise Lost* and the Thomas set of the *Paradise Lost* illustrations (1807). Limited to 1000 copies.

Section B: Collections and Selections

An Allegory of the Spiritual Condition of Man (1811) [preview mode]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

Epitome of James Hervey’s “Meditations among the Tombs” (c. 1820) [preview mode]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

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

The Sea of Time and Space (1821) [preview mode]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

The Characters in Spenser’s “Faerie Queene” (c. 1825) [preview mode]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2022.

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

Heringman, Noah, Crystal B. Lake, and Katharina Boehm, eds. *Vetusta Monumenta: Ancient Monuments, a Digital Edition*. 2017–22 (last update 18 June 2022). A wonderful digital edition of engravings in the first three volumes of this work, which was originally published as seven volumes by the Society of Antiquaries between 1747 and 1906.

The edition offers an introduction; thematic essays: “About *Vetusta Monumenta*,” “*Vetusta Monumenta* and Printmaking,” “Kinds of Monuments in *Vetusta Monumenta*,” “Data Visualizations of *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.⁷ 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.

Ripley, Wayne C., with Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. "William Blake and His Circle: A Checklist of Scholarship in 2021." See *Blake* 56.1 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. A chronological arrangement of works by or connected to Blake that are offered by Windle.

Part V: Digital Resources

Akademia Ignatianum w Krakowie. "Odc. 21 William Blake, The Lamb, The Tiger, Chimney Sweeper (*Songs of Innocence*)." YouTube. 9 Dec. 2022. A short lesson on Blake's views on society and religion, and a reading of a few of his works.

Allen Ginsberg Project

"Ginsberg on Blake Continues—106." 17 Feb. 2022. The concluding transcription and audio for Ginsberg's 1978 class at Naropa on *The Four Zoas*.

"Luke Walker on William Blake & Ginsberg's Visions." 19 Feb. 2022. Highlights the recent work of Walker on Blake and Ginsberg, including his talk at the Global Blake conference, "Allen Ginsberg's Retellings of His 'Blake Vision,'" and his forthcoming book, *William Blake and Allen Ginsberg: Romanticism, Counterculture and Radical Reception*.

"Franca Bellarsi/William Blake." 20 Feb. 2022. Highlights Bellarsi's talk at the Global Blake conference, "From Blake to Buddha, Biology, and Beyond: The Renewal of 'Prophetic Labour' amidst the Beats and Affiliates."

"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.)

"William Blake's Birthday—2." 28 Nov. 2022. Posts the second part of the 1989 reading.

Andrews, Susanna. "The 4 States of Mind in William Blake's Mythology." *Collector* (23 Sept. 2022). A short biography, with an analysis of some of his works and their relation to four states of mind (Ulro, Generation, Beulah, and Eden/Eternity).

Art Tourist. "Know the Artist: William Blake Revisited." YouTube. 9 Dec. 2022. A biography of Blake, with a focus on his art and poetry.

Bedworth, Candy. "William Blake's Demonic Red Dragon." *Daily Art Magazine* (16 Jan. 2023). On Blake's life, highlighting *The Great Red Dragon and the Woman Clothed with the Sun*.

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

Events:

Davies, Keri. "Inoculation should be common everywhere." 19 Jan. 2022.

Wilson, Andy, and Tim Heath. "Blake or *Blade Runner*?"⁸ 23 Feb. 2022. "On the fortieth anniversary of the release of the film *Blade Runner*, we look at Blake made manifest."

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*.)

Bragg, Billy. "'Till we have built Jerusalem'—Billy Bragg on William Blake." 20 Apr. 2022. "Billy Bragg talks about William Blake."

Visionary Company. "Albion, Awake! William Blake Live on Stage." 20–22 May 2022. "The Visionary Theatre Company presents the genius of William Blake live on stage."

Whittaker, Jason. "Visions of Albion in Felpham: Blake, Sussex, and the Origins of the Hymn 'Jerusalem.'" 29 June 2022. "Professor Jason Whittaker talks about the origin of Blake's libretto for Parry's anthem Jerusalem."

"Another Room." 14 Aug. 2022. An in-person gathering at Bunhill Fields burial ground "to celebrate the dance of eternal death of William Blake

8. The title of the YouTube video is "Blake & *Blade Runner*."

who was buried in August 1827 in Bunhill Fields.”
Not recorded.

Hay, Daisy. “Dinner with Joseph Johnson.” 7 Sept. 2022. Hay discusses her book *Dinner with Joseph Johnson*.

Said, S. F. “*Tyger*—SF Said.” 19 Oct. 2022. Said discusses his new novel, *Tyger*.

“*Vala* 3 Online Launch.” 30 Nov. 2022. See *Vala* in Part VI.

“The Westbrook Blake at St. James’s Church, Piccadilly.” 24 Nov. 2022. “In collaboration with The Blake Society, St. James’s, Piccadilly present[s] legendary jazz pianist and composer Mike Westbrook and band, performing his celebrated musical settings of Blake’s verse.” In-person event; not recorded (but see Richard Williams’s description of the event, below).

Blame Blake

An in-person event⁹ 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.

Airy Fairy. “Blame Blake.” YouTube. 17 Apr. 2021. A virtual discussion among the participants, including John Higgs.

Airy Fairy. “Claudia Boulton, Writer, Actor and Creative Spirit, Talks about Blame Blake.” YouTube. 31 Oct. 2021. Boulton discusses Blake and her work as a performance artist.

Airy Fairy. “John Higgs, Writer, Talks about Blame Blake.” YouTube. 2 Nov. 2021. Higgs discusses Blake, Sheffield, his book, and how the pandemic prevented him from doing a book tour, which led to Blame Blake.

Airy Fairy. “Ben Graham, Poet, Talks about Blame Blake.” YouTube. 8 Feb. 2022. Graham discusses Blake and his involvement with the Blame Blake event.

Airy Fairy. “Dave Lee, Magick [*sic*] Practitioner, Breathwork Coach & Writer, Talks about Blame Blake.” YouTube. 8 Feb. 2022. Lee discusses Blake.

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.”

Airy Fairy. “Myra Stuart, Puppeteer, Talks about Blame Blake.” YouTube. 8 Feb. 2022. On the creation of her Blake puppet and her thoughts on Blake.

Airy Fairy. “Tim Holmes, Poet, Talks about Blame Blake.” YouTube. 8 Feb. 2022. Holmes discusses his experience with Blake.

Airy Fairy. “Blame Blake; A Day Inspired [by] and in Celebration of William Blake.” YouTube. 9 Feb. 2022. “The [video] highlight[s] performances from the Blame Blake event that took place in the Airy Fairy garden on 31st August 2021. Contributing artists include John Higgs, Claudia Boulton, Tim Holmes, Ben Graham, Myra Stuart, Dave Lee, Geoff Winde, David Bramwell, Tryptoman, Sheffield Arts Lab. A day to celebrate the publication of *William Blake vs. the World* by John Higgs and use it as inspiration to create a day of bea[u]ty and wonder centred around the works, ideas and life of William Blake” (description).

Books & Bridges. “The Profound Poetic Vision of William Blake.” YouTube. 23 Nov. 2022. A discussion about Blake by Mark Matheson.

Brand, Betsy. “Experience William Blake in Augmented Reality.” *Getty* (15 Dec. 2022). A description of a project in collaboration with Apple in London that created an app for consumers to view creatures from *The Ghost of a Flea* and *Satan Exulting over Eve* in augmented reality.

Branwyn, Gareth. “The Unique Etching and Printing Process of William Blake.” *Boing Boing* (29 Apr. 2022). Slight explication of two Michael Phillips YouTube videos on Blake’s printing process and John Higgs’s 23 June 2021 British Library talk.

British Association for Romantic Studies

BARS Blog:

Sangster, Matthew. “Five Questions: Madeleine Callaghan on *Eternity in British Romantic Poetry*.” 23 May 2022. “Eternity and the relationship between poetry, theology, and religion, gained a new urgency in the Romantic period.”

Paterson-Morgan, Emily. “William Blake—Film Season—London.” 23 Sept. 2022. “Drawing inspiration from William Blake’s *Songs of Innocence and Experience* [*sic*], this film season focuses on contemporary filmmakers around the world who tell stories from the child’s perspective.”

Brown, Matt. “Spot These Gorgeous William Blake Mosaics, Hiding in Lambeth.” *Londonist* (3 Oct. 2022). On the mosaics in Lambeth modeled on Blake’s works.

Callewaert, Rune. "The Marriage of Heaven and Hell—William Blake—2023 Charcoal Animation." YouTube. 20 Dec. 2022. An interpretive animation of *The Marriage of Heaven and Hell*. Interesting and creepy.

Carney, James. "Tracing the Legacy of William Blake with *British Literary Manuscripts Online*." *Gale Review* (1 Feb. 2022). A post by a "Gale Ambassador," who examines some of Blake's manuscripts through the Gale database *British Literary Manuscripts Online: c. 1660–1900*.

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."

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

Scholarship:

"Inoculation should be common everywhere." 26 Jan. 2022. A brief but illuminating note on Catherine the Great, whose portrait and letter proclaiming "inoculation 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 Blake and Smallpox: The Disease in Blake's London and in Blake's Art." 5 June 2022. On smallpox inoculation and Blake's *Illustrations of the Book of Job*, pl. numbered 6.

"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, the Romantic Revolution, and Liberty." *Online Library of Liberty* (8 Nov. 2022). A short biography of Blake with a focus on the French Revolution and his thoughts on slavery, the workforce, and freedom.

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.

Escalante-De Mattei, Shanti. "Getty Museum and Apple Bring William Blake's Monsters to Life for New AR Project." *ARTnews* (27 July 2022). An article describing the Getty Museum and Apple's augmented-reality project in London.

Eternalised. "The Otherworldly Art of William Blake." *Eternalised* (11 Apr. 2022). A post analyzing Blake's work and philosophy.

Eternalised. "The Otherworldly Art of William Blake." YouTube. 11 Apr. 2022. An overview of Blake's life and art.

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.

"TheGamingMuse Archive: *Devil May Cry 5* & William Blake Discussion | Part 1 [2022]."

"TheGamingMuse Archive: *Devil May Cry 5* & William Blake Discussion | Part 2 [2022]."

"TheGamingMuse Archive: *Devil May Cry 5* & William Blake Discussion | Part 3 [2022]."

"TheGamingMuse Archive: *Devil May Cry 5* & William Blake Discussion | Part 4 [2022]."

"TheGamingMuse Archive: *Devil May Cry 5* & William Blake Discussion | Part 5 [2022]."

Gilchrist, Cherry.¹⁰ "William Blake and the Moravians." *Cherry's Cache* (19 June 2022). An overview that draws on academic sources.

Golgonooza. "Opening the Doors: William Blake, Jack Kerouac, Allen Ginsberg, and the Beat Generation." *thehumandivine.org* (3 Apr. 2022). Synthesizes two previously published articles on Blake and the Beats: Alexandre Ferrere's 2019 "Visions, Symbols and Intertextuality: An Overview of William Blake's Influence on Allen Ginsberg" <Blake (2020)>, and David Wills's

10. I saw no indication at the blog that the author is related to Alexander or Anne Gilchrist.

“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.

Higgs, John. “Divinely-Inspired Art: John Higgs on William Blake’s Visions of the Sublime.” See Higgs in Part VI.

Higgs, John. “God Has a Beautiful Mansion for Me Elsewhere: The Last Days of William Blake.” See Higgs in Part VI.

Hoakley, [Howard?]. “Painted Stories in Britain 9: William Blake.” *Eclectic Light Company* (26 Oct. 2022). A survey of Blake’s career.

Huntington. “A William Blake Hand-Printed Drawing (1795).” YouTube. 7 July 2022. A defense of including Blake’s *Hecate*, or *The Night of Enitharmon’s Joy* in the Huntington’s exhibition 100 Great British Drawings, which ran from 18 June to 5 September 2022.

Idler. “On William Blake and His Mind-Forg’d Manacles | A Drink with Mark Vernon.” YouTube. 4 July 2022. A discussion of “London” between Vernon and Tom Hodgkinson.

Jones, Josh. “William Blake: The Remarkable Printing Process of the English Poet, Artist & Visionary.” *Open Culture* (19 May 2022). Highlights Blake’s printing process, drawing on the YouTube video featuring Michael Phillips that was made for the 2015 Ashmolean exhibition William Blake: Apprentice and Master.

Laing, Michael. “William Blake & the Divinity of Imagination.” *Synchronicity* (27 May 2022). An analysis of Blake and his “childlike sense of wonder.”

Lawson-Tancred, Jo. “Apple Has Teamed Up with the Getty to Unleash Augmented-Reality Demons Inspired by William Blake at Its New London Store.” *Artnet News* (28 July 2022). An article describing Blake’s work featured in Apple’s new augmented-reality app.

Lilian. “Top 10 Surprising Facts about William Blake” [as of 9 May 2023, “Top 15 Surprising Facts about William Blake”]. *Discover Walks Blog* (28 Mar. 2022).

“List of William Blake Artworks.” *History of Art* (13 Dec. 2022). Not a list.

Marshall, Colin. “The Otherworldly Art of William Blake: An Introduction to the Visionary Poet and Painter.” *Open Culture* (22 June 2022). A brief introduction to Blake’s work, linking to the YouTube video posted by Eternalised.

Metzger, Michael. “Bono, William Blake and C. S. Lewis.” *Religion Unplugged* (15 Nov. 2022). Originally posted as “Two Peas in a Pod” at the *Clapham Institute* (14 Nov. 2022).

Michalska, Magda. “The Bible according to William Blake.” *Daily Art Magazine* (26 Feb. 2023). A brief breakdown of four biblical subjects in Blake’s work: Jesus, Satan, Adam and Eve, and Cain and Abel.

Michalska, Magda. “William Blake’s *Songs of Innocence and of Experience* Explained.” *Daily Art Magazine* (28 Nov. 2022). Brief discussion of *Songs*.

Miller, Catriona. “Masterpiece Story: ‘The Ancient of Days’ by William Blake.” *Daily Art Magazine* (26 Feb. 2023).

Modernpoetry1. “Highly Sensitive Poetry | William Blake—Ah! Sun-flower (1794).” YouTube. 6 Feb. 2023. An animated Blake reading “Ah! Sun-Flower.”

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

Whittaker, Jason. “Going Global—Blake’s Afterlife.” 10 Jan. 2022. Whittaker reflects on his interest in Blake’s reception, leading to the Global Blake conference of January 2022.

Murray-White, James. “On Jez Butterworth’s *Jerusalem & Our Fallacy of Albion*.” 4 Aug. 2022. A review of the play.

Murray-White, James. “Niall McDevitt, 1967–2022.” 1 Oct. 2022. A remembrance of the poet McDevitt, who devised “walking guides of Blake’s London.”

Foyle, Naomi. “Niall McDevitt (1967–2022): Entering the Mystery.” 15 Oct. 2022. Another remembrance of McDevitt.

Moore, Helen. “The Ghosts of Fleas.” 29 Oct. 2022. Moore, a poet, discusses her poem inspired by *The Ghost of a Flea*, which is in her collection *ECOZOA* (2015).

Owen, Nick. “*Other People’s Struggles*.” *paper-darts.com* (19 Dec. 2022). A reading of “The Human Abstract.”

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

- Hallett, Mark. "Walking the Street: William Hogarth's *The Four Times of Day* (1736–1738)." 28 May 2020.
- Postle, Martin. "Variations on a Theme: Richard Wilson's *The White Monk* (c. 1760–65)." 4 June 2020.
- Postle, Martin. "All Done from Nature: George Stubbs's *Whistlejacket* (1762)." 11 June 2020.
- Postle, Martin. "The Artist as Intellectual: Joshua Reynolds's *Self-Portrait as President of the Royal Academy* (c. 1780)." 18 June 2020.
- Hallett, Mark. "Displaying the Hero: John Singleton Copley's *The Death of Major Peirson* (1784)." 25 June 2020.
- Hallett, Mark. "Making an Impact: Thomas Lawrence's *Arthur Atherley* (1792)." 2 July 2020.
- Public Lecture Course: Georgian Provocations II (27 October to 8 December 2022):
- Spies-Gans, Paris. "Establishing a Female Lineage at the Royal Academy's Show: Eliza Trotter, Angelica Kauffman and the Intrigues of Lady Caroline Lamb." 27 Oct. 2022.
- Myrone, Martin. "The Haunted Eighteenth Century: Fuseli's *The Nightmare*." 3 Nov. 2022.
- Chadwick, Esther. "A Black King in Georgian London: British Art and Postrevolutionary Haiti." 10 Nov. 2022.
- Robbins, Nicholas. "George Romney in the Prison-World of Europe." 17 Nov. 2022.
- Postle, Martin. "Joseph Wright of Derby: Self-Portrait as an Experimental Artist." 1 Dec. 2022.
- "Georgian Provocations II: Panel Discussion." 8 Dec. 2022.
- Pearce, J. M. S. "William Blake." *Hektoen International: A Journal of Medical Humanities* 14.4 (fall 2022). A biography of Blake followed by an analysis of some of his most popular works and religious ideas.
- Perry, William P. "Tyger Tyger Burning Bright ... The Poetical Art of William Blake." *Berkshire Edge* (24 July 2022). A description of some of Blake's works.
- Pixel Critic. "*Devil May Cry 5* Poetry Explained—Vergil/V Character Analysis." YouTube. 23 July 2021. An analysis of the game using *The [First] Book of Urizen*.
- Popova, Maria. "The Only Valiant Way to Complain Is to Create: William Blake and the Stubborn Courage of the Unexamined." *Marginalian* (18 June 2022). A description of the method of printing that Blake invented and how it changed his works.
- Popova, Maria. "What We Keep in Loss: William Blake's Stirring Letter to a Bereaved Father." *Marginalian* (16 July 2022). Reflects upon Blake's perspective on loss and grief, excerpting his 6 May 1800 letter to William Hayley.
- Regeneration: Mike Sauter and Michael Martin. "Introduction to William Blake." YouTube. 23 Sept. 2022. A podcast discussion of Blake.
- Regeneration: Mike Sauter and Michael Martin. "Mark Vernon on William Blake." YouTube. 30 Sept. 2022. A discussion with Vernon about some of Blake's works.
- 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.)
- School of Alchemy. "*William Blake: Visionary* by Paul Getty Museum." YouTube. 28 June 2022. A look at the catalogue for the Getty exhibition that was postponed because of COVID-19.
- Shilcutt, Katharine. "Fondren Updates Collection of William Blake Replica Prints and Plates." *Rice University News and Media Relations* (25 Feb. 2022). Details Rice's acquisition of facsimiles of Blake's illuminated books created by Michael Phillips and links to a YouTube video, posted by the university, which shows Phillips in the printing workshop.
- Starkey, Arun. "How William Blake Inspired a Classic Led Zeppelin Song." *Far Out Magazine* (27 Dec. 2022). How Blake's print "The Dance of Albion" inspired the Led Zeppelin song "Achilles Last Stand."
- Stripped Cover Lit. "And Did Those Feet in Ancient Time by William Blake Summary, Analysis, Interpretation, Theme, Review." YouTube. 28 Apr. 2022. A reading of "Jerusalem."
- Stripped Cover Lit. "The Sick Rose by William Blake Summary, Analysis, Themes, Review." YouTube. 14 Apr. 2022. A reading of "The Sick Rose": "Prior to the internet, ... all caps meant, probably, that you were going to shoot people, so 'The Sick Rose' reads as such."
- Stripped Cover Lit. "The Tyger by William Blake: Summary, Analysis, Themes, Review." YouTube. 7 Apr. 2022. A reading of "The Tyger" and "The Lamb."
- Takac, Balasz [Vladimir Bjeljic]. "Visionary and Mystical Worlds in William Blake Paintings and Prints." *Widewalls*

(29 Aug. 2022). An analysis of Blake's works that feature a mystical or fantastical setting.

Tyutvinova, Tat'yana. "Uil'yam Bleyk i britanskije khudozhniki-vizionery [William Blake and British Visionary Artists]." *Culture.ru* (22 Mar. 2022). In Russian. A lecture on Blake and his contemporaries read by the deputy head of the Department of Engraving and Drawing, State Museum of Fine Arts named after A. S. Pushkin.

Vardell, Sylvia. "A Place for Poetry." *Horn Book Magazine* (1 May 2022): 82-86. On the Newbery award and poetry, with a discussion of Nancy Willard's *A Visit to William Blake's Inn* (1981) <BBS p. 679, WBHC p. 2863>.

Vernon, Mark. *Mark Vernon*.

"Easter according to William Blake. Resurrection Is Neither Miracle nor Mystery." 10 Apr. 2022.

"Forging Golgonooza. William Blake on How to Do Politics & Religion." 24 Apr. 2022.

"William Blake and Learning from COVID. On Dying before You Die." 8 May 2022. Originally published in *Beshara Magazine* as "Reflections: Of the Passage through Eternal Death and the Awakening to Eternal Life" (6 May 2022).

"The Road of Excess Leads to the Palace of Wisdom. William Blake on Desire, Attention and Wanting It All." 21 May 2022.

"William Blake and the Psychedelic Renaissance. Seven Facets of Cultural Transformation." 24 May 2022.

"*Jerusalem*. Lament, Tragedy, Invocation, Cry? William Blake and the Play That Forgets His Name." 28 June 2022. A review of Jez Butterworth's *Jerusalem*.

"I have conversed with the Spiritual Sun. I saw him on Primrose Hill.' William Blake with Mark Vernon." 4 July 2022.

"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."

"The Veiling of Things. Rishi Sunak, William Blake and the Bhagavad Gita." 29 Oct. 2022.

"William Blake on the Last Judgement, Apocalypse & Final Things." 27 Nov. 2022.

Vernon, Mark. "William Blake and the Future of Christianity." YouTube. 16 July 2022. A 12 July 2022 lecture at St. Matthew's Church, Wimbledon, London.

VictoryXR. "Experience William Blake Delivering His Famous Poem 'London' in VR on the VictoryXR Academy Campus." YouTube. 1 Sept. 2022. An animated version of Blake reciting "London."

A Visionary Symmetry: Northrop Frye & William Blake "An exhibition celebrating the seventy-fifth anniversary of the publication of *Fearful Symmetry: A Study of William Blake*," held at the E. J. Pratt Library from 20 October to 9 December 2022 and curated by Agatha Barc, Bailey Chui, and Lisa J. Sherlock. The online exhibition offers digital images of the items in the physical display cases, including different editions of *Fearful Symmetry*; photographs of Frye; manuscripts and other books by Frye; key books on Blake written by others; facsimiles and scholarly editions of Blake's works; and reflections on Frye by former students. Remarks delivered on the opening night of the exhibition are also available: Angela Esterhammer, "Recollections on the 75th Anniversary of the Publication of *Fearful Symmetry*" and Jean O'Grady, "Frye and *Fearful Symmetry*."

Wakeling, Kate. "William Blake: How His Poetry Inspired Composers." *Classical Music* (9 Jan. 2023). An overview.

Whittaker, Jason. "The Radical Visions of William Blake." *Tribune Magazine* (28 Nov. 2022). On Blake's political radicalism in contrast to the use of his poetry and images for commercial and nationalistic agendas.

Whittaker, Jason. "Upon Clouded Hills." *History Today* 72.8 (2022): 22-24. A concise popular account of the reception of "Jerusalem"

Whittaker, Jason. *Zoamorphosis*.

For a description of and links to the online conference Global Blake, which took place in January 2022, see <Blake (2022)>. For Whittaker's reflection on the conference, see his post "Going Global—Blake's Afterlife" at James Murray-White's *Finding Blake*.

Scholarship:

"'Jerusalem'—A Personal History." 12 June 2022.

"With the publication of *Jerusalem: Blake, Parry and the Fight for Englishness* in a month's time, Jason Whittaker gives some of the reasons as to why he wrote about Blake's most famous poem."

"'Jerusalem' and the Commonwealth Games." 4 Aug. 2022. "Why do English athletes sing the Blake-Parry hymn 'Jerusalem' at the Commonwealth Games? Can it represent a more diverse England?"

Reviews:

"Review: Lucy Cogan—*Blake and the Failure of Prophecy*." 12 Mar. 2022. "Blake is commonly described as a writer of prophecies and prophetic works but, as is evident throughout Cogan's insightful and clearly argued book, in many cases critics fail to be clear as to what they actually mean when they invoke this label" (par. 8).

“Review: Fake Blakes.” 18 May 2022. A review of the exhibition at the *Blake Archive*.

“Jez Butterworth’s Sons of Albion.” 17 July 2022. On Butterworth’s play *Jerusalem* (2009).

“‘And all must love the human form’: Empire, London, and Islam in S. F. Said’s *Tyger*.” 23 Oct. 2022. A review of Said’s novel *Tyger* (2022). “If *Tyger* shares many allusions with William Blake’s poetry it also invokes his spirit in the art of the book” (par. 8).

Blakespotting:

“Blakespotting: New Blake Designs from Alexander McQueen.” 19 Feb. 2022.

“Blakespotting: *Peaky Blinders* and William Blake.” 8 Mar. 2022. On allusions to Blake, including “A Poison Tree,” in the BBC television series *Peaky Blinders*.

“A Blakean Year: 2022.” 31 Dec. 2022. A review of Blake’s influence on the arts in 2022.

Blakeana:

“From the Collection: Vaughan Williams’s *Job a Masque*.” 2 May 2022. On Ralph Vaughan Williams on the 150th anniversary of his birth, his *Job: A Masque for Dancing*, and items related to it in Whittaker’s collection.

“*The Satanic Verses* and *The Marriage of Heaven and Hell*.” 13 Aug. 2022. After Salman Rushdie’s stabbing, thoughts on Blake’s influence on Rushdie and on *The Satanic Verses*.

“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.” *Melt* (n.d.). An analysis of some of Blake’s works and philosophies.

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*.

Hell’s Printing Press: The Blog of the Blake Archive and Blake Quarterly.

Editing and technical issues:

Meaghan Green. “The Mystery and Magic of Photo Processing.” 20 May 2022. On the use of Photoshop to reveal details in Blake’s works, with examples from his autograph in the album of William Upcott and *America a Prophecy*.

“William Blake: A Rebel against the Age of Enlightenment: Pauper, Prophet and Pre-Romantic.” *Medium* (19 Apr. 2022). A brief article describing Blake’s life, work, and thought.

“William Blake—Artist William Blake’s Paintings and Illustrations.” *Art in Context* (7 Sept. 2022). A biography of Blake, with his accomplishments and influences.

“William Blake Completes Apprenticeship and Starts Independent Career.” *Cove* (n.d.). A paragraph on Blake’s invention of illuminated printing, in the style of “on this day in history.”

“William Blake—Poet and Painter of Passion.” *Poetry Changes Lives* (28 Nov. 2022). A brief biography of Blake, followed by “Earth’s Answer.”

Williams, Richard. “William Blake in Piccadilly.” *thebluemoment.com* (25 Nov. 2022). A review of Mike Westbrook’s concert, *Visions and Voices: Echoes of William Blake*, on 24 November 2022 at St. James’s Church, Piccadilly.

You Call That Radio. “John Higgs Talks the KLF, William Blake, the Beatles and More (Reupload).” YouTube. 20 May 2022. A discussion with Higgs, author of *William Blake vs. the World*, about Blake and other topics.

Part VI: Criticism, Biography, and Reviews

A

§ Aberbach, David. “Industry and the Romantics: Blake, Wordsworth, and Goethe.” *The Environment and Literature of Moral Dilemmas: From Adam to Michael K*. Abingdon: Routledge, 2022. ISBN: 9780367770877. 126-32.

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

Reviews

Brylowe, Thora. *Journal of British Studies* 61.4 (2022): 996-97.

Reesman, Linda L. *1650–1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 27 (2022): 304-07.

Akimoto, Yuko. *Takiguchi Shuzo Kenkyu: Eizo Ningen no Keifu* [A Study of Shuzo Takiguchi: A Genealogy of a Shadowy Person]. Osaka: Izumi Shoin, 2022. 398 pp. ISBN: 9784757610354. In Japanese. Chapter 2, “His Baptism of William Blake: Metaphysics of Light,” discusses the influence of Blake on Yutaka Haniya (107-46).

Alexander, David. *A Biographical Dictionary of British and Irish Engravers, 1714–1820*. New Haven: Yale University Press, 2022. ISBN: 9781913107215. An exceedingly useful resource that, in addition to its biographies of engravers contemporary with Blake (including most members of his circle), contains a historical overview of the profession and a list of apprentices. Its entry on Blake unfortunately misnames Joseph Johnson, John.

Alkayid, Majd M., and Murad M. Al Kayed. “The Language of Flowers in Selected Poems by William Blake: A Feminist Reading.” *Theory and Practice in Language Studies* 12.4 (2022): 784-89. “Blake talks about women symbolically using different kinds of flowers” (788).

Ando, Kiyoshi. “Igrisu Romanha Shijin no Shukyoteki Stance: Blake, Wordsworth, Coleridge [Religious Stances of the English Romantic Poets: Blake, Wordsworth, and Coleridge].” *Kanto Gakuin Daigaku Jimbun Gakkai Kiyo* [Bulletin of the Society of Humanities, Kanto Gakuin University] 145 (2021): 33-46.

Aposos, Anthony. “Visionary Anatomy: Blake’s Bodies.” *Romantik: Journal for the Study of Romanticisms* 10 (2021): 57-82. “I will explore the origin and significance of Blake’s divergence from anatomical correctness” (abstract). Also references William Hunter, Joshua Reynolds, and Luigi Schiavonetti.

B

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).

Barra van Treek, Erika de la. “Desterritorialización y reterritorialización de ‘Tyger’ de Blake y ‘Nightingale’ de Keats en la obra de Jorge Luis Borges.” PhD diss., Universidad de Chile, 2008. 217 pp. In Spanish. “A study of the intertextual and intercultural dialogue between Borges

and two English Romantics, William Blake and John Keats, through the de-territorializing of *The Tyger* and *Ode to a Nightingale* from the 19th century English romantic context and their re-territorializing in modern/postmodern Argentina of the 20th century” (abstract).

Bellarsi, Franca. “A Cosmopolitan Case Study: Countercultural Blake in the Therapoetic Practice of maelstrÖm reEvolution.” See *Bulletin of the John Rylands Library*.

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

Black, Michael William. “‘Mental fight’ and ‘seeing & writing’ in Virginia Woolf and William Blake.” PhD diss., University of Glasgow, 2022.

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

Articles

Essick, Robert N. “Blake in the Marketplace, 2021.” 9 pars., plus listings.

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

Walker, Luke. Linda Freedman, *William Blake and the Myth of America: From the Abolitionists to the Counterculture*. 14 pars. “A welcome addition” (par. 1).

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).

Gourlay, Alexander S. Erasmus Darwin, *The Botanic Garden*, ed. Adam Komisaruk and Allison Dushane. 9 pars. “A thoroughly creditable performance” (par. 6). Includes a short appendix, “Darwin’s Anemone and Blake’s Thel,” which suggests Darwin’s influence on the title page of *The Book of Thel*.

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

2021.” 40 pars., plus listings. Includes a description of and links to the presentations at Global Blake: Afterlives in Art, Literature and Music, the 11-13 January 2022 online conference sponsored by the University of Lincoln and Bishop Grosseteste University and organized by Jason Whittaker and Sibylle Erle.

Oliveira, Camila, and Jason Whittaker. “Blake and Music, 2021.” 3 pars., plus listings. Given the pandemic, focuses on “streaming settings of Blake’s works,” and the list includes many 2020 productions released on “*Bandcamp* and *SoundCloud*” (par. 1).
Calé, Luisa. “Blake and Exhibitions, 2021.” 3 pars., plus listings. Notes the continued impact of the pandemic on exhibitions; records which of Blake’s works were part of exhibitions commemorating the 700th anniversary of Dante’s death; and highlights “experimentation with digital facsimiles” (par. 3).

Volume 56, number 2 (fall 2022)

Articles

Davis, Matthew M. “The House of Aumont and Blake’s *French Revolution*.” 38 pars. Argues persuasively that “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), as was suggested in W. H. Stevenson’s *Complete Poems*.¹¹

Wilson, Louise. “Printing Imperfections in William Blake’s Virgil Wood Engravings and What They Reveal.” 20 pars. A technical examination of the National Gallery of Victoria’s prints from Blake’s Virgil woodblocks; their printing imperfections “provide a tangible commentary on the complex history of [the] woodblocks and the various artists who printed from them” (par. 1).

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).

Volume 56, number 3 (winter 2022–23)

Articles

Martello, Matthew. “The Notebook, Laocoön, and Blake’s Beauties of Inflection.” 73 pars. A reading of the Notebook as a whole, suggesting its form and poetics inform the Laocoön separate plate.

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.

Brylowe, 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”

Ed. Douglas Field and Luke Walker

Field, Douglas, and Luke Walker. “Introduction.” 1-5. Highlights the explosion of reception studies on Blake and contrasts the collection’s focus on the British counterculture movement with Stephen Eisenman’s American focus in *William Blake and the Age of Aquarius*.

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 ‘evades 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).

11. Blake: *The Complete Poems*, 3rd ed. (Harlow: Pearson, 2007) 140n.

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).

Trodd, Colin. “William Blake and the Spiritual Forms of Citizenship and Hospitality.” 39-54. A substantial examination of Blake’s reception in Britain between the 1910s and the 1940s.

Hopkins, David. “Avant-Garde Blake: From Francis Bacon to *Oz Magazine*.” 55-73. Examines “the way the artistic reception of William Blake changed in Britain between the 1950s and the early 1970s” (55).

Riley, James. “Iain Sinclair, William Blake and the Visionary Poetry of the 1960s.” 75-92. “Considers the use made of William Blake by a range of writers associated with the ‘countercultural’ milieu of the 1960s, particularly those linked to its London-based literary context,” including Iain Sinclair, Michael Horowitz, and Harry Fainlight (abstract).

Whittaker, Jason. “‘The Place Where Contrarities are Equally True’: Blake and the Science-Fiction Counterculture.” 93-106. “Explores the more detached and ironic view of Blake that emerged in the 1970s compared to appropriations of him in the 1960s, as evident in three science-fiction novels: Ray Nelson’s *Blake’s Progress* (1977), Angela Carter’s *The Passion of New Eve* (1977), and J. G. Ballard’s *The Unlimited Dream Company* (1979)” (abstract).

Bellarsi, Franca. “A Cosmopolitan Case Study: Countercultural Blake in the Therapoetic Practice of maelström reEvolution.” 107-26. “Explores an instance of the reception and transformation of William Blake’s countercultural legacy by focusing on the neo-Romantic resurgences embodied by maelström reEvolution, an experimental performance collective based in Brussels but with marked transnational affiliations” (107).

C

Calè, Luisa. “Blake and Exhibitions, 2021.” See *Blake* 56.1.

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.

Calè, Luisa. “William Blake’s *Pestilence*, Sympathy, and the Politics of Feeling.” See *European Romantic Review* under

Cultures and Technologies of Display and Exhibition in Division II.

Callaghan, Madeleine. “‘All is done as I have told’: Blake’s Eternal Prophecy.” *Eternity in British Romantic Poetry*. Liverpool: Liverpool University Press, 2022. ISBN: 9781800856066. 23-58. The chapter surveys Blake’s idea of eternity in multiple works.

Author talk

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

Calonne, David Stephen. *The Beats in Mexico*. New Brunswick: Rutgers University Press, 2022. ISBN: 9781978828728. Slight references to Blake’s influence on Ginsberg, but also, in terms of reception, Blake’s place in the anthology *America a Prophecy: A New Reading of American Poetry from Pre-Columbian Times to the Present* (1973) (12).

Carpenter, Alicia. “‘There Is No Pure Evil, Nor Pure Good, Only Purity’: William Blake’s and Patti Smith’s Art as Opposition to Societal Boundaries.” *Women in Rock, Women in Romanticism: The Emancipation of Female Will*. Ed. James Rovira. New York: Routledge, 2023. ISBN: 9781032069845. 103-22.

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*.

Chunyak, E. S. “Sintez iskusstv v tvorchestve Uil’yama Bleyka (‘Pervaya kniga Urizena’) [The Synthesis of the Arts in the Works of William Blake (*The First Book of Urizen*)].” *Aktual’nye problemy gumanitarnogo obrazovaniya: materialy ikh mezhdunarodnoy nauchno-prakticheskoy konferentsii* [Current Problems of Humanitarian Education: Proceedings of the IX International Scientific and Practical Conference]. Minsk, Belarus, 2022. ISBN: 9789858814465. 209-14. In Russian (abstract in Russian and English).

Clark, Steve. "Blake and the Pastoral-Georgic Tradition." *Romantic Environmental Sensibility: Nature, Class and Empire*.¹² Ed. Ve-Yin Tee. Edinburgh: Edinburgh University Press, 2022. ISBN: 9781474456470. 211-29. Considers *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).

Cogan, Lucy. *Blake and the Failure of Prophecy*. Cham: Palgrave Macmillan-Springer Nature, 2021. <Blake (2022)>

Reviews

Rosso, G. A. See *Blake* 56.3.

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

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

Connolly, Tristanne. "The Eternal Lettuce." See *Vala*.

Conrad, Leon. "Roots, Shoots, Fruits: William Blake and J. M. Robertson: Two Key Influences on George Spencer-Brown's Work and the Latter's Relationship to Niklas Luhmann's Work." *Kybernetes* 51.5 (2022): 1879-95. "This paper explores two key influences on George Spencer-Brown" (1923-2016), an English polymath (abstract).

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."

D

D'Agata D'Ottavi, Stefania. *La fucina della poesia. Strutture del non finito in Vala or The Four Zoas di William Blake*. Venice: Supernova, 2001. 253 pp. ISBN: 9788886870801. In Italian. "The author proposes here a study of William Blake's manuscript *The Four Zoas*" (publisher).

Dauphin, Caroline. "Éros et Uranie: Passions animales et végétales dans la poésie d'Erasmus Darwin et de William

12. Romita Ray's essay in the same collection, "On the Prowl: Tigers and the Tea Planter in British India," touches very briefly on "The Tyger" (116).

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.

Davis, Howard. "Stepping through the Outdoors of Perception." See *Vala*.

Davis, Matthew M. "The House of Aumont and Blake's *French Revolution*." See *Blake* 56.2.

Dennis, Ian. Rev. of Mike Goode, *Romantic Capabilities: Blake, Scott, Austen, and the New Messages of Old Media*. See Goode.

Dumont, Montaine. Rev. of John Higgs, *William Blake vs. the World*. See Higgs.

E

Eagles, Diane. "Shadow of Delight and Dance of Eternal Death." See *Vala*.

Erle, Sibylle. "The Bloody Burden: Blake's Flea and Me." See *Vala*.

Erle, Sibylle. "Newton's Sleep." See *Vala*.

Essick, Robert N. "Blake in the Marketplace, 2021." See *Blake* 55.4.

F

Fabi, Marta. "O Rose thou art sick: Unravelling Social Implications of Body and Mind's Sickness in William Blake's Poems of Experience." *Testo e Senso* 25 (2022): 177-89. Abstract in Italian and English.

Field, Douglas, and Luke Walker. "Introduction" [to "The Artist of the Future Age: William Blake, Neo-Romanticism, Counterculture and Now"]. See *Bulletin of the John Rylands Library*.

Freedman, Linda. *William Blake and the Myth of America: From the Abolitionists to the Counterculture*. Oxford: Oxford University Press, 2018. <Blake (2019, 2020)>

Review

Walker, Luke. See *Blake* 55.4.

G

Ş Ghiţă, Cătălin. "Imaginația vizionară contra relativismului științific. Lupta lui Blake cu Newton." *Litere fără obstacole. Ipostaze ale actului critic*. Bucharest: Editura Ideea Europeană, 2017. ISBN: 9786065945623. 19-29. In Romanian. A chapter on the conflict between experimental science and visionary art as represented by Newton and Blake.

Goldstein, Amanda Jo. "William Blake and the Time of Ontogeny." *Systems of Life: Biopolitics, Economics, and Literature on the Cusp of Modernity*. Ed. Richard A. Barney and Warren Montag. New York: Fordham University Press, 2018. <Blake (2019, 2021)>

Review

Loar, Christopher F. "Eighteenth-Century Scholarship in the Web of Life." *Eighteenth-Century Fiction* 34, supplement 1 (fall 2022): 591-603 (with three other books).

Goode, Mike. "Blakespotting" and "The Joy of Looking: What William Blake's Pictures Want." *Romantic Capabilities: Blake, Scott, Austen, and the New Messages of Old Media*. Oxford: Oxford University Press, 2020. <Blake (2021, 2022)>

Reviews

Dennis, Ian. *Eighteenth-Century Fiction* 34.4 (summer 2022): 488-90. Offers "genuine interest to any students of the period and its heritage" (490).

Rovira, James. See *Blake* 56.2.

Gopalkrishnan, Carl. "An Artists [sic] Exploration of the Mythic, Subconscious and Literary Constructions of Military Interventions in the Indo-Pacific." *Critical Military Studies* (2022): 5 pp. "I share my 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 for my painting *Australia a Prophecy*" (abstract).

Gorman, Cliff. "Blake Beuys Trees." See *Vala*.

Gourlay, Alexander S. Rev. of Erasmus Darwin, *The Botanic Garden*, ed. Adam Komisaruk and Allison Dushane. See *Blake* 55.4.

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

H

Harmancı, Hasan. "Ebu'l-Alâ el-Ma'arri'nin *el-Lüzûmiyyât*'ı ile William Blake'in *Masumiyet ve Tecrübe Şarkıları* adlı eserlerinde pesimizm [Pessimism in Ebu'l-Alâ el-Ma'arri's *al-Lüzûmiyyât* and William Blake's *Songs of Innocence and of Experience*]." *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi* [RumeliDE Journal of Language and Literature Studies] 26 (Feb. 2022): 825-40. In Turkish (abstract in Turkish and English).

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

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

Reviews

Dumont, Montaine. "William Blake vs. the World by John Higgs: An Invitation to Blake's Artistic Journey." *Daily Art Magazine* (28 Nov. 2022).

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!"

Schaap, Rosie. "Burning Bright." *New York Times Book Review* (5 June 2022): 58. "To me, Higgs often comes across as a bewilderingly innocent reader of Blake, his ear untuned to the poet's frequencies of irony and humor and to the interpretive and emotional possibilities they extend." The review is titled "Songs of Innocence, Experience and a Galaxy Far, Far Away," in the *New York Times* online.

Voves, Ed. "Art Eyewitness Book Review: *William Blake vs. the World* by John Higgs." *Art Eyewitness* (28 Nov. 2022).

"*William Blake vs. the World*." *Kirkus* (2 Feb. 2022).

Excerpts and author talks

Blame Blake. See Blame Blake in Part V.

Higgs, John. "Author Interview: John Higgs's *William Blake vs. the World*." *ArtCurious* (24 May 2022). An interview with Higgs on a podcast.

Higgs, John. "Divinely-Inspired Art: John Higgs on William Blake's Visions of the Sublime." *Lit Hub* (13 May 2022). An excerpt from Higgs's book, describing Blake's childhood.

Higgs, John. "God Has a Beautiful Mansion for Me Elsewhere: The Last Days of William Blake." *Lapham's Quarterly* (5 May 2022). An excerpt from Higgs's book, recounting Blake's final years, including his conversations with Henry Crabb Robinson.

Higgs, John. "*William Blake vs. the World* (with John Higgs)." *History of Literature Podcast* (13 June 2022). TJump. "John Higgs (Journalist) *William Blake vs. the World*." YouTube. 20 Dec. 2022.

Hopkins, David. "Avant-Garde Blake: From Francis Bacon to Oz Magazine." See *Bulletin of the John Rylands Library*.

Hopkins, David, and Tom Mason. *Chaucer in the Eighteenth Century: The Father of English Poetry*. Oxford: Oxford University Press, 2022. ISBN: 9780192862624. Slight references to Blake's use of Chaucer in relationship to Dryden's translation of "The Knight's Tale," *Palamon and Arcite*, in Bysshe's *Art of English Poetry* (the source of "At length for hatching ripe he breaks the shell" in *The Gates of Paradise*) and how Blake echoes Dryden's idea of the Canterbury pilgrims as types in *A Descriptive Catalogue*. No discussion of Blake's Canterbury pilgrims painting or engraving.

Horovitz, Michael. "The Blake Renaissance." See *Bulletin of the John Rylands Library*.

Horovitz, Michael. "William Blake and (a Few of) His Friends in Our Time." See *Bulletin of the John Rylands Library*.

Hristova, Romyana. "Man and Nature in Blake's 'Proverbs of Hell.'" See *Vala*.

I

Isobe, Naoki. "Jugaku Bunsho no Hondokuri to Shisaku no Seisei: Blake to Whitman no Seihon Giho Saigen no Kokoromi [Bookbinding of Bunsho Jugaku and His Generation of Thought: An Attempt at Reconstruction of His Technique for Binding *Blake and Whitman* <BSJ pp. 25-27>]." *Kojitsuan [Sunward Cottage]* 5 (2022): 38-48. In Japanese.

Ito, Yuki. "Toso no Honoo to Moetsukinu Mono: Blake to Nietzsche wo Tunagu Mono tshiteno Yeats no Jacob Böhme no Juyo nitsuite [A Flame of Battle and Something That Never Burns Out: The Reception of Jacob Böhme in Yeats as a Link between Blake and Nietzsche]." See Ito under Boehme in Division II.

J

James, John Patrick. "Blake's Debt: Artisanship and the Future of Labor." *Literature Compass* 19.3-4 (2022): 15 pp. "Investigates William Blake's poetic response to the problems of religious and financial debt within the context of his own environmentally compromised era" (abstract).

K

Kaminski da Silva, Arthur Aroha. "As crianças de Salinger: Inocência e sacralização da infância em *Nine Stories* (1953) [Salinger's Children: Innocence and Childhood Sacredness in *Nine Stories* (1953)]" *Teoliterária* 11.24 (2021): 242-69. In Portuguese (abstract in Portuguese and English). "There is a strong similarity between the way that the north American writer J. D. Salinger built the various child-characters of *Nine Stories* (1953)—specially the one named *Teddy*—and the romantic poetic of childhood, inaugurated by English authors like William Blake and William Wordsworth" (abstract).

§ King, William S. *In the Cause of Liberty: William Blake, Thomas Paine, Jean-Paul Marat and Revolution in the Eighteenth Century*. Atmosphere Press, 2022. Appears to be self-published.

Knott, Sam. "On the Inside-Outline." See *Vala*.

Komisaruk, Adam. "Love among the Ruins." *Sexual Privatism in British Romantic Writing: A Public of One*. New York: Routledge, 2019. <Blake (2020)>

Review

Schuchard, Marsha Keith. See *Blake* 55.4.

Kovalenko, Galina, and Il'ya Smyvalov. "Interpretatsiya i perevod kreolizovannogo poeticheskogo teksta U. Bleyka 'The Little Boy Lost' v aspekte teorii kontseptual'noy integratsii [Interpretation and Translation of W. Blake's Creolized Poetic Text 'The Little Boy Lost' in the Aspect of the Theory of Conceptual Integration]." *Molodoy uchenyy [Young Scientist]* 21 (416) (2022): 236-40. In Russian (abstract in Russian and English). "The article deals with the concept of 'creolized text,' with the theory of conceptual integration, the interaction of meanings formed in the process of perception of the verbal and

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

L

Larman, Hugo W. "The Garden of the Four Zoas." See *Vala*.

Lee, Tara. "Against Self-Organization: Redefining Vitality with William Blake in *Jerusalem* and *The Four Zoas*." *Studies in Romanticism* 61.3 (fall 2022): 351-77. "Blake, incorporating opposing scientific theories into one mythological framework, drew heavily on preformationist ideas and imagery to contrast the eternal forms of spiritual life against material, autopoietic semblances of vitality" (abstract).

Lee, Tara. "Fibres, Globules, Cells: William Blake and the Biological Individual." *Romanticism on the Net* 76 (2021). "This article argues that William Blake's critique of eighteenth-century medicine is grounded upon a Romantic view of organic form shared by contemporary scientists such as Lorenz Oken" (abstract).

Lee, Tara. "Soul, Seed, Species: William Blake and the Language of Preformationist Biology." PhD diss., University of Oxford, 2022.

Lee-Six, Edward. "Blake's Compasses: Materialist Criticism and Romanticism as a Structure of Feeling." *Interdisciplinary Literary Studies* 24.1 (2022): 54-79. A Marxist reading of Blake's and Romanticism's relationship to empiricism and capitalism, using Raymond Williams's term "structure of feeling"

Leveton, Jacob Henry. "Of 'Combustion, blast, vapour, and cloud': William Blake's Urizen as Steam Engine, Albion Mill, and Notes towards a Materialist Method for the Anthropocene." *Essays in Romanticism* 29.2 (2022): 131-54. The depiction of pollution in *The [First] Book of Urizen* "invites readers to make connections with Albion Mill as a resonant site of industrial production where steam engines were first deployed in a process of mass manufacture in Romantic-period London" (abstract).

Leveton, Jacob Henry. "Blake's Gothic Nature as Spiritual Exercise." See *Vala*.

Lincoln, Andrew. "Blake, Lucretius, and Prophecy: *The Book of Los*." See *Blake* 56.3.

Loar, Christopher F. Rev. of *Systems of Life: Biopolitics, Economics, and Literature on the Cusp of Modernity*, ed. Richard A. Barney and Warren Montag. See Goldstein.

§ Lussier, Mark. "The Contra-dictions of Design II: William Blake's Illustrations to Dante's *Divine Comedy*." "The Classroom as Home: A Festschrift in Honor of Anthony Lacy Gully (1938–2021)." *Phoebus: A Journal of Art History* 11 (2022).

M

Marchetto, Cecilia. "Blake's Gothic Nature versus the Appeal-to-Nature Fallacy." See *Vala*.

Marley, Jodie. "'Invisible Gates Would Open': W. B. Yeats and William Blake in the 1890s." See *Bulletin of the John Rylands Library*.

Martello, Matthew. "The Notebook, Laocoön, and Blake's Beauties of Inflection." See *Blake* 56.3.

McLean, Andrea. "The Making of a Mythical Shield." See *Vala*.

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 *Wit'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.

Mellor, Anne Kostelanetz. *Blake's Human Form Divine*. Berkeley: University of California Press, 2022. UC Press Voices Revived. A reprint of her 1974 study <BB A2211, WBHC pp. 2397-98>.

Modina, G. I. "Zhanrovaya priroda 'Proritsaniy nevedeniya' Uil'yama Bleyka v russkikh perevodakh [The Genre Essence of William Blake's 'Auguries of Innocence' in Russian Translations]." *Kazanskaya nauka [Kazan Science]* 4 (2022): 23-26. In Russian.

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

Morton, Timothy. "Dark Ecology: For a Logic of Future Coexistence." See *Vala*.

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:

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).

Muratova, Yaroslava. “Romanticheskii diptikh: ‘Kain’ lorda Bayrona i ‘Prizrak Avelya’ Uil’yama Bleyka [Romantic Diptych: Lord Byron’s *Cain* and *The Ghost of Abel* by William Blake].” “*V otvet na luchshie dary*”: *venok k 63-mu dnyu rozhdeniya Aleksandra Evgen'evicha Makhova* [“In response to the best gifts”: A Wreath for the Sixty-Third Birthday of Alexander Evgenievich Makhov]. Tula: Akvarius, 2022. ISBN: 9785604863541. 312-21. In Russian.

Murray-White, James. “Alive and Undead in the Vegetable World.” See *Vala*.

Myrone, Martin, and Amy Concannon, with an afterword by Alan Moore. *William Blake*. London: Tate Publishing, 2019. Catalogue for the 2019–20 Tate Britain exhibition. <*Blake* (2020, 2021, 2022)>

Review

Taws, Richard. *Print Quarterly* 38.4 (2021): 438-39.

Mzokova, Violetta. “Vokal'nyy tsikl *Desyat' pesen Bleyka* Voana Uil'yamsa [Ten Blake Songs Vocal Cycle by Vaughan Williams].” *Internauka* 25.1 (248) (2022): 29-30. In Russian.

N

Navarro Ramírez, Sergio. “La aporía de la profecía en William Blake.” *Palabra y acción. El profetismo en la literatura moderna y contemporánea*. Ed. Gabriel Insausti and Luis Galván. Zaragoza: Universidad de Zaragoza, 2022. ISBN: 9788413404837. 45-59. In Spanish. The essay “studies Blake’s visionary poems, his overcoming of the empirical tradition and of enlightened thinking, his theory of the imagination and his attempt at a (re)mythologizing of the world” (prologue, p. 11).

Nicholson, Eric. “The Seductive Trap of Nature.” See *Vala*.

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

O

Oliveira, Camila, and Jason Whittaker. “Blake and Music, 2021.” See *Blake* 56.1.

O’Regan, Keith. *Towards a Productive Aesthetics: Contemporary and Historical Interventions in Blake and Brecht*. Leiden: Brill, 2022. ISBN: 9789004501843. “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*.

Öztürk, Zekiye Aslıhan. “Bir Aydınlanma Tartışması: Blake & Newton [An Enlightenment Argument: Blake & Newton].” *Uluslararası Disiplinlerarası ve Kültürlerarası Sanat Dergisi [International Journal of Interdisciplinary and Intercultural Art]* 7.15 (Dec. 2022): 156-66. In Turkish (abstract in Turkish and English).

P

Pashchenko, Maria. “Vzaimosvyaz' slova i izobrazheniya v khudozhestvennykh proizvedeniyakh s avtorskimi illyustratsiyami na primere rabot U. Bleyka [Interrelation of Word and Image in Literature Works with Author’s Illustrations on the Example of W. Blake’s Works].” *Nauchnye dostizheniya i innovatsionnye podkhody: teoriya, metodologiya, praktika: sbornik nauchnykh trudov po materialam V Mezhdunarodnoy nauchno-prakticheskoy konferentsii [Academic Achievements and Innovative Approaches: Theory, Methodology, Practice: A Collection of Scientific Papers Based on Materials of the V International Scientific and Practical Conference]*. Anapa, 2022. ISBN: 9785952839182. 65-69. In Russian (abstract in Russian and English). The author analyzes text and image interaction using examples from “The Clod and the Pebble,” “The Echoing Green,” and “The Fly.”

Paylor, David M. “The Furnaces of William Blake.” See *Vala*.

Picón, Daniela. “El águila y la visión profética en los libros iluminados de William Blake.” *Remontar el vuelo. Aves en la poesía británica y latinoamericana de los siglos XIX y XX*. Ed. Paula Baldwin Lind. Santiago, Chile: Ril Editores, 2021. ISBN: 9788418982101. 133-45. In Spanish. The chapter wishes to “inquire into the figure of the prophet with an eagle’s head in William Blake’s *Jerusalem*,” a figure that “had provided the visionary tradition with a powerful model in which Blake also recognized himself” (abstract).

Popova, A. Yu., and N. G. Smolina. "Trudnosti perevoda, ili o perevodcheskom stile i lichnosti perevodchika [Difficulty of Translation, or Translator's Style and Personality]." *Vektory razvitiya rusistiki i lingvodidaktiki v kontekste sovremennogo filologicheskogo obrazovaniya. Materialy II Mezhdunarodnoy nauchno-prakticheskoy konferentsii, posvyashchennoy 90-letiyu universiteta [Development Vectors of Russian Studies and Linguistic Didactics in the Context of Modern Philological Education. Materials of the II International Scientific-Practical Conference Dedicated to the Ninetieth Anniversary of the University]*. Astrakhan, 2022. ISBN: 9785992614039. 193-96. In Russian (abstract in Russian and English). This article makes a comparative analysis of translations of Blake's poem "The Tyger" by Konstantin Bal'mont and Samuil Marshak.

Potter, Elizabeth. "Manuscript Manifestations: Reassessing William Blake's Marginalia in the Works of Sir Joshua Reynolds (1798)." PhD diss., University of York, 2022.

Pritchard, Stephen. "Human Nature." See *Vala*.

Pritchard, Stephen. Rev. of Jason Whittaker, *Jerusalem: Blake, Parry, and the Fight for Englishness*. See *Vala*.

R

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

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.

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

Review

Bode, Christoph. *Studies in Romanticism* 61.3 (fall 2022): 467-72. "This book deserves our attention" (467).

Rigby, Kate. "'the wrong dream': Prophetic Eco-poetics." *Reclaiming Romanticism: Towards an Eco-poetics of Decolonization*. London: Bloomsbury Academic, 2020. ISBN: 9781474290593. 113-47. "I identify a specifically eco-poetic variant of the prophetic mode of Romantic literature, as exemplified above all by Blake" (113).

Riley, James. "Iain Sinclair, William Blake and the Visionary Poetry of the 1960s." See *Bulletin of the John Rylands Library*.

Ripley, Wayne C., with Fernando Castanedo, Hikari Sato, Hüseyin Alhas, and Vera Serdechnaia. "William Blake and His Circle: A Checklist of Scholarship in 2021." See *Blake* 56.1.

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

Roob, Alexander. *William Blake's "The Ancient Britons": Appearances of a Vanished Picture/William Blake's "The Ancient Britons": Erscheinungen eines verschollenen Bildes*. Hamburg: Textem Verlag, 2022. ISBN: 9783864852763. In English and German. Contemporary German followers of Mesmer document their efforts to use group hypnosis to recreate Blake's lost painting in various media.

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.

- “William Blake (1757–1827): Visionary, Artist and Poetic Exegete.” 501-04.¹³
- “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

Rubel, William Ilan. “Earth’s Answer’: Blake’s Terran Ecology.” See *Vala*.

S

Said, S. F. “Tyger.” See *Vala*.

Saklofske, Jon. Rev. of *William Blake: Modernity and Disaster*, ed. Tilottama Rajan and Joel Faflak, and Jason Whittaker, *Divine Images: The Life and Work of William Blake*. See Rajan and Faflak and Whittaker, *Divine Images*.

Sánchez Tierraseca, Mónica. “La concepción de un Dios antropomorfo eterno y universal en Swedenborg y William Blake.” *La presencia del ausente. Dios en literatos contemporáneos*. Ed. Juan Agustín Mancebo Roca, Antonio Barnés, and Alicia Nila Martínez Díaz. Cuenca:

13. Originally published as part of “English Radicals and the Exegesis of the Apocalypse,” *Die prägende Kraft der Texte: Hermeneutik und Wirkungsgeschichte des Neuen Testaments. Ein Symposium zu Ehren von Ulrich Luz*, ed. Moisés Mayordomo (Stuttgart: Katholisches Bibelwerk, 2005) 160-78. [Not recorded in *Blake* or *WBHC*.]

14. “An earlier version” (631) was published in *Biblical Interpretation: The Meanings of Scripture—Past and Present*, ed. J. M. Court (London: T&T Clark, 2003) 168-84. It also appeared in *International Journal of Systematic Theology* 7 (2005): 142-54. <*WBHC* p. 2616> As Bentley notes, “The essay [also] seems to be silently reprinted from” the *Journal of the Blake Society at St. James’s* 4 (1999): 3-19.

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>

16. Originally published in *Die Johannesapokalypse: Kontext—Konzepte—Rezeption*, ed. Jörg Frey, James A. Kelhoffer, and Franz Tóth (Tübingen: Mohr Siebeck, 2012) 793-812. <*WBHC* p. 2618>

17. Originally published in *The Edinburgh Companion to the Bible and the Arts*, ed. Stephen Prickett (Edinburgh: Edinburgh University Press, 2014) 307-26. [Not recorded in *Blake* or *WBHC*.]

18. Originally published in *Oxford Research Encyclopedia of Religion*, ed. John Barton (5 Aug. 2016). <*Blake* (2017)>

19. Originally published in *Sibyls, Scriptures, and Scrolls: John Collins at Seventy*, ed. Joel Baden, Hindy Najman, and Eibert Tigchelaar (Leiden: Brill, 2016) 1145-65. <*Blake* (2017)>

Ediciones de la Universidad de Castilla-La Mancha, 2021. ISBN: 9788490444498. 169-84. In Spanish. The article seeks to explore Swedenborg’s presence in Blake’s idea of divinity.

Sato, Hikari. “W. H. Hudson no Kyosei Shiso to Jugaku Bunsho: William Blake no Keifu nouede [Ecological Consciousness of W. H. Hudson and Bunsho Jugaku: Following the Tracks of William Blake].” *Kojitsuan [Sunward Cottage]* 5 (2022): 1-7. In Japanese. The essay points out that W. H. Hudson, an author and ornithologist, mentions “Auguries of Innocence” in *Birds in a Village* (London: Chapman & Hall, 1893, 124-25), *Birds in Town & Village* (London: J. M. Dent, 1919, 172), *Nature in Downland*, 2nd ed. (London: Longmans, Green, 1900, 272), and *The Land’s End: A Naturalist’s Impressions in West Cornwall* (London: Hutchinson, 1908, 274), and “The Tyger” in *Nature in Downland* (244-45) and *Birds and Man* (London: Duckworth, 1915, 168-69). In *W. H. Hudson: A Portrait* (New York: E. P. Dutton, 1924) Morley Roberts records their conversation as follows: “R. ‘What do you think of Blake?’ / H. ‘I can’t read his long mystical stuff, but of course I like *Songs of Innocence*’” (192).

Schaap, Rosie. Rev. of John Higgs, *William Blake vs. the World*. See Higgs.

Schuchard, Marsha Keith. *A Concatenation of Conspiracies: “Irish” William Blake and Illuminist Freemasonry in 1798*. Alexandria, VA: Plumbstone Academic, 2021. <*Blake* (2022)>

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.

Sedgwick, Julian. “Fearful Eye—‘The Tyger’ and Tigers of My Childhood.” See *Vala*.

Shteynbrekh, Andrey, and Konstantin Savel’ev. “Bleykovskie motivy v sovremennom mediaprostranstve (na primere komp’yuternoy igry ‘Devil May Cry 5’ i animatsionnogo seriala ‘Patriotizm Moriarti’) [Blake’s Motives in the Modern Media Space (the Example of the Computer Game *Devil May Cry 5* and the Animated Series *Patriotism of Moriarty*)]” *Mirovaya literatura glazami sovremennoy molodezhi. Tsifrovaya epokha. Sbornik materialov VIII mezhdunarodnoy molodezhnoy nauchno-prakticheskoy konferentsii [World Literature in the Eyes of Modern Youth. The Digital Age. Collection of Materials of the VIII International Youth Scientific and Practical Conference]*. Magnitogorsk, 2022. ISBN:

9785996725472. 157-62. 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.

Sluyter, Dean. "Eternity's Sunrise: William Blake." *The Dharma Bum's Guide to Western Literature: Finding Nirvana in the Classics*. Novato, CA: New World Library, 2022. ISBN: 9781608687695. 7-10. The chapter is a popular celebration of Blake's spiritual and visionary awakening.

Suzuki, Masashi. "'Gensoteki na Mokuso': Blake no Kojibutsu Aiko Shugiteki Sozoryoku ['Visionary contemplations': Blake's Antiquarian Imagination]." *Eibungaku Kenkyu Shibu Togo Go [Studies in English Literature. Regional Branches Combined Issue]* 14 (2022): 139-47. 2 plates by Blake. In Japanese, with English synopsis.

T

Takagi, Masafumi. *Bijutsu de Yomu Chusei Europe no Seijin to Eiyu no Densetsu [Legends of Saints and Heroes in Medieval Europe Read through Fine Arts]*. Tokyo: Miyai Shoten, 2020. 263 pp. 1 plate by Blake. ISBN: 9784838233694. In Japanese. Blake is briefly discussed in part 3, "Dante Shinkyoku [Dante, *The Divine Comedy*]" (193-94).

Tanigawa, Atsushi. *Bungo tachi no Seiyo Bijutsu: Natsume Soseki kara Matsumoto Seicho made [Western Arts in Great Authors: From Soseki Natsume to Seicho Matsumoto]*. Tokyo: Kawade Shobo Shinsha, 2020. 111 pp. 3 plates by Blake. ISBN: 9784309291222. In Japanese. It includes sections such as "Sato Haruo no William Blake [William Blake in Haruo Sato]" (27-28), "Haniya Yutaka no Blake [Blake in Yutaka Haniya]" (84-86), and "Ito Sei no Blake [Blake in Sei Ito]" (100-02), where the author briefly discusses how these Japanese novelists and poets appreciated Blake the artist.

Taylor, David. "Albion's Ancient Druid Rocky Shore." See *Vala*.

Tebourski, Ines. "William Blake's *Jerusalem* and the Rewriting of the Future." See *Vala*.

Torralbo, Juan de Dios. "'Beauty is truth': Carlos Clementson, traductor de los románticos ingleses" ['Beauty is truth': Carlos Clementson, Translator of the

English Romantic Poets]." *Monteagudo* 27 (2022): 379-407. 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).

Townsend, Chris. "Spiritual Bodies and Mental Reality in Blake." *George Berkeley and Romanticism: Ghostly Language*. Oxford: Oxford University Press, 2022. ISBN: 9780192846785. 57-86. A long-needed reassessment of Berkeley's impact on Romanticism. The chapter on Blake incorporates material from Townsend's article "Visionary Immaterialism: Berkeleian Empiricism in Blake's Poetry" <Blake (2020)>.

Trodd, Colin. "William Blake and the Spiritual Forms of Citizenship and Hospitality." See *Bulletin of the John Rylands Library*.

V

Vala: The Journal of the Blake Society
Issue 3 (November 2022)

Articles

Erle, Sibylle. "Newton's Sleep." 4-5. An introduction to the issue, which focuses on Blake and nature: "Blake ... can help us to find a common language for the future, a language that pays equal respect to the environment and the human and non-human life within it" (5).

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).

Knott, Sam. "On the Inside-Outline." 7-9. Includes artwork.

Morley, Helen. "Creation Matters." 10-13. Artwork from the artist's "limited edition fine press book called *Creation Matters*" (13).

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).

Gorman, Cliff. "Blake Beuys Trees." 18-19. "[Joseph] Beuys, just like Blake, embedded social concerns into his art. Art, he insisted, must have social value" (19).

Larman, Hugo W. "The Garden of the Four Zoas." 20-23. An account and reproduction of a garden design dedicated to Kathleen Raine.

- Erle, Sibylle, with illustration by John Riordan. "The Bloody Burden: Blake's Flea and Me." 24-27. On Erle's encounters with *Newton* and *The Ghost of a Flea*.
- Verlaan, Philomène. "Are Life and Nature Joined in Delight? An Exploration." 28-29. On Blake's line "For every thing that lives is holy, life delights in life." "Blake's line suggests that Life may be omni-present, auto-catalytic, and self-reflecting" (28).
- Said, S. F. "Tyger." 31-35. On his book *Tyger*, which is illustrated by Dave McKean.
- Sedgwick, Julian. "Fearful Eye—"The Tyger' and Tigers of My Childhood." 36-39. An autobiographical sketch.
- Chrimes, Penny, with illustration by Tamsin Rosewell. "Following Blake's Paths: From Menageries to Brick Pits." 40-43. "The research I've done for my children's novels—*Tiger Heart* and *The Dragon and Her Boy*—[has] found me retracing Blake's footsteps, through the menageries and brick pits of eighteenth-century London, in search of escaped tigers and ancient beasts" (41).
- Rice, Benjamin. "Wild Cherry." 44-45. Photographs.
- Saral, Ramazan, with photography by Nelin Baykaldi. "Nature Is Imagination Itself" 46. A poem.
- Mullard, Jonathan, with illustration by Richard Hemmings. "Richard Mabey and Blake." 47. A poem by Mabey.
- O'Sullivan, Michael. "Nature has no Outline but Imagination has." 48-50. "Nature has a dual significance for Blake" (50).
- Murray-White, James. "Alive and Undead in the Vegetable World." 51-53. On his film *Finding Blake* (2021) and Blake's meaning: "My over-riding sense of Blake is of a poet/painter/prophet of the imagination, directly connecting humanity (of all time) with the potential to live our greatest spiritual life: an artist of intellectual transcendence, rather than a grounded nature artist per se" (51).
- McLean, Andrea. "The Making of a Mythical Shield." 54-57. On the making of the artwork (reproduced on pp. 54-55).
- Wilson, Andy. "Ecology and Blake's Visionary Animism." 58-59. "Where, at the beginning of industrial society, the failure of the French Revolution led Coleridge and Wordsworth to turn inwards to achieve reconciliation with nature in their thoughts, now, at the end, the threat of environmental catastrophe demands of us that we turn Blake's fourfold vision back outward, and make it into the programme for a revived counterculture" (59).
- Davis, Howard. "Stepping through the Outdoors of Perception." 60-61. "I spend my days walking in the footsteps of William Blake. I am a gestalt therapist working experientially with clients in the wealth of open spaces London provides" (61).
- Pritchard, Stephen. "Human Nature." 62-65. "Our potential, in a Moment, is to realise our shared humanity and our true nature" (65).
- Paylor, David M. "The Furnaces of William Blake." 66-67. On the importance of furnaces in "The Tyger" and other poems.
- Nicholson, Eric. "The Seductive Trap of Nature." 68-69. "I'd like to briefly explore Blake's attitude to nature by considering one single image of Blake's *Illustrations of the Book of Job* (1826)—plate 15, a black-and-white print with border inscriptions" (69).
- 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).
- Tebourski, Ines. "William Blake's *Jerusalem* and the Rewriting of the Future." 72-74. "The ecological poetics of Blake's works aspired to foreground natural issues as a subject of utmost emergency" (74).
- Hristova, Rumyana. "Man and Nature in Blake's 'Proverbs 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).
- Leveton, 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).
- Connolly, Tristanne, with illustration by Sally Kindberg. "The Eternal Lettuce." 89-92. Interesting considerations of Blake, Erasmus Darwin, and "plant motility" (90).
- Greasley, Sam. "Sunflower." 93. Artwork.
- 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).

Morton, Timothy, interviewed by George Laver. “Dark Ecology: For a Logic of Future Coexistence.” 100-03. An interview with Morton about his forthcoming book *Hell on Earth*.

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).

Valtat, 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).

Verlaan, Philomène. “Are Life and Nature Joined in Delight? An Exploration.” See *Vala*.

Volpone, Annalisa. “Between Maker Meek & Beasts of Prey: Lyca & the Non-human World.” See *Vala*.

Voves, Ed. Rev. of John Higgs, *William Blake vs. the World*. See Higgs.

W

Walker, Luke. Rev. of Linda Freedman, *William Blake and the Myth of America: From the Abolitionists to the Counterculture*. See *Blake* 55.4.

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. ISBN: 9780823298471. Briefly discusses the “Introduction” from *Songs of Innocence*. (The chapter originally appeared in *British Romanticism: Criticism and Debates*, ed. Mark Canuel <*Blake* [2018]>.)

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).

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

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.

Whittaker, Jason. *Jerusalem: Blake, Parry, and the Fight for Englishness*. Oxford: Oxford University Press, 2022. ISBN: 9780192845870. A definitive and detailed reception history of the “Jerusalem” hymn and its setting by Hubert Parry in relationship to English identity from the poem’s composition in *Milton* to the summer of 2020.

Review and author talk

Pritchard, Stephen. See *Vala*.

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

Whittaker, Jason. “‘The Place Where Contraries are Equally True’: Blake and the Science-Fiction Counterculture.” See *Bulletin of the John Rylands Library*.

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*.

Whittaker, Jason. "Visions of Albion in Felpham: Blake, Sussex, and the Origins of the Hymn 'Jerusalem.'" See *Blake Society* in Part V.

Willer, Claudio. "William Blake, poeta e profeta." *Agulha* 67 (2009): 32 pars. 15 pp. In Portuguese. The article, following Gershom Scholem, sees Blake as a revolutionary mystic, rather than a conservative one, given his refusal to accept a literal reading of scripture. Likewise, in light of Northrop Frye's descriptions of Blake's myths, it discusses the essential instability and delirious, oneiric character of his symbols.

"*William Blake vs. the World*." An anonymous review. See Higgs.

Wilson, Andy. "Ecology and Blake's Visionary Animism." See *Vala*.

Wilson, Louise. "Printing Imperfections in William Blake's Virgil Wood Engravings and What They Reveal." See *Blake* 56.2.

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. ISBN: 9781503632769. 99-137. With some interesting comparisons to Phillis Wheatley, Wolff argues that, "for Blake, desire is configured as material constraint in the production of knowledge, often by way of a geological imaginary" (108).

Worrall, David. "'Seen in my visions': Klüver Form-Constant Visual Hallucinations in William Blake's Paintings and Illuminated Books." See *Blake* 55.4.

Z

Zhigala, K. G. "Tema bogoborchestva v tvorchestve U. Bleyka [The Theme of Enmity against God in the Works of W. Blake]." *Chelovek i priroda: Sbornik materialov studencheskoy nauchno-prakticheskoy konferentsii [Man and Nature: Collection of Materials of the Student Scientific-Practical Conference]*. Omsk, 2022. ISBN: 9785826823330. 90-92. In Russian.

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

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.

Taylor, David Francis. "Picturing Ekphrasis: Image and Text in Shakespeare Painting." See *European Romantic Review* under Cultures and Technologies of Display and Exhibition.

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

Goddard, Richard. "Basire Sr., James (1730–1802)." See *Vetusta Monumenta* in Division I, Part III, Section A.

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

Nurse, Bernard. "'Painful Exactness': The Publications of the Society of Antiquaries of London during the Directorship of Richard Gough (1771–1797)." See *Modern Philology* under Society of Antiquaries.

Blair, Robert (1699–1746)
Poet

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)." *Cuadernos de Ilustración y Romanticismo* 28 (2022): 423-53. In Spanish. An essay on how Mora assimilated Blair's *The Grave* in his *Meditaciones poéticas*, published in 1826 by Rudolph Ackermann with Blake's 1808 illustrations to the Blair poem.

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

Ito, Yuki. "Toso no Honoo to Moetsukinu Mono: Blake to Nietzsche wo Tunagu Mono tshiteno Yeats no Jacob Böhme no Juyo nitsuite [A Flame of Battle and Something That Never Burns Out: The Reception of Jacob Böhme in Yeats as a Link between Blake and Nietzsche]." *Josai Daigaku Gogaku Kyoiku Kenkyu Center Kenkyu Nenpo [Annual Bulletin of the Center for Language Education in Josai University]* 14 (2021): 29-50. In Japanese.

Krasny, Eric Scott. "The Archetypal Shadow: The Instinct of Selfishness in the Work of Robert Moore and Jacob Boehme." PhD diss., Bangor University, 2021.

Bowyer, Robert (1758–1834)
Print impresario

Billingsley, Naomi. "'The Great Bowyer Bible': Robert Bowyer and the Macklin Bible." *Journal of Illustration* 8.1 (2021): 51-80. "This article examines an iconic example of grangerizing: the Macklin Bible extra-illustrated in 45 volumes by London artist and bookseller Robert Bowyer (1758–1834) in the first quarter of the nineteenth century (Bolton Libraries and Museums, Bolton, United Kingdom)" (abstract).

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).

Nolan, Sean M. "Legs without the man': Georgic, Acedia, and the Topography of Attention in William Cowper's *The Task*." "The Lodge in the Wilderness: Ecologies of Contemplation in British Romantic Poetry." PhD diss., City University of New York, 2021. 29-64.

Oishi, Kaz. "William Cowper and Suburban Environmental Aesthetics." *Romantic Environmental Sensibility: Nature, Class and Empire*. Ed. Ve-Yin Tee. Edinburgh: Edinburgh University Press, 2022. ISBN: 9781474456470. 141-56. "Taking two poems by William Cowper, *The Task* (1785) and 'Retirement' (1782), this chapter situates their increasing awareness of the

relationship between human well-being and the living environment in the context of eighteenth- and nineteenth-century suburbanization" (141).

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 *Laocoön*, 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).

Choi, Tina Young. "Styles of Cartographic Vision: Science, Art, and Labor in Thomas Hornor's Surveys." 479-95. "This essay examines a number of works—two surveys, a prospectus describing engravings of London, and the Great Panorama—by Thomas Hornor, an early nineteenth-century surveyor based in London" (abstract).

O'Rourke, Stephanie. "Art after Self Evidence: Fuseli, Blake, and Banks." 497-513. "Considers how models of artistic neoclassicism and scientific experimental procedures shared an investment in the evidentiary authority of an idealized male body" (abstract).

Calè, Luisa. "William Blake's *Pestilence*, Sympathy, and the Politics of Feeling." 515-33. "Blake's scene of pestilence becomes a virtual test of moral sentiments in which viewers confront an ethics of freedom built on sacrifice" (abstract).

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 antiquity, and functions aesthetically in a variety of media" (description).

"Why Neoclassicism?" 1-61. Highlights Johann Joachim Winckelmann's influence on neoclassicism.

"*The Iliad* Back-Translated: John Flaxman and Alexander Pope." 62-119. "The two 'Homers' of Pope and Flaxman provide a study in contrasting neoclassicisms that helps to site the distinctive 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.

Lahikainen, Amanda. *Money and Materiality in the Golden Age of Graphic Satire*. Newark: University of Delaware

Press, 2022. ISBN: 9781644532690. Considers the place of paper money in Georgian print satire. Slight reference to Blake and his engravings of Stedman (109), but it provides a useful context regarding the anxieties over paper money that spurred the need for Alexander Tilloch's device preventing forgery of notes, for which Blake and other engravers signed a testimonial (*BR*[2] 78).

Monteyne, Joseph. *Media Critique in the Age of Gillray: Scratches, Scraps, and Spectres*. Toronto: University of Toronto Press, 2022. ISBN: 9781487527747. Focused on printed, visual imagery from practitioners such as James Gillray, Blake, John Thomas Smith, and Henry Fuseli, the book addresses challenges posed by reproductive technologies to traditional concepts of subjective agency. "Form and Formlessness in Blake's Embedded Media." 30-65. Examines how *The [First] Book of Urizen* is "instructive in assessing how the artist and poet negates the page, the book, and vision itself" (50).

Morales, Helen. "Bonnie Honig's *A Feminist Theory of Refusal* with Kehinde Wiley's *After John Raphael Smith's 'A Bacchante (after Sir Joshua Reynolds)*." *Classical Antiquity* 41.2 (2022): 25-33. A review of Honig's book that references the artist Kehinde Wiley's portrait, which invokes and is titled after the works by Smith and Reynolds.

Darwin, Erasmus (1731–1802)
Scientist, poet

Edition

The Botanic Garden. Ed. Adam Komisaruk and Allison Dushane. 2 vols. Abingdon: Routledge, 2017.
<Blake (2018)>

Review

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

Criticism

Cogan, Lucy. "Drunkeness, Compulsion, and the Disintegration of the Self: Erasmus Darwin's Theory of *Ebrietas* in the Writings of Maria Edgeworth." *Life, Death, and Consciousness in the Long Nineteenth Century*. Ed. Lucy Cogan and Michelle O'Connell. Cham: Palgrave Macmillan, 2022. ISBN: 9783031133626. Blake is referenced slightly in the introduction to the book.

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.

Patsoura, Elliot. “Toward a Genealogy of Geoengineering: Erasmus Darwin and the Little Ice Age.” *Eighteenth-Century Environmental Humanities*. Ed. Jeremy Chow. Lewisburg: Bucknell University Press, 2023. ISBN: 9781684484294. “I explore how Darwin gives expression to the incapacity of nature to be fully domesticated, precisely in and among a proposal propounding the very necessity of its domestication.”

d’Éon, Chevalier (1728–1810)
Spy

Siviter, Clare. “Celebrity across Borders: The Chevalier d’Éon.” *Celebrity across the Channel, 1750–1850*. Ed. Anais Pédrón and Clare Siviter. Newark: University of Delaware Press, 2021. ISBN: 9781644532126. 157–78. On the celebrity of the Chevalier d’Éon in the French and English press, including depictions of their gender.

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

Bindman, David. “Flaxman the Accidental Revolutionary.” See *Transactions of the Romney Society*, vol. 23, under Romney.

Fitzgerald, William. “*The Iliad* Back-Translated: John Flaxman and Alexander Pope.” See Fitzgerald under Cultures and Technologies of Display and Exhibition.

A Museum of Relationships: The Correspondence of William Hayley (1745–1820). See *Museum of Relationships* under Hayley.

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; Kunsthaus 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

Adams, Alexander. “Henry Fuseli at the Courtauld: Between Blue Velvet and Brothel.” *Whynow* (n.d.): 12 pars. “The odours of ladies’ perfume and witches’ sulphur

emanate from every battered sheet in this memorable exhibition” (par. 12).

Baker, Christopher. “The Fetishistic Side of Henry Fuseli.” *Apollo* (4 Nov. 2022).

Borrelli-Persson, Laird. “How the Eighteenth-Century Drawings of Henry Fuseli Speak to Our Decadent Age.” *Vogue* (25 Oct. 2022): 8 pars.

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).

Donoghue, Christina, and Hetty Mahlich. “The Historical Allure of the Coiffure.” *ShowStudio: The Home of Fashion Film* (2 Dec. 2022): 6 pars.

Frankel, Eddy. “Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism.” *TimeOut* (21 Oct. 2022): 7 pars.

“Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism.” *All about Women: A Magazine for Women and about Women* (n.d.): 7 pars.

“Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism.” *Salterton Arts Review* (30 Nov. 2022) (with Helen Saunders: Modernist Rebel, also at the Courtauld Gallery).

“Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism Review—Small and Select with Very Silly Hairdos.” *Times* (13 Oct. 2022). Behind a paywall.

“Fuseli and the Modern Woman Review: A ‘charming oddity’ of an Exhibition.” *Week* (28 Oct. 2022): 4 pars.

Ip, Nigel. “Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism—Courtauld Gallery, London.” *Nigel Ip | Visual Arts Writer & Art Historian* (4 Jan. 2023): 8 pars. “I’m just going to say it; this was Fuseli’s porn stash” (par. 3).

Jamil, Miriam Al. “Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism.” *British Society for Eighteenth-Century Studies* (11 Jan. 2023): 6 pars. “These drawings are as much about the artist as his subject, exploring his obsessions and insecurities” (par. 1).

Jones, Jonathan. “Fuseli and the Modern Woman Review—A Dark, Perverse Mindset Laid Bare.” *Guardian* (14 Oct. 2022): 9 pars. “Sex, suggests Fuseli, is not a physical activity but pure brainwork” (par. 9).

Lloyd, Joe. “Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism.” *Studio International* (11 Nov. 2022): 10 pars. “It is almost as if, like many present-day conservatives, Fuseli himself cannot comprehend what it is he fears” (par. 10).

Marchini, Lucia. “Shock and Awe: The Imaginative Work of Henry Fuseli.” *Minerva Magazine* (13 Dec. 2022): 22 pars.

McDonagh, Melanie. “Mesmerising and Eye-Opening: Courtauld Gallery’s Fuseli and the Modern Woman Reviewed.” *Spectator* (3 Dec. 2022): 9 pars. (with Helen Saunders: Modernist Rebel, also at the Courtauld Gallery).

“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).

McEwan, Olivia. “The Private Passions of Henry Fuseli.” *Hyperallergic* (29 Dec. 2022): 7 pars. “Undermining the display, however, is a fundamentally muddled thesis” (par. 1).

Mead, Rebecca. “The Swiss Painter Whose Muse Was His Nightmare.” *New Yorker* (5 Jan. 2023): 6 pars.

Moss, Richard. “Fashion, Fantasy, Fetishism: The Private Sketches of Henri Fuseli.” *Museum Crush* (2 Dec. 2022): 15 pars. “Often featuring extraordinarily bizarre hairstyles, the exhibition reveals one of the finest Romantic-period draughtsmen at his most innovative and exciting and unpicks Fuseli’s fascination with female sexuality in the Romantic period” (par. 6).

“Open Courtauld Hour: The Modern Woman and Fuseli.” YouTube. 6 Dec. 2022. A Zoom discussion of Fuseli and the exhibition by the curators, David Solkin and Ketty Gottardo, and of eighteenth-century sex workers by the scholar Kate Lister.

Portman, Alfred. “The Gothic Erotica of Henry Fuseli at the Courtauld Gallery.” *gowithyamo.com* (23 Nov. 2022): 7 pars.

Prodger, Michael. “Fashion and Fetishism: The Drawings of Henry Fuseli.” *New Statesman* (26 Oct. 2022). “The artist’s renderings of women’s hair depict both the chic and the suggestive” (subtitle).

Revely-Calder, Cal. “Fuseli and the Modern Woman.” *World of Interiors* (23 Sept. 2022): 5 pars.

Ross-Southall, Mika. “Complex, Brilliant, Unsettling Works by an Artist Obsessed with Sex.” *Telegraph* (13 Oct. 2022). Behind a paywall.

Salatino, Kevin. “Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism.” *Burlington Magazine* 165, no. 1438 (Jan. 2023): 11 pars. “Of Henry Fuseli’s many ‘shockingly indelicate’ drawings, as John Flaxman described them, none is more shocking or more indelicate than his study [not in the exhibition] of a dominatrix using an elaborate strap-on dildo on a figure bent over a chair (Museo Horne, Florence)” (par. 1).

Stuart, Eva. “Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism.” *Isis Magazine* (7 Feb. 2023): 7 pars. “The exhibition is unsettling but exceptional” (par. 7).

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

Bellet, Harry. “Paris: At the Musée Jacquemart-André, the Dreamlike World of Johann Heinrich Füssli.” *Le Monde* (22 Oct. 2022).

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).

Poirier, Simon. “Derniers jours: Füssli, le ‘peintre de l’étrange’ au Musée Jacquemart-André.” *L’Objet d’art* (26 Dec. 2022): 3 pars. In French.

Criticism

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 (detailed above).

Baker, Christopher. “Füssli: une vie d’artiste tissé de rêves et de contradictions.” 21-34.

Beyer, Andreas. “Sublime pathos: l’antiquité de Johann Heinrich Füssli.” 35-42.

Myrone, Martin. “Les spectres de Füssli.” 43-50.

Brown, David Blayney. “Füssli dessinateur.” 51-60.

Curie, Pierre. “Un siècle de ténèbres.” 61-67.

Bucknell, Clare. “How Henry Fuseli Turned Poems into Paintings.” *Apollo* (Dec. 2022).

Choe, Sharon. “Deformed, Dismembered, and Disembodied: Reinventing the Body Politic in William Blake.” See Choe in Division I, Part VI.

Engel, Manfred. “The Nightmare around 1800 (Ann Radcliffe, *The Romance of the Forest*; Henry Fuseli, *The*

Nightmare; E. T. A. Hoffmann, *Die Elixiere des Teufels*; Charles Nodier, *Smarra*; Nathaniel Hawthorne, *Young Goodman Brown*.)” *Typologizing the Dream/Le rêve du point de vue typologique*. Ed. Bernard Dieterle and Manfred Engel. Würzburg: Königshausen & Neumann, 2022. *Cultural Dream Studies*, 5. “We might call *The Nightmare* a Classicist representation of a definitively non- or even anti-Classicistic motif” (97).

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).

Monteyne, Joseph. *Media Critique in the Age of Gillray: Scratches, Scraps, and Spectres*. See Monteyne under Cultures and Technologies of Display and Exhibition.

Myrone, Martin. “The Haunted Eighteenth Century: Fuseli’s *The Nightmare*.” See Paul Mellon Centre in Division I, Part V.

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

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.

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 Kunsthau Zürich (detailed above).

Solkin, David H. “Drawing in an Age of Luxury: Fuseli’s Women in Their Time.” 14-45.

Fend, Mechthild. “Making Drawings—Doing Hair. Fetishism, Artifice and the Pleasures of Display.” 46-65.

Beyer, Jonas. “The Rise in Henry Fuseli’s Reputation as a Draughtsman.” 66-73.

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

Solkin, David H. “I. The Medusas of the Hearth.” 90-113.

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

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

Gough, Richard (1735–1809)
Director of the Society of Antiquaries

Nurse, Bernard. “‘Painful Exactness’: The Publications of the Society of Antiquaries of London during the Directorship of Richard Gough (1771–1797).” See *Modern Philology* under Society of Antiquaries.

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

Hay, Daisy. *Dinner with Joseph Johnson: Books and Friendship in a Revolutionary Age*. Princeton: Princeton University Press, 2022. ISBN: 9780691243962. An engaging and detailed book on Joseph Johnson and his circle. Blake is a minor but recurrent player. There are well-told accounts regarding the many members of Blake’s circle with ties to Johnson. These include Erasmus Darwin, John Gabriel Stedman, and William Cowper (and William

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

Reviews and author talk

Forbes, Malcolm. "Dinner with Joseph Johnson Review: Host to Radical London." *Wall Street Journal* (23 Dec. 2022).

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.

Nersessian, Anahid. "Liberty's Bookseller." *New Left Review* 137 (Sept.-Oct. 2022).

Peacock, Francesca. "Dinner with Joseph Johnson—Portrait of a Revolutionary Bookseller." *Financial Times* (7 Apr. 2022). Behind a paywall.

Publishers Weekly (22 Aug. 2022): 60.

§ 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.

Willes, Margaret. "Dinner with Joseph Johnson." *London Historians' Blog* (13 June 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

García Castañeda, Salvador, and Alberto Romero Ferrer, eds. *José Joaquín de Mora o la inconstancia. Periodismo, política y literatura*. Madrid: Visor Libros, 2018. In Spanish. A collection of essays on Mora, including his London exile and experience there as editor, journalist, and man of letters in the 1820s.

§ 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).

Review

Romero Vallejo, Alberto Custodio. *Cuadernos de Ilustración y Romanticismo* 28 (2022): 717-19.

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

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.

Reynolds, Joshua (1723–92)
Painter

Apesos, Anthony. "Visionary Anatomy: Blake's Bodies." See Apesos in Division I, Part VI.

Hopkins, David. "The General and the Particular: Paradox and the Play of Contraries in the Criticism of Pope, Johnson, and Reynolds." *A Clubbable Man: Essays on Eighteenth-Century Literature and Culture in Honor of Greg Clingham*. Ed. Anthony W. Lee. Lewisburg: Bucknell University Press, 2022. 22-38.

McGeary, Thomas. "Music, Men and Masculinity on the Grand Tour: British Flautists in Italy." *Early Music* 49.1 (2021): 101-28.

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.

Potter, Elizabeth. "Manuscript Manifestations: Reassessing William Blake's Marginalia in the Works of Sir Joshua Reynolds (1798)." See Potter in Division I, Part VI.

Waintraub, Deborah. "Portrait et théorie des arts en Grande-Bretagne: le rôle de Sir Joshua Reynolds [Portrait and Theory of Arts in Great Britain: The Role of Sir Joshua Reynolds]." PhD diss., Université Paris 1 Panthéon-Sorbonne, 2022. In French.

Romney, George (1734–1802)
Painter

Paley, Morton D. "George Romney's *Death of General Wolfe*." *Romantik: Journal for the Study of Romanticisms* 6 (2017): 51-62. On the lost painting.

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*."

Jeffares, Neil. "Romney's Mrs. Gardner."

Isepp, Rose. "Arcadia by Design: A Preparatory Drawing for *The Clavering 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"

Derbyshire, Val. "The Horror of the Abyss: The Feminine Sublime in the Portraiture of George Romney and *The Young Philosopher* (1798) by Charlotte Smith."

Lax, Lucinda. "A Portrait of Bonnie Prince Charlie by Allan Ramsay."

Bindman, David. "Flaxman the Accidental Revolutionary."

Transactions of the Romney Society
Volume 24 (2019)
Ed. Alex Kidson

Ghosh, Olivia. "Damsels Playing with Timbrels: George Romney's Four-Leaved Screen."

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

Kidson, Alex. "George Romney: A Complete Catalogue of His Paintings, Supplement 2015–2020."

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."

Carroll, Heather. "Jane, Duchess of Gordon, Hated Rival of the Whig Duchess of Devonshire."

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"

Heringman, Noah, and Crystal B. Lake. "Antiquarian Media Ecologies in the Eighteenth Century." 1-23.

“Situat[e] the Society’s work in relation to the larger field of antiquarian visual culture explored by the contributors to this special issue” (abstract).

Calè, Luisa. “William Blake’s ‘Fourfold Vision’: A Practical Antiquary’s Visionary Contemplations among the ‘Couches of the Dead.’” 24-48. “This essay argues that the artisanal problems of the ‘practical antiquary’ shaped William Blake’s physiological aesthetics and his experience of ‘fourfold vision’” (abstract).

Nurse, Bernard. “Painful Exactness’: The Publications of the Society of Antiquaries of London during the Directorship of Richard Gough (1771–1797).” 49-64. “This essay examines, specifically, the revival of the Society’s print series *Vetusta Monumenta* in the 1780s and the issue of a new series of large format publications, known as the Cathedral Series” (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).

Frazier Wood, Dustin. “The Face of Antiquity’: Script, Manuscript, and Facsimile in Early Eighteenth-Century Antiquarian Culture.” 89-112. “The article challenges the distinctions between text and images or objects often assumed to define eighteenth-century antiquarian visual culture” (abstract).

Boehm, Katharina. “Popular Antiquarianism, New Media, and the Book: The Cultural Transmission of the Past at the Turn of the Nineteenth Century.” 113-37. “I show that [Ann Radcliffe’s] *Gaston de Blondville* and [Walter Scott’s] *Kenilworth* are deeply concerned with the status of the book at a time when modish new media produced immersive spectacles that offered audiences a definite, concrete picture of the past” (abstract).

Southcott, Joanna (1750–1814)
Prophet

Nicholson, Michael. “More than Eve: Women and Superior Secondariness in English Poetry, 1751–1810.” *Eighteenth-Century Life* 46.1 (2022): 79-108. “Mary Leapor, Mary Scott, Joanna Southcott, Lucy Aikin, and their peers collectively articulate what I call women’s ‘superior secondariness[,]’” which “posited the secondary not as inferior or less, but as a necessary, often highly desirable, condition of women’s belatedness” (abstract).

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

Mok, Ineke, and Eric Heuvel. Trans. Jonathan Reeder and University of Sheffield students. *Quaco: My Life in Slavery*. Oosterhout, Netherlands: Uitgeverij L, 2022. ISBN: 9789088867484. An English translation of a Dutch graphic novel, *Quaco: Leven in slavernij* (2015), that dramatizes the life of Quaco, whose enslavement is depicted by Stedman. The students also translated a teacher’s guide aimed at eleven- to fourteen-year-old students.

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

Jung, Sandro. “Dominant Visual Narrative, the Competitive Marketing and Metacritical Functions of Illustrations, and Robert Morison’s 1793 Edition of James Thomson’s *The Seasons*.” *AAA: Arbeiten aus Anglistik und Amerikanistik* 46.1 (2021): 43-72. “Offering a book-historical contextualisation of the competitive marketing of illustrated editions of James Thomson’s best-selling modern classic, *The Seasons* (1730), as well as the role of illustrations in a multi-medial reading history of the poem, the article examines the formation of a dominant-paradigmatic eighteenth-century visual narrative of the poem that is deliberately countered by the Perth bookseller, Robert Morison” (abstract).

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 antropomorfo eterno y universal en Swedenborg y William Blake.” See Sánchez Tierraseca in Division I, Part VI.

Wainwright, Thomas Griffiths (1794–1847)
Blake collector, poisoner

Exhibition

Paradise Lost: Thomas Griffiths Wainwright. Tasmanian Museum and Art Gallery, Hobart, 11 June to 3 October 2021. Curated by Jane Stewart. In addition to art by Wainwright 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).

Fitzgerald, Michael. “Notes on a Scandal: The Strange Case of Thomas Griffiths Wainwright.” *Art Monthly Australia* 330 (summer 2021–22): 63–67. An interview with the curator of the exhibition, Jane Stewart.

Stewart, Jane. “Listen to Jane Stewart Speak about the Life of Convict Artist, Thomas Griffiths Wainwright.” *Friends of the Tasmanian Museum and Art Gallery* (1 July 2021).

Criticism

§ Stewart, Jane, with Peter Hughes and Jacobus van Breda. *Paradise Lost: Thomas Griffiths Wainwright*. Hobart: Tasmanian Museum and Art Gallery, 2021. The catalogue for the exhibition held from 11 June to 3 October 2021 at the Tasmanian Museum and Art Gallery (detailed above).

Review

Hansen, David. “Artist Unsettled.” *TLS: Times Literary Supplement* (8 Oct. 2021).

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

Fitzgerald, William. “Why Neoclassicism?” See Fitzgerald under Cultures and Technologies of Display and Exhibition.

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).

Dumler-Winckler, Emily. *Modern Virtue: Mary Wollstonecraft and a Tradition of Dissent*. Oxford: Oxford University Press, 2022. ISBN: 9780197632093. An account of Wollstonecraft’s thought regarding virtue.

Review

Darr, Ryan. *Journal of the Society of Christian Ethics* 42.2 (2022): 457–58.

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).

Johnson, Nancy E., and Paul Keen, eds. *Mary Wollstonecraft in Context*. Cambridge: Cambridge University Press, 2020. <Blake (2021, 2022)>

Reviews

Cross, Ashley. *European Romantic Review* 33.4 (2022): 578–84 (with Sylvania Tomaselli, *Wollstonecraft: Philosophy, Passion, and Politics*). An “invaluable compendium of essays” (579).

Maione, Angela. *Eighteenth-Century Studies* 55.4 (2022): 553–55 (with Sylvania Tomaselli, *Wollstonecraft: Philosophy, Passion, and Politics*). These two books “bode well for the

future place of Wollstonecraft in eighteenth-century studies and beyond” (555).
Ramos, Adela. *Eighteenth-Century Fiction* 34.3 (spring 2022): 370-72. “These collected essays succeed at nuancing Wollstonecraft’s life and work while unfolding new avenues for investigation” (372).

Kirkley, Laura. “Across Disciplines, Languages, and Nations: Recent Scholarship on Mary Wollstonecraft.” *Literature Compass* 19.10 (2022): 12 pp. Surveys twenty-first-century scholarship on Wollstonecraft.

Kirkley, Laura. “Mary Wollstonecraft’s Translational Afterlife: French and German Rewritings of *A Vindication of the Rights of Woman* in the Revolutionary Era.” *European Romantic Review* 33.1 (2022): 1-24. “I argue that Wollstonecraft’s feminist thought was reshaped by its passage into different national and cultural contexts” (abstract).

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).

Makarova, Elena. “Zhizn' i sud'ba Meri Uolstonkraft (1759–1797): poverkh bar'erov [The Life and Destiny of Mary Wollstonecraft (1759–1797): Over the Barriers].” *Istoriya [History]* 13.5 (2022). In Russian (abstract in Russian and English).

Philp, Mark. *Radical Conduct: Politics, Sociability and Equality in London, 1789–1815*. Cambridge: Cambridge University Press, 2020. <Blake (2022)>

Review

Claeys, Gregory. *International Review of Social History* 67.1 (2022): 156-59.

Ryndina, M. E. “Vzglyady Olimpii de Guzh i Meri Uolstonkraft kak otrazhenie dvizheniya feminizma [The Views of Olympe de Gouges and Mary Wollstonecraft as a Reflection of the Feminist Movement].” *XXIV vserossiyskaya studencheskaya nauchno-prakticheskaya konferentsiya Nizhnevartovskogo gosudarstvennogo universiteta [XXIV All-Russian Student Scientific and Practical Conference of Nizhnevartovsk State University]*.

Vol. 5. Nizhnevartovsk, 2022. ISBN: 9785000476482. 290-95. In Russian.

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).

Shunina, Z. S. “Brak kak vyzov obshchestvu: Meri Uolstonkraft i Uil'yam Godvin [Marriage as a Challenge to Society: Mary Wollstonecraft and William Godwin].” *Protsesty integratsii i differentsiatsii v mire: sotsial'no-gumanitarnyy aspekt: materialy Vserossiyskoy studencheskoy nauchnoy konferentsii [Processes of Integration and Differentiation in the World: Social and Humanitarian Aspect: Materials of the All-Russian Student Scientific Conference]*. Ekaterinburg, 2022. ISBN: 9785799635237. 276-86. In Russian (abstract in Russian and English).

Sibo, Alex. “Mary Wollstonecraft: Social Reproduction Pedagogy.” PhD diss., Pennsylvania State University, 2022.

Tomaselli, Sylvana. *Wollstonecraft: Philosophy, Passion, and Politics*. Princeton: Princeton University Press, 2021. <Blake (2022)>

Reviews

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.

Murray, Julie. *Review of Politics* 84.1 (2022): 140-42.

Weiss, Deborah. *The Female Philosopher and Her Afterlives: Mary Wollstonecraft, the British Novel, and the Transformations of Feminism, 1796–1811*. Cham: Palgrave Macmillan-Springer Nature, 2017. <Blake (2019, 2020)>

Review

Wharton, Joanna. *Romanticism* 28.1 (2022): 107-09.

White, Willow. “Feminist Sensibilities: The Feud of Elizabeth Inchbald and Mary Wollstonecraft.” *Eighteenth-Century Studies* 55.3 (2022): 299-315. “This article examines the acrimonious relationship between Elizabeth Inchbald and Mary Wollstonecraft through the lens of their differing approaches to feminism and sensibility” (abstract).



A reinstatement at the Rosenbach on 27 February 2022, featuring (left to right) Jen Tanglao, collections stewardship assistant; Blake, *The Number of the Beast Is 666*; and Jobi Zink, registrar. Image: Judy M. Guston, curator and senior director of collections.

Blake and Exhibitions, 2022

BY LUISA CALÈ

Luisa Calè (l.cale@bbk.ac.uk), Birkbeck, University of London, works on practices of reading, viewing, and collecting in the Romantic period. Her publications include *Fuseli's Milton Gallery: "Turning Readers into Spectators"*; co-edited volumes on *Dante on View: The Reception of Dante in the Visual and Performing Arts and Illustrations, Optics and Objects in Nineteenth-Century Literary and Visual Cultures*; and special issues on "The Disorder of Things" (*Eighteenth-Century Studies*, 2011), "The Nineteenth-Century Digital Archive" (*19: Interdisciplinary Studies in the Long Nineteenth Century*, 2015), "Literature and Sculpture at the *Fin de Siècle*" (*Word and Image*, 2018), and "Sibylline Leaves" (*Studies in Romanticism*, 2020). Her current project, entitled *The Book Unbound*, explores practices of collecting and dismantling the book, with chapters on Walpole, Blake, and Dickens. She is the exhibitions editor for *Blake*.

1 CONTINUING effects of COVID-19 disruption included delayed and sometimes reduced displays to mark the 700th anniversary of Dante's death (Fogg Art Museum; Simon Fraser University; University of Melbourne) and delayed rehangs of works kept in storage after exhibitions or during renovations. In February 2022 the Rosenbach celebrated the rehang of *The Number of the Beast Is 666* after a period of rest since its loan to the Blake retrospective at Tate Britain in 2019–20. In May Glasgow Museums reinstalled *Eve Naming the Birds* and *Adam Naming the Beasts* in the main corridor of Pollok House following storage to protect the works from environmental conditions. Displays featuring treasures from permanent collections included the incipit of *Vala*, or *The Four Zoas* at the British Library and *Milton* at the New York Public Library. Building the Bookman's Paradise, an exhibition reconstructing plans and showcasing treasures at the Morgan Library, included two Job watercolors among early medieval and Renaissance illuminations and modern treasures.

2 The World of Stonehenge at the British Museum gave Blake pride of place as the only non-ancient presence chosen to

illuminate the continuing fascination with stone circles and early druidic subject matter, generating a series of formal and thematic associations between his inventions and ancient items and prompting speculation about how ancient objects activate utopian or dystopian visions for the present and the future at different times in history.

- 3 Formalist approaches considered Blake's works in the histories of different media. Huntington curator Melinda McCurdy made a case for including the color print *Hecate*, or *The Night of Enitharmon's Joy* among 100 Great British Drawings, while *Saint Paul Preaching at Athens* featured in the Rhode Island School of Design's exploration of 400 years of drawing. In addition to Scene through Wood, on tour from the Ashmolean, Blake's position in a lineage of wood engraving was explored in Bethan Stevens's exhibition about nineteenth-century commercial illustration: *The Woodpecking Factory: Victorian Illustrations by the Brothers Dalziel*.
- 4 Through the juxtaposition of the Cincinnati copy of *The Book of Thel* to a Tolkien drawing, Blake's illuminated printing appeared as a source in J. R. R. Tolkien: *The Art of the Manuscript* at Marquette University. A bequest of Maurice Sendak designs to the Morgan Library & Museum prompted a reconsideration of Sendak's engagement with Blake. While previous exhibitions concentrated on illustrations, *Drawing the Curtain: Maurice Sendak's Designs for Opera and Ballet* showed Blake and a range of other sources, including Mantegna, as inspirations for Sendak's intermedial invention, from his children's book *Outside Over There* to his stage sets and costume designs.
- 5 Blake's place among his contemporaries included a consideration—in Tate Britain's *Poetical Bodies*—of how academic training was tested by visionary subjects, while his engraving after Fuseli of "Head of a Damned Soul in Dante's *Inferno*" featured in Füssli, *entre rêve et fantastique*, a Parisian exhibition that inflected Fuseli's demonic imagination through Victor Hugo's focus on blindness and darkness. The Tasmanian Museum and Art Gallery focused on Thomas Griffiths Wainewright, reconstructing the aesthetic world of the critic, collector, artist, and convict and setting examples of Blake works he is known to have owned next to Old Master prints and contemporary painters.
- 6 The Getty Center's *Reinventing the Americas: Construct. Erase. Repeat* brought Blake's engravings for Stedman's *Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam, in Guiana* into dialogue with a colonial archive of European encounters with America.

**Treasures of the British Library, Literature Display
Sir John Ritblat Gallery, British Library, London
Summer 2018–January 2023**

Vala, or *The Four Zoas* was displayed among highlights from the British Library literary collections with a caption presenting *Vala* as “the female counterpart of Luvah” and explaining that Night the First “opens with ‘The Song of the Aged Mother which shook the heavens with wrath.’ The power of women, love and jealousy are key themes in this work which Blake ultimately abandoned after a period of depression.”

Vala, or The Four Zoas (c. 1797–1807)
British Library, Add MS 39764, f. 2

**Drawing the Curtain: Maurice Sendak’s Designs for
Opera and Ballet (curated by Rachel Federman)
Morgan Library & Museum, New York, 14 June–
6 October 2019**

**Isabella Stewart Gardner Museum, Boston, 16 June–
11 September 2022**

**Memphis Brooks Museum of Art, Memphis, 7 October
2022–8 January 2023**

Catalogue: Federman, Rachel. *Drawing the Curtain: Maurice Sendak’s Designs for Opera and Ballet*. New York: Morgan Library & Museum, 2019.

This touring exhibition documented Sendak’s corpus as an opera, ballet set, and costume designer through over 100 studies, storyboards, dioramas, and costumes for Mozart’s *Magic Flute* (1978–80), Prokofiev’s *Love for Three Oranges* (1982), Tchaikovsky’s *The Nutcracker* (1983–2013), and *Where the Wild Things Are* (1980, 1984), and displayed some of the works that inspired him. It celebrated the Sendak bequest to the Morgan, where it was first mounted, from June to October 2019.

In a talk delivered at the Gardner Museum in 1991, Sendak mentioned Andrea Mantegna’s *The Virgin and Child with Infant Saint John the Baptist and Six Female Saints* (1497–1500) as a source for the rock formations in his designs for *The Magic Flute*.¹ Tiepolo’s drawings inspired designs for *The Love for Three Oranges*. The Morgan catalogue also documents Sendak’s eclectic sources, including Philipp Otto Runge’s “Times of Day” (1805) and the Piccolomini Breviary (c. 1475) for *The Magic Flute* and Caspar David Friedrich and Samuel Palmer for Janáček’s *The Cunning Little Vixen*, which are not included in the Gardner list of

1. Wall caption, Gardner Museum.

exhibits.² Federman’s contributions to the catalogue associate Blake with Sendak’s *Outside Over There*, suggesting an analogy between the girl playing her wonder-horn to subdue goblins and his contemporary work on Mozart’s *Magic Flute* as a point of transition from children’s books to the world of the opera.³ Sendak acknowledged going to the Morgan and perusing Blake’s illustrations to Milton’s “L’Allegro” and “Il Penseroso” through a magnifying glass in search of color inspiration. Federman argues that Blake’s influence can be detected in “the sinuous forms and overt sensuality of several early drawings for *The Magic Flute*.”⁴ In Blake’s Job watercolor of Behemoth and Leviathan she identifies a source for the costume design for the serpent pursuing Tamino, and she associates Milton’s *Mysterious Dream* with Sendak’s rainbow in the backdrop of the Temple of the Sun. This line of influence was explored in an exhibition of drawings from *Outside Over There* and *The Magic Flute* at the Morgan in 1981, which “coincided with exhibitions of Blake’s watercolours and Mozart’s manuscripts.”⁵

The 2022 display at the Gardner Museum made its case about Blake in a wall hang titled “Sendak and the Old Masters,” where Milton’s *Mysterious Dream* and *Behemoth and Leviathan* were juxtaposed to Tamino’s serpent and *Scene Design for Arrival of Queen of the Night* from *The Magic Flute*, followed by Mantegna.

The Goblin (c. 1816–20)
Morgan Library & Museum, 1949.4:5

Milton’s Mysterious Dream (c. 1816–20)
Morgan Library & Museum, 1949.4:11

Behemoth and Leviathan (c. 1805–06)
Morgan Library & Museum, 2001.77

**Paradise Lost: Thomas Griffiths Wainewright (curated
by Jane Stewart)
Tasmanian Museum and Art Gallery, Hobart
11 June–3 October 2021**

Catalogue: Stewart, Jane, with Peter Hughes and Jacobus van Breda. *Paradise Lost: Thomas Griffiths Wainewright*. Hobart: Tasmanian Museum and Art Gallery, 2021.

2. Rachel Federman, *Drawing the Curtain* 64–65, 127–28.

3. Federman, *Drawing the Curtain* 15.

4. Federman, *Drawing the Curtain* 62, citing Sendak from Jonathan Cott, *Pipers at the Gates of Dawn: The Wisdom of Children’s Literature* (New York: McGraw-Hill, 1985) 73–74.

5. Federman, *Drawing the Curtain* 65.



Sendak and the Old Masters: Blake, *Milton's Mysterious Dream* and *Behemoth and Leviathan* (both Morgan Library & Museum); Sendak, *Scene Design for Arrival of Queen of the Night, Act 1, Scene 1* and *The Serpent* (both 1980, for Mozart's *Magic Flute*; Morgan Library & Museum); and

Mantegna, *The Virgin and Child with Infant Saint John the Baptist and Six Female Saints* (c. 1497–1500; Isabella Stewart Gardner Museum). The Sendak works are © The Maurice Sendak Foundation.

Dandy, art critic, collector, forger, poisoner, and convict Thomas Griffiths Wainwright (1794–1847) was a great contemporary collector of Blake.⁶ This exhibition situated examples of some of the Blake works that he owned within his wider aesthetic world, reconstructing their site-specific inflections in what used to be the penal colony of Van Diemen's Land. Wainwright published essays in the *London Magazine* under the pseudonyms Cornelius van Vinkbooms and Janus Weathercock, including an early mention of *Jerusalem* in "Mr. Weathercock's Private Correspondence" in 1820.⁷ The Tasmanian Museum and Art Gallery

took one of Van Vinkbooms's *Dogmas for Dilettanti*, entitled "The Amateur's Boudoir, or a Visit to Janus," describing "his boudoir, *The Argument of his Collection*," as a point of departure for their reconstruction of the room, "an octagon of about thirteen feet diameter, and full sixteen in height; into which the light streams through rosy panes in the dome top—other windows it hath none. . . . Two doors hath it, concealed with bright blue silk drapery, bordered with crimson velvet and barbaric fringe." The exhibition's version of the room included details taken from his description of the adjoining small conservatory, "covered with a very rich crimson French paper, formed into pannels

6. On Wainwright's collection, which included *Songs*, *The Marriage of Heaven and Hell*, *For Children: The Gates of Paradise*, *America*, *Europe*, *Jerusalem*, Edward Young's *Night Thoughts*, and Robert Blair's *The Grave*, see *A Catalogue of the Valuable and Extensive Library of the Late George Edward Griffiths . . . the Property of a Well Known Amateur of the Fine Arts* (London: Wheatley, 1831); Marc Vaubert de Chantilly, "Property of a Distinguished Poisoner: Thomas Griffiths Wainwright and the Griffiths Family Library," *Under the Hammer: Book Auctions since the Seventeenth Century*, ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle, DE: Oak Knoll Press, 2001) 111–42.

7. "Mr. Weathercock's Private Correspondence," *London Magazine* (Sept. 1820): 300: "Talking of articles, my learned friend Dr. Tobias Ruddicombe, M. D. is, at my earnest entreaty, casting a tremendous

piece of ordnance,—an eighty-eight pounder! which he proposeth to fire off in your next. It is an account of an ancient, newly discovered, illuminated manuscript, which has to name 'Jerusalem the Emanation of the Giant Albion!!!' It contains a good deal anent one 'Los', who, it appears, is now, and hath been, from the creation, the sole and fourfold dominator of the celebrated city of *Golgonooza!* The doctor assures me that the redemption of mankind hangs on the universal diffusion of the doctrines broached in this M.S." Wainwright owned *Jerusalem* copy B; see G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2001," *Blake* 36.1 (summer 2002): 6.

[sic] and compartments with gold mouldings.”⁸ Prized treasures in the amateur’s boudoir were evoked through objects sourced from the museum’s collection: armor, stone fragments, cameos, and intaglios placed in a vitrine at the center of the room. Instead of specimens from the thousands of prints by Italian and Flemish Old Masters that Wainwright owned, the museum decided to hang Blake’s engravings of Dante.

Wainwright’s relationship with Blake was in focus in an adjacent room titled “The Collector, Connoisseur and Critic.” This section included the Job engravings from the Tyler Collection (University of Tasmania) and a colored copy of Blake’s book illustrations to Edward Young’s *The Complaint, and the Consolation; or, Night Thoughts* (1797), on loan from the National Gallery of Victoria. (Other items in the exhibition were from South Australia, New South Wales, and Auckland; loans from the UK could not be fulfilled because of COVID.) The same room also featured engravings after Old Masters that Wainwright wrote about (Correggio, Titian, Rembrandt, Michelangelo).

The source of Wainwright’s family wealth was presented in a smaller gallery, off limits to minors, featuring a series of 1880 illustrations to John Cleland’s *Memoirs of a Woman of Pleasure* (1748–49), a work published by Wainwright’s grandfather Ralph Griffiths and his brother Fenton Griffiths. The exhibition also included portraits of Wainwright’s cousins Henry and Edward Foss, a dealer in historic books and manuscripts and a solicitor, respectively; Edward was one of the trustees of a trust from which Wainwright forged checks in 1822 and 1824. The discovery of those crimes years later precipitated his arrest and removal from England to the penal colony.

Wainwright’s change in fortune was conveyed through the changing color scheme of the rooms. Dark violet and gray tones set off his own paintings placed next to those of Royal Academy professor of painting and keeper Henry Fuseli, whom Wainwright described as “the god of my worship.”⁹ His debt to Fuseli was documented through juxtapositions such as Fuseli’s *Eve* from the Milton Gallery next to Wainwright’s watercolors depicting *Lothaire of Bourgogne* (from Barante’s *Histoire des ducs de Bourgogne*) and *The Reunion of Eros and Psyche*, which he painted in 1843—themes from the 1820s recreated in smaller scale when he was a convict in the 1840s.

8. “C. Van Vinkbooms, His Dogmas for Dilettanti. No. III. The Amateur’s Boudoir, or a Visit to Janus,” *London Magazine* (Dec. 1821): 656, 658–59.

9. “Listen to Jane Stewart Speak about the Life of Convict Artist, Thomas Griffiths Wainwright,” *friendsoftmag.org.au* (1 July 2021), accessed 29 June 2023.

The space of the convict’s cell was recreated as an octagonal form that mirrored the shape of the boudoir, a source for the octagonal room in which Dorian Gray sleeps in Oscar Wilde’s *The Picture of Dorian Gray*. The final gallery exhibited portraits that Wainwright painted as a convict in Hobart, where he was deported in 1837 and died in 1847. Like a previous display of artworks by another convict, Thomas Bock (c. 1793–1855), this exhibition reconstructed the legacies and art-historical genealogies of early nineteenth-century convicts in Van Diemen’s Land, tracing the global trajectories of works in the museum’s collection.

Blake’s Illustrations of Dante (seven engravings) (1826–27, printed 1955)

National Gallery of Victoria, 614.1-5 to 614.7-5

Illustrations of the Book of Job (1826)

University of Tasmania, Tyler Collection

The Complaint, and the Consolation; or, Night Thoughts (1797), colored copy Y

National Gallery of Victoria, P183-1989

“Queen Katherine’s Dream,” proof for *The Plays of William Shakespeare* (1805)

National Gallery of Victoria, P49-1992

Light: Works from Tate’s Collection

Museum of Art Pudong, Shanghai, 8 July–14 November 2021

Buk-Seoul Museum of Art, Seoul, 21 December 2021–8 May 2022

ACMI, Melbourne, 16 June–13 November 2022

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 (1795)

Tate, N05057

God Judging Adam (1795)

Tate, N05063

Polonsky Exhibition of the New York Public Library's
Treasures
New York Public Library

The Polonsky Exhibition showcases treasures from the library's 125 years of collecting. In 2022 Blake's *Milton* was exhibited in the section dedicated to "The Written Word."

Milton copy C (c. 1804–11, printed c. 1811)
New York Public Library, Rare Book Division, *KL (Blake, W. Milton, a poem in 2 books)

Depicting Dante: *The Divine Comedy* in Book Art and
Illustration
Bennett Library, Simon Fraser University, Burnaby,
British Columbia
4 January–31 March 2022

This exhibition, planned for Dante 700, was delayed to 2022 by the pandemic. It explored the *Commedia*'s impact on artists and writers over the centuries and was sourced

from Special Collections and Rare Books at SFU, setting Blake's designs within a canon including Botticelli, Doré, contemporary African artists, and a video game from the games collection at SFU Surrey.

Milton Klonsky, *Blake's Dante: The Complete Illustrations to the Divine Comedy* (New York: Harmony Books, 1980)

Dante
Fogg Art Museum, Harvard University
22 January–2 May 2022

These watercolors are a selection from plans to mark the seventh centenary of Dante's death (2021) with a display, which was delayed because of the COVID-19 pandemic.

The Complaint of the Giant Nimrod (1824–27)
Harvard Art Museums/Fogg Museum, 1943.431

Dante and Virgil among the Blasphemers (1824–27)
Harvard Art Museums/Fogg Museum, 1943.433



Dante watercolors at the Fogg Art Museum. Image: © Harvard Art Museums.

Dante and Virgil in the Skiff of Phlegyas Are Hailed by Filippo Argenti (1824–27)
Harvard Art Museums/Fogg Museum, 1943.439

The Punishment of Rusticucci and His Companions (1824–27)
Harvard Art Museums/Fogg Museum, 1943.447

Poetical Bodies: Works on Paper by Blake and His Contemporaries (curated by David Blayney Brown, Amy Concannon, and Caroline Anjali Ritchie)
Tate Britain, London
1 February–10 April 2022

This exhibition situated Blake’s work among poetical bodies visualized by Romantic-period artists trained to copy from sculpture and draw live models at the Royal Academy of Arts. Through a selection of artworks by James Barry, John Hamilton Mortimer, Edward Dayes, Henry Fuseli, George Romney, Thomas Rowlandson, and J. M. W. Turner, Poetical Bodies explored how artists’ anatomical skills were applied to “unconventional, visionary scenes” and “intense emotional states,” capturing “gods, heroes, demons and monsters” as subjects of studies of “human form, movement, character and expression.”¹⁰

Next to Barry’s etching “The Temptation of Adam” hung Blake’s large color prints *Elohim Creating Adam* and *The House of Death*, followed by Dayes’s watercolor *The Fall of the Rebel Angels* and Barry’s “Satan, Sin, and Death.” The adjoining wall featured biblical watercolors that Blake painted for Thomas Butts: *Christ in the Carpenter’s Shop: The Humility of the Saviour* (Luke 2:51); *The River of Life* (Rev. 22:1-2); *David Delivered out of Many Waters* (Ps. 18:4, 10, 16); *Satan in His Original Glory: “Thou wast Perfect till Iniquity was Found in Thee”* (Ezek. 28:14-15); and *The Four and Twenty Elders Casting Their Crowns before the Divine Throne* (Rev. 4:2-11). Two designs from *The [First] Book of Urizen* without the accompanying text hung in the center of a wall inaugurated by Barry’s etching “Philoctetes in the Island of Lemnos,” Turner’s *A Kneeling Male Nude with Upraised Head and Arm in a Landscape Setting*, and two drawings by Mortimer, *Monstrous Male Figure*, *Caliban?* and *Study of a Classical Statue*. While these works provided context for the male form in “Oh! Flames of Furious Desires” (from *Urizen* plate 3), “Teach these Souls to Fly” (*Urizen* plate 2) was set against depictions of female subjects: Romney’s *Serena in the Boat of Apathy*, inspired by William Hayley’s *Triumphs of Temper* (1781), and Fuseli’s *The Debutante*. The wall hang then proceeded with subjects

that Blake engraved after Fuseli for Charles Allen’s *History of England* (1798).

Taken together, the poetical corpus selected for this exhibition contributed to continuing investigations into Blake and Fuseli and his circle, the heroic in modernity, and the idioms of academic training that Tate Britain explored in *Gothic Nightmares* (2006) and in the first room of the Blake retrospective of 2019–20, and that are documented in Martin Myrone’s *Bodybuilding* (2005) and *Making the Modern Artist* (2020).

David Delivered out of Many Waters (c. 1805)
Tate, N02230

“Teach these Souls to Fly,” *Urizen* plate 2 (?1796)
Tate, N03696

Elohim Creating Adam (1795–c. 1805)
Tate, N05055

The House of Death (1795–c. 1805)
Tate, N05060

“Oh! Flames of Furious Desires,” *Urizen* plate 3 (watercolor)
Tate, N05190

Christ in the Carpenter’s Shop: The Humility of the Saviour (copy of the original at the New Art Gallery Walsall)
Tate, N05193

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

Satan in His Original Glory: “Thou wast Perfect till Iniquity was Found in Thee” (c. 1805)
Tate, N05892

The Four and Twenty Elders Casting Their Crowns before the Divine Throne (c. 1803–05)
Tate, N05897

“Alfred and the Neat-Herd’s Wife,” Charles Allen, *History of England* (1798)
Tate, T06586

“Wat Tyler and the Tax-Gatherer,” Charles Allen, *History of England* (1798)
Tate, T06588

10. Information panel.



Poetical Bodies exhibition. Image: © Tate.

Scene through Wood: A Century of Modern Wood Engraving
Dorset Museum, Dorchester, 9 February–2 May 2022

Scene through Wood
Heath Robinson Museum, Pinner, 10 September–11 December 2022

Scene through Wood: A Century of Wood Engraving
St. Barbe Museum and Art Gallery, Lymington, 25 February–22 April 2023

This touring exhibition curated by Anne Desmet RA for display at the Ashmolean in 2020 was discussed in “Blake and Exhibitions, 2020,” *Blake* 55.1 (summer 2021).

The World of Stonehenge (curated by Jennifer Wexler and Neil Wilkin)
British Museum, London
17 February–17 July 2022

Catalogue: Garrow, Duncan, and Neil Wilkin. *The World of Stonehenge*. London: British Museum, 2022.

Blake’s works were the only non-ancient objects in this exhibition featuring the timber columns of Seahenge from the Norfolk shore (2049 BCE), axes, idols, the Nebra Sky Disc on loan from Germany, a carved standing stone from Italy (c. 2500 BCE), and human remains and other relics of combat from Germany and Salisbury Plain.¹¹

11. Jonathan Jones, “The World of Stonehenge Review—Even the Stone Axes Amaze,” *Guardian* (14 Feb. 2022); Jennifer Wexler, “An Introduction to Stonehenge,” British Museum blog (7 Dec. 2021), accessed 5 June 2023.



Stonehenge exhibition. Image: © Trustees of the British Museum.

Blake was placed at the end, in a section titled “The Last of the Light,” as testimony that “Stonehenge stands not for a landscape, region or even country, but for the generations of people who have made meaning from an enduring place in a changing world.”¹² This display included two gold pendants from 1000–800 BCE: one from County Kildare, Ireland, and another from the Shropshire Marches with a sun image that “gathers and shimmers with reflected light.” A wall label, “Reimagining Stonehenge,” presented Blake’s takes on the stone circle in “England’s green and pleasant land’ ... once connected with peoples of the biblical Old Testament”: “both a temple of rationality and religious cruelty” and evidence of “the determination and belief needed to achieve idealistic social change and spiritual renewal in a New Jerusalem.” “Albion Rose” was represented by the color-printed version produced for Ozias Humphry around 1794–96, which is one of the loose plates associated with the so-called Large Book of Designs, but the exhibition took its caption heading from an inscription

12. Section introduction panel.

on a later state of the plate: “Albion rose from where he labourd at the Mill with Slaves / Giving himself for the Nations he danc’d the dance of Eternal Death.” The inscription is from c. 1803–10,¹³ though Blake himself signed “WB inv 1780”, an act of backdating that marks his recurrent engagement with the design. The wall text explained that “Ancient Albion represents humanity and Britain breaking free of the bonds of corruption, imperialism and social injustices, and returning the country to its ancient glory.” Plate 100 of *Jerusalem* came next, captioned with the claim that “Blake connects monuments of the deep past with a fair and just society, by imagining the building of a New Jerusalem in ‘England’s green and pleasant land,’”¹⁴ while plate 70 marked the use of Stonehenge “to condemn cruel religious practices and the rationalism of Francis Bacon, Isaac Newton and John Locke for undermining an older

13. National Gallery of Art catalogue entry, following David Bindman, assisted by Deirdre Toomey, *The Complete Graphic Works of William Blake* (New York: G. P. Putnam’s Sons, 1978) no. 400; the *Blake Archive* dates this state to c. 1820–25.

14. Referring to Blake’s preface to *Milton* (E 96).

and simpler Christian faith.”¹⁵ The last exhibit, “A bearded nude male (probably Urizen) crouching in a heavenly sphere, 1794,” known under the title “The Ancient of Days,” chimed with the sun pendants displayed earlier to articulate the cosmic coordinates of Stonehenge. The caption explained that “in Blake’s alternative to the Bible’s Book of Genesis, an account of the creation of the world, Stonehenge is built by Urizen, a god-like character associated with the evil of reason and the banishment of the original chaos of Eden. The sun was equated with the blazing power of the imagination to create a fairer, better world.” At the end of the exhibition, writing on the wall invited visitors to take on the legacy of Stonehenge through the words of archaeologist Jacquetta Hawkes: “Every age has the Stonehenge it deserves—or desires.”¹⁶

15. Explaining Blake’s words “Sons of Albion ... combine into Three Forms, named Bacon & Newton & Locke” (E 224).

16. Jacquetta Hawkes, “God in the Machine,” *Antiquity* 41, no. 163 (1967): 174-80, on 174.

“Albion Rose” (1794–96),¹⁷ identified as plate 1 in the series A Large Book of Designs copy A
British Museum, 1856,0209.417

Jerusalem copy A (1804–c. 1820, printed c. 1820), plate 100
British Museum, 1847,0318.93.100

Jerusalem copy A (1804–c. 1820, printed c. 1820), plate 70
British Museum, 1847,0318.93.70

“The Ancient of Days,” *Europe* copy D (1794), frontispiece
British Museum, 1859,0625.72

17. The *Blake Archive* dates this impression to 1795 (see the copy information for Large Book copy A), following Joseph Viscomi, “Blake’s ‘Annus Mirabilis’: The Productions of 1795,” *Blake* 41.2 (fall 2007): 52-83.



Stonehenge exhibition. Image: © Trustees of the British Museum.

Paesaggi e personaggi della *Commedia*: un'iconografia digitale [Landscapes and Characters from the *Commedia*: A Digital Iconography]
Piccole Cisterne Romane, Fermo
25 February–27 March 2022

This installation restaged the “ghost of the *Commedia*” in an immersive digital experience within the Roman cisterns in Fermo, Marche, Italy. The ancient setting shifted the terms of a digital iconography experiment originally designed as a conclusion to the exhibition *La biblioteca di Dante* [Dante’s Library] in the library of the Accademia Nazionale dei Lincei in Rome in 2021–22.¹⁸ This multi-sensorial and multimedial adaptation animated digital facsimiles of historic illustrations to the *Commedia*, including some of Blake’s designs—*The Wood of the Self-Murderers: The Harpies and the Suicides; Ulysses and Diomed Swathed in the Same Flame; Ugolino Relating His Death*; and *Purgatorio IV*.

Moving the projections from the library to the Roman vaults enhanced both the ghostly effects of Dante’s journey to the world of the dead and the use of contemporary technology as a portal to other times. Viewers were invited to put their heads inside black boxes to experience the *Commedia* through visual dramaturgy as a series of digital sight and sound stations, a contemporary take on theatrical ghost displays. The stations were turned into immersive “phonospheres” with the addition of music and sounds directed by ethnomusicologist and video artist Francesco De Melis. Translating episodes from Dante into sight and sound was part of the widening participation strategy of the Central Institute for Immaterial Heritage of the Culture Ministry (ICPI), in collaboration with OpenLab Company, for the Accademia Nazionale dei Lincei.¹⁹

Epic and Divine: Dante’s World
Noel Shaw Gallery, Baillieu Library, University of Melbourne
3 March–26 June 2022

A display to mark the Dante septucentennial, featuring works by Botticelli, Blake, Doré, Dalí, and local artists Sydney Nolan, Bruno Leti, and Angela Cavalieri.

The Inscription over Hell-Gate (facsimile)
Illustrations to the Divine Comedy of Dante by William

18. The Accademia Nazionale dei Lincei exhibition was reviewed in “Blake and Exhibitions, 2021,” *Blake* 56.1 (summer 2022).

19. See “In mostra a Fermo Dante in versione immersiva,” *laprovinciadifermo.com* (25 Feb. 2022), accessed 29 June 2023.

Blake (National Art-Collections Fund, 1922)
University of Melbourne Library, Special Collections,
769.942 B636

“The Six-Footed Serpent Attacking Agnolo Brunelleschi”
(facsimile)

Blake’s Illustrations of Dante: Seven Plates Designed and Engraved by W. Blake (Trianon Press for the William Blake Trust, 1978)
University of Melbourne Library, Special Collections,
37E/1

“The Circle of the Lustful: Francesca da Rimini”
(facsimile)

Blake’s Illustrations of Dante: Seven Plates Designed and Engraved by W. Blake (Trianon Press for the William Blake Trust, 1978)
University of Melbourne Library, Special Collections,
37E/1

Drawing Closer: Four Hundred Years of Drawing from the RISD Museum (curated by Jamie Gabbarelli)
Rhode Island School of Design Museum, Providence
12 March–4 September 2022

Catalogue: Bate, Dominic. “Cat. 65 William Blake.” *Drawing Closer: Four Hundred Years of Drawing from the RISD Museum*. Ed. Jamie Gabbarelli. Providence: RISD Museum, 2021. Last modified 1 March 2022.

This exhibition presented works from the RISD Museum collection, which was gathered “to teach and inspire the next generations of artists and makers,” in order to focus on materials and techniques “during [the] first 400 years of drawing on paper” in Europe, 1500s–1800s. Dominic Bate’s catalogue entry references Blake’s biblical source (Acts 17:22–34), notes the Raphael cartoon as potential inspiration, and compares the pose of St. Paul with Blake’s wash drawing *Moses Receiving the Law*. In the formal analysis of the painting, Bate contrasts how color is applied to the garments with the stippling technique used for the rays of light and the saint’s complexion.

Saint Paul Preaching at Athens (1803)
Rhode Island School of Design Museum, 31.280

The Greats: Masterpieces from the National Galleries of Scotland

Tokyo Metropolitan Art Museum, 22 April–3 July 2022
Kobe City Museum, 16 July–25 September 2022
Kitakyushu Municipal Museum of Art, 4 October–20 November 2022

Catalogue: *The Greats: Masterpieces from the National Galleries of Scotland*. Tokyo, 2022. 264 pp.

God Writing upon the Tables of the Covenant (c. 1805)
National Galleries of Scotland, D 2281
Exhibition cat., p. 149

The Woodpecking Factory: Victorian Illustrations by the Brothers Dalziel (curated by Bethan Stevens)
British Museum, London
17 May–4 September 2022

The Brothers Dalziel was the most successful wood-engraving firm of the Victorian period, c. 1839–93. Its corpus encompassed commercial advertisements, newspaper illustrations, and scientific and literary illustrations ranging from Dickens to Tennyson's *Poems* (1857), Lewis Carroll's *Alice* (1865, 1871), and Trollope. The Dalziel firm employed the most successful artists of the time, including the Pre-Raphaelites Dante Gabriel Rossetti, John Everett Millais, Arthur Hughes, Frederic Leighton, and John Tenniel. This exhibition presented the findings of Bethan Stevens's research on the Dalziel albums, an archive containing 54,000 proof wood engravings, catalogued thanks to funding from the Arts and Humanities Research Council. The title of the project associates wood engraving with the organic activity of the woodpecker, a term captured by Walter Crane to reflect on his apprenticeship to W. J. Linton.²⁰

Blake's title page to *Songs of Innocence* was selected as a point of comparison for Arthur Hughes's frontispiece for Christina Rossetti's *Sing-Song: A Nursery Rhyme Book* (Routledge, 1872). The caption noted the Blakean iconography of Hughes's composition, featuring a "nurse or maternal figure teaching under a tree,"²¹ and the contrast between Rossetti's mass-produced book and the rarity of *Songs*, printed in a very small print run. The exhibition therefore

20. Walter Crane, *An Artist's Reminiscences* (New York: Macmillan, 1907) 48, cited in Bethan Stevens, *The Wood Engravers' Self-Portrait: The Dalziel Archive and Victorian Illustration* (Manchester: Manchester University Press, 2022).

21. Exhibition label; see also Stevens, *The Wood Engravers' Self-Portrait*, drawing on Lorraine Janzen Kooistra, *Christina Rossetti and Illustration: A Publishing History* (Athens, OH: Ohio University Press, 2002) 102-04.

shed light on Victorian inflections of Blake's corpus and on his place in the context of Victorian wood engraving.

Songs of Innocence and of Experience copy B (1789, 1794), plate 3
British Museum, 1932,1210.4

J. Pierpont Morgan's Library: Building the Bookman's Paradise (curated by Christine Nelson and Jennifer Tonkovich)
Morgan Library & Museum, New York
10 June–18 September 2022

The Morgan displayed sketches and plans documenting the building of its McKim Library, as well as photographs of the collector and highlights from the collection. In addition to Blake's Job watercolors, items included the manuscript of Walter Scott's *Guy Mannering* (1814–15), the Eliot Bible (1663), the Golden Gospels of Henry VIII (977–93), the Lindau Gospels (c. 880–90), a Gutenberg and Fust Bible (1454–55), and the manuscript of George Sand's *Les dames vertes* (c. 1859).

Job's Sons and Daughters Overwhelmed by Satan
(c. 1805–06)
Morgan Library & Museum, 2001.65

When the Morning Stars Sang Together (c. 1805–06)
Morgan Library & Museum, 2001.76

100 Great British Drawings (curated by Melinda McCurdy)
Huntington Library, Art Museum, and Botanical Gardens, San Marino
18 June–5 September 2022

Catalogue: *Excursions of Imagination: 100 Great British Drawings from the Huntington's Collection*. San Marino, CA: Huntington Library, Art Museum, and Botanical Gardens, 2022.

This exhibition included Blake's color print *Hecate, or The Night of Enitharmon's Joy*. Curator Melinda McCurdy explains in the catalogue that although it "is not technically a drawing ... it belongs to a group of twelve large color prints that ... have been called 'color-printed drawings.'"²²

22. Quoting Robert N. Essick, *The Works of William Blake in the Huntington Collections: A Complete Catalogue* (San Marino, CA: Huntington Library, Art Collections, and Botanical Gardens, 1985) 201.

For a discussion of Blake's monoprints as color-printed paintings rather than color-printed drawings, see Joseph Viscomi, *William*



Tolkien exhibition. Image: M. von Haselberg. The Tolkien works are © The Tolkien Trust.

Hecate, or The Night of Enitharmon's Joy (1795)
Huntington Library, Art Museum, and Botanical Gardens,
000.126
Exhibition cat., pp. 112-13

**J. R. R. Tolkien: The Art of the Manuscript (curated by
William M. Fliss and Sarah C. Schaefer)
Haggerty Museum of Art, Marquette University
19 August–23 December 2022**

Catalogue: Fliss, William M., Sarah C. Schaefer, et al.
J. R. R. Tolkien: The Art of the Manuscript. Milwaukee:
Haggerty Museum of Art, 2022.

The Book of Thel featured in a section entitled “Glimpsing Other-Worlds,” which exhibited works in which Tolkien is seen to work “in a primarily visual mode The images he crafted represent both connections to and divergences from

Blake's Printed Paintings: Methods, Origins, Meanings (London: Paul Mellon Centre for Studies in British Art, 2021) 2-3, 24, 26, 44.

familiar sources (medieval and modern).” Blake’s work exemplified the use of watercolor in a modern reinvention of a medium “used in medieval manuscript illumination, and which enjoyed renewed popularity in the nineteenth century with the industrial manufacturing of pigments and other painting tools.”²³ In Blake, Tolkien found a model for the integration of text and image on the page.

A late copy of *Thel*, on loan from the Cincinnati Art Museum, was displayed in a vitrine open to plate 4 to document Tolkien’s inspiration for the tree-framing motif in *The Shores of Faery* (1915) hanging next to the case.²⁴

The Book of Thel copy N (composed 1789, printed c. 1818), plate 4 [Bentley; Erdman plate 2]
Cincinnati Art Museum, 1969.510.3

23. Wall panel.

24. J. R. R. Tolkien, *The Shores of Faery* (10 May 1915), watercolor, ink, and pencil on paper (Bodleian Libraries, University of Oxford, MS. Tolkien Drawings 87, fol. 22r).



Tolkien exhibition. Image: M. von Haselberg.

Reinventing the Américas: Construct. Erase. Repeat.
 (curated by Idurre Alonso with Denilson Baniwa)
 Getty Center, Los Angeles
 23 August 2022–8 January 2023

Building on Edmundo O’Gorman’s *La invención de América* (1958), the exhibition explored America as a European invention, “refram[ing] the colonial and nineteenth-century materials in the Getty Research Institute collections” and “counter[ing] the views of European chroniclers, illustrators, and printmakers from the 16th to 19th centuries by offering a multi-perspectival approach.” Contemporary responses to the collection’s colonial corpus included digital interventions on historic objects, video artworks, and a mural by indigenous artist Denilson Baniwa from the Amazonas state in Brazil, and commentary by “Latinx and Indigenous members of the Los Angeles community.” Among the themes explored were the allegory of America embodied as an indigenous naked woman, exotic wonders of nature, abundance and exploitation, and extraction re-

sulting in forced labor and slavery.²⁵ John Gabriel Stedman’s *Narrative, of a Five Years’ Expedition, against the Revolted Negroes of Surinam, in Guiana* featured because its engravings “became some of the most widely reproduced pieces of antislavery art.”²⁶

“Inhuman Treatment of a Wounded Rebel Negro,”²⁷ John Gabriel Stedman, *Narrative, of a Five Years’ Expedition, against the Revolted Negroes of Surinam, in Guiana* (?) Getty Research Institute, P840001.80

25. Information and quotations are from the wall panels and website introduction.

26. Gallery label.

27. According to the gallery label, the two Blake prints are from Stedman, but this impression lacks Blake’s signature and the inscription reads “Inhuman Treatment of a Wounded Rebel Negro” rather than “Flagellation of a Female Samboe Slave.”

Curator Idurre Alonso reports that the prints “are part of the Tonatiúh and Electra Gutiérrez Collection,” which “was built by acquiring maps and prints at flea markets and from antiquarians mostly in México. There is nothing in the collection that can help identify what book [they were] taken from” (personal correspondence).

“A Negro Hung Alive by the Ribs to a Gallows,” John Gabriel Stedman, *Narrative, of a Five Years’ Expedition, against the Revolted Negroes of Surinam, in Guiana(?)* Getty Research Institute, P840001.81

Füssli, entre rêve et fantastique [Fuseli, the Realm of Dreams and the Fantastic] (curated by Christopher Baker, Andreas Beyer, and Pierre Curie, with scenography by Hubert le Gall)
Musée Jacquemart-André, Paris
16 September 2022–23 January 2023

Catalogue: 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.

Blake’s engraving of “Head of a Damned Soul in Dante’s *Inferno*” (1789) reproduces an oil painting that Fuseli created in Rome (1770–78). A smaller version of this head was engraved in reverse by Thomas Holloway as one of four heads from Dante’s *Inferno* for Johann Caspar Lavater’s *Essays on Physiognomy* (1789–98). The catalogue entry suggests that Blake’s much larger plate, on view in the exhibition, “was probably destined for a de luxe edition in large format, which is mentioned in the correspondence between Lavater and the publisher Joseph Johnson in 1788, but which was never published.”²⁸ Placed next to a watercolor and opposite a version of *The Nightmare*, it exemplified Fuseli’s demonic and supernatural art of darkness. On the adjoining wall hung Fuseli’s *Lapland Orgies*, a painting that he developed from a simile that Milton used to convey the horror of the encounter with Sin and Death in Hell in book 2 of *Paradise Lost*.²⁹

“Head of a Damned Soul in Dante’s *Inferno*” (1789)
British Museum, 1874,0711.149

Peter Booth (curated by Anthony Fitzpatrick)
TarraWarra Museum of Art, Healesville, Victoria,
Australia
26 November 2022–13 March 2023

Catalogue: Fitzpatrick, Anthony, and Kirsty Grant. *Peter Booth*. Healesville: TarraWarra Museum of Art, 2022.

An exhibition of works by the painter Peter Booth (1940–), who imagines “an apocalyptic world characterised by grotesque, unsettling, and at times absurd scenes of human and hybrid figures in varying states of apprehension, aggression and conflict.”³⁰ Prints by Blake, James Ensor, Francisco Goya, and Samuel Palmer represented artists who have influenced him: “The intensity and determined individuality of Blake’s approach to art and life resonated with Booth, and he reportedly pinned Blake’s aphorisms to his studio wall.”³¹

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”

National Gallery of Victoria, 1873-5 to 1880-5

“Job’s Evil Dreams” [plate numbered 11], *Illustrations of the Book of Job* (printed 1874)

Art Gallery of South Australia, 545G25

28. Christopher Baker, Andreas Beyer, and Pierre Curie, *Füssli, entre rêve et fantastique*, cat. nos. 49-50 (my translation).

29. For a review that analyzes the choice of blackness—whether it means being blinded or meditating in a Burkean obscurity—in the context of Victor Hugo’s “bouche d’ombre” (*Les Contemplations*, 1856), inner cinema, and psychoanalysis, see Marc Porée, “Au musée Jacquemart-André, explorer notre part d’ombre avec Füssli,” *Conversation* (2 Oct. 2022), accessed 28 June 2023.

30. Exhibition website.

31. Anthony Fitzpatrick and Kirsty Grant, *Peter Booth* 9.

Blake and Music, 2022

BY CAMILA OLIVEIRA AND
JASON WHITTAKER

CAMILA OLIVEIRA (camila.querino@edu.ulisboa.pt) is assistant research fellow at the University of Lisbon. She holds a PhD in English literature from the Federal University of Rio de Janeiro and King's College London on the translation of Blake's *Jerusalem* into Portuguese and biblical intertextuality. She is currently working on Romanticism and music reception and writing a monograph on William Blake and contemporary music.

JASON WHITTAKER (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*.

- 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. As has been evident for some time, this rapid acceleration is due to the growth of streaming services, with almost every track in the listings below being offered by Amazon, Apple, Spotify or—increasingly popular with artists—Bandcamp. As the barriers to entry decline, more and more independent artists are making their music available. This, of course, is true of all music, but it is significant that Blake's hold on the musical imagination is growing (and not just in terms of new versions of old favorites, such as "Jerusalem" or "The Tyger").
- One notable effect of this flourishing of Blakean music is that nearly every example listed here is some form of pop or

alternative music. While classical music has abundant outlets for streaming (not least Apple's new classical music app), as CD sales have declined and concerts become more expensive to perform, far fewer settings of Blake's poems have been issued. Those few included this year, such as Brian DeMaris or Carl Vollrath, also tend to be simpler arrangements for piano or a small group of performers. The majority of items listed below are, unsurprisingly, single tracks, but 2022 did see some complete albums dedicated mostly or completely to Blake's work. As well as Vollrath's *Old & New Poetry*, which combines Blake's poetry with that of Sara Teasdale, Byron Bartlett and Benjamin Blower released longer recordings based on *Songs of Innocence and of Experience*, while Mukenai created an ambient work that draws heavily on Blake's mythology for its inspiration. In addition, it's worth noting that in 2022 Marianne Faithfull released a compilation of songs recorded between 1965 and 1995 that she fittingly named *Songs of Innocence and Experience*.

- As in previous versions, this list omits tracks that are based on a single quotation from or allusion to Blake's work. Wherever possible, the country of the artist is given, as well as the work's instrumentation, duration, publisher, copyright date, genre, and format. Most entries include at least one link to a recording.

All That and a Bag of Fritos — Unknown

From *All That and a Bag of Fritos 1*; for voice, drums, synthesizers.

Independent, © 2022. Electronic. Streaming.

Track: Poison Tree (09:21).

Links: [Amazon](#), [Spotify](#).

Alter Mayster — Unknown

Jerusalem; for synthesizers.

Door 7, © 2022. Classical/crossover. Streaming.

Track: Jerusalem (02:14).

Links: [Amazon](#), [Apple](#), [Spotify](#).

Andy Brown's Victorian Karaoke — UK

From *Andy Brown's Victorian Karaoke*; for voice, guitar.

Independent, © 2022. Folk. Streaming.

Track: The Clod and the Pebble (01:26).

Link: [Bandcamp](#).

Angels, Chris [Chris Engels] — Germany

From *Tesla*; for voice, guitar, bass, drums, synthesizers.

Independent, © 2022. Heavy metal. Streaming.

Track: A Poison Tree (06:48).
Links: Amazon, Bandcamp.

Aries Projectum Orchestra — Unknown

From *Impressions*; for piano.
APO Music, © 2022. Classical. Streaming.
Track: A Little Boy Lost (02:24).
Links: Amazon, Apple, Spotify.

Atkinson, Ellis — Unknown

Tyger Tyger; for synthesizers.
Aida Zhao, © 2022. Electronic. Streaming.
Track: Tyger Tyger (02:15).
Links: Amazon, Apple, Spotify.

Balkan Second Squad — Hungary

William Blake; for voice, guitar, bass, drums.
Independent, © 2022. Rock. Streaming.
Tracks: Az emberi lényeg ["The Human Abstract"] (04:07);
London (04:38).
Note: Both settings are translated into Hungarian.
Links: Apple, Spotify.

Banjo Metal Nation — France

From *Resonator*; for voice, guitar, bass, drums.
Tambours du Bronx Productions, © 2022. Rock.
Streaming.
Track: Ah! Sunflower (01:36).
Links: Apple, Spotify.

Bartlett, Byron — USA

Songs of Experience EP; for voice, guitar, bass, drums,
keyboards.
Independent, © 2022. Folk/indie. Streaming.
Tracks: The Sick Rose (00:54); The Tyger (02:07); Ah!
Sun-Flower (01:14); London (01:38).
Link: Bandcamp.

Bartlett, Byron — USA

Songs of Innocence EP; for voice, guitar, bass, drums,
keyboards.
Independent, © 2022. Folk/rock. Streaming.
Tracks: The Blossom (02:18); Laughing Song (01:46); Holy
Thursday (01:39); Spring (01:09); Nurse's Song (01:39);
Infant Joy (00:50).
Link: Bandcamp.

Bell, Steve — Canada

The Divine Image; for voice, flute, guitar.
Signpost Music, © 2022. Folk. Streaming.
Track: The Divine Image (03:04).
Links: Amazon, Apple, Spotify.

Bernd — Netherlands

The Tyger; for voice, guitar, harp, synthesizers.
Independent, © 2022. Pop/rock. Streaming.
Track: The Tyger (04:24).
Links: Amazon, Apple, Spotify.

The Black Buoy Project — Switzerland

From *The Birds Know Things*; for voice, bass, drums,
saxophone, synthesizers.
Anchor Hill Records, © 2022. Jazz/experimental.
Streaming.
Tracks: The Tyger (07:41); The Little Girl Found (06:32).
Link: Bandcamp.

Blower, David Benjamin — UK

Innocence & Experience; for voice, guitar.
Independent, © 2022. Folk/indie. Streaming.
Tracks: Piping down the Valleys (03:13); The Echoing
Green (04:29); The Blossom (01:39); The Bard & Earth's
Answer (03:46); The Angel (02:55); A Dream/On
Another's Sorrow (06:49); The Ancient Bard (02:14);
A Divine Image (06:52).
Links: Amazon, Apple, Spotify.

Brillanti, Serafini — USA

From *New Works for Soprano, Trumpet, and Piano*; for
voice, trumpet, piano.
Centaur Records, © 2022. Classical. Streaming.
Tracks: Of Innocence and Experience: No. 1, Spring
(01:14); No. 2, Cradle Song (03:40); No. 3, The Sick Rose
(02:07).
Links: Amazon, Apple, Spotify.

Callahan, David Lance — UK

From *English Primitive II*; for voice, guitar, bass, drums.
Independent, © 2022. Pop/rock. Streaming.
Track: London by Blakeligh (04:33).
Link: Bandcamp.

Caveira — Spain

The Tyger; for guitar, bass, drums, synthesizers.
Independent, © 2022. Rock/ambient. Streaming.
Track: The Tyger (05:14).
Links: [Apple](#), [Spotify](#).

Clark, Tom — UK

From *Meteor im Eis*; for synthesizers.
Independent, © 2022. Electronic. Streaming.
Track: The Sick Rose (07:17).
Links: [Amazon](#), [Apple](#), [Spotify](#).

Collateral Nature — Italy

From *Morning Mars*; for guitar, bass, drums, keyboards.
Flower of Sound, © 2022. Electronic/jazz. LP/streaming.
Track: Tyger! Tyger! Burning Bright (03:08).
Links: [Apple](#), [Deezer](#), [Spotify](#).

Cultor Noctis — Belgium

From *Reveries of Hatred*; for voice, guitar, bass, drums, keyboards.
Independent, © 2022. Black metal. Streaming.
Track: Urizen (08:22).
Link: [Bandcamp](#).

Dante's Inferno — Canada

From *Shadow of Ideas*; for voice, guitar, bass, drums, keyboards.
Nataraja Records India, © 2022. Ambient. Streaming.
Track: Urizen (08:48).
Link: [Bandcamp](#).

Darkoustix — Switzerland

From 7; for voice, guitar, bass, drums.
Independent, © 2022. Goth metal. Streaming.
Track: A Poison Tree (01:59).
Link: [Bandcamp](#).

DeMaris, Brian — USA

From *Gratitude*; for voice, piano.
Independent, © 2022. Classical. Streaming.
Tracks: Songs of Innocence: Introduction (01:53); The Shepherd (01:38); The Echoing Green (02:30).
Links: [Amazon](#), [Apple](#), [Spotify](#).

Diary of Madness — Germany

Cradle Song; for voice, guitar, bass, drums, keyboards.
Independent, © 2022. Heavy metal. Streaming.
Track: Cradle Song (03:41).
Links: [Amazon](#), [Apple](#), [Spotify](#).

Diary of Madness — Germany

Poison Tree; for voice, guitar, bass, drums.
Independent, © 2022. Heavy metal. Streaming.
Track: Poison Tree (04:43).
Links: [Amazon](#), [Apple](#), [Spotify](#).

DIE — Italy

A Dream; for voice, guitar, bass, drums, harmonica.
Argonauta Records, © 2022. Bluegrass/folk. CD/streaming.
Tracks: The Echoing Green (03:33); A Dream (04:29); The Fly (04:41); Mad Song (04:25); The Angel (03:39); A Poison Tree (04:28); Laughing Song (05:15); A Little Girl Lost (03:36); Infant Sorrow (03:25); A Cradle Song (04:38).
Link: [Spotify](#).

DK & the Hoop Snakes — USA

From *Alchemical Infusion*; for voice, guitar, bass, drums.
Independent, © 2022. Folk/rock. Streaming.
Track: Song (How Sweet I Roam'd) (01:47).
Links: [Apple](#), [Spotify](#).

Faithful — Spain

From *Affixt Enactivist*; for synthesizers.
Independent, © 2022. Avant garde. Streaming.
Tracks: Urizen (02:40); Urizen II (04:52).
Link: [Bandcamp](#).

Faulkner, Luke — UK

From *The Scepter'd Isle*; for piano.
Halidon, © 2022. Classical. Streaming.
Track: Jerusalem (02:16).
Links: [Amazon](#), [Apple](#), [Spotify](#).

Fortnam, Craig — UK

From *Lunar One A-Sides*; for voice, guitar.
Independent, © 2022. Folk. Streaming.
Track: Sweet Dreams Form a Shade (03:46).
Links: [Apple](#), [Spotify](#).

Frater Zyzphez — New Zealand

From *Teasers*; for guitar, synthesizers.
Independent, © 2022. Jazz/experimental. Streaming.
Track: The Clod and the Pebble (02:32).
Link: Bandcamp.

GAAP KVLV — Morocco

From *Mitra*; for synthesizers.
Independent, © 2022. Dark ambient. Streaming.
Track: Urizen (07:30).
Links: Apple, Bandcamp.

Givens, Edward — USA

From *Eleventh Hour*; for voice, guitar, harp, synthesizers.
Independent, © 2022. Experimental. Streaming.
Tracks: To the Evening Star (04:20); Ahania Weeps upon the Void (03:15); A Dream (03:53); For the Gentle Wind ["Never pain to tell thy Love"] (02:15); Steps of the Sun ["Ah! Sun-Flower"] (01:59).
Link: Bandcamp.

Goldman, J. J. — UK

Jerusalem; for piano.
Onslow Park Records, © 2022. Classical. Streaming.
Track: Jerusalem (02:28).
Links: Amazon, Spotify.

Goresleeps — Russia

From *And the Voice from Legend Will Proclaim*; for voice, guitar, bass, drums, keyboards.
Independent, © 2022. Black metal. Streaming.
Track: Gwin, King of Norway (04:18).
Link: Bandcamp.

Hammer King — Germany

From *Kingdemonium*; for voice, guitar, bass, drums, keyboards.
Napalm Records, © 2022. Heavy metal. CD/streaming.
Track: Age of Urizen (07:38).
Links: Amazon, Apple, Bandcamp, Spotify.

The Hoods — USA

From *Throwback*; for voice, guitar, bass, drums.
Independent, © 2022. Hardcore/funk. CD/streaming.
Track: Tyger (03:53).
Link: Spotify.

Hudson, Frank — USA

The Tyger; for voice, guitar.
Independent, © 2022. Folk. Streaming.
Track: The Tyger (05:38).
Link: frankhudson.org.

Jäger & Hypius + Verstärkung — Germany

From *Masterplan*; for voice, guitar, bass, drums, trumpet, keyboards.
Timezone, © 2022. Folk/rock. CD/streaming.
Track: The Garden of Love (04:05).
Note: The poem has been translated into German.
Links: Amazon, Spotify.

Jahrmusch — Russia

From Чудесаунд 22; for voice, guitar, bass, drum.
Чудесаунд/Союз Мьюзик, © 2022. Indie. Streaming.
Track: Poison Tree (02:14).
Links: Amazon, Apple, Spotify.

Karfagen — Ukraine

From *Land of Green*; for voice, guitar, bass, drums, keyboards.
Caerlysi, © 2022. Progressive rock. CD/streaming.
Track: The Blossom (02:26).
Links: Amazon, Apple, Spotify.

KlaGueSch — Germany

A Song of Innocence; for voice, guitar, bass, drums, keyboards.
Independent, © 2022. Folk. Streaming.
Track: A Song of Innocence ["Introduction" to *Innocence*] (03:15).
Links: Apple, Spotify.

Kratt, Mørk — Russia

From *Winterbourne*; for guitar, bass, drums.
Independent, © 2022. Indie. Streaming.
Track: Tyger Tyger (04:38).
Links: Amazon, Apple, Spotify.

Krull, Kay — USA

From *Saturn in Love*; for voice, guitar.
A Peppermint Future, © 2022. Folk. Streaming.
Track: How Sweet I Roamed from Field to Field (03:26).
Note: This version is inspired by the setting by the Fugs.
Links: Amazon, Apple, Spotify.

Loadbang/Jeffrey Gavett — USA

From *Quiver*; for voice, trumpet, trombone.
New Focus Recordings, © 2022. Classical/experimental.
Streaming.
Track: Proverbial [Proverbs of Hell] (05:19).
Links: Apple, Bandcamp.

The Local Moon — Germany

From *The Local Moon*; for voice, synthesizers.
Aufnahme + Wiedergabe, © 2022. Darkwave. CD/
streaming.
Track: The Tyger (03:35).
Links: Amazon, Apple, Bandcamp, Spotify.

Lumor — Switzerland

From *Flock of Birds*; for voice, guitar, bass, drums,
keyboards.
Independent, © 2022. Jazz/ambient. Streaming.
Track: Earth's Answer (03:04).
Links: Amazon, Apple, Spotify.

Mahalia — Italy

From *In Concerto*; for voice, guitar, percussion, violin.
Dar Soltane, © 2022. Pop. Streaming.
Tracks: The Little Boy Lost (02:41); The Little Boy Found
(02:07).
Links: Amazon, Apple, Spotify.

Mann of Seasons — France

From *The Songs of Innocence*; for voice, guitar, bass,
drums, keyboards.
Unknown Pleasures Records, © 2022. Goth rock/neofolk.
CD/streaming.
Tracks: The Little Boy Lost (04:24); Poison Tree (04:25);
The Garden of Love (02:30).
Link: Bandcamp.

Mealor, Paul, and St. Salvator's Chapel Choir — UK

From *The Tyger and the Lamb: A Christmas Dance*; for
voices, strings.
University of St. Andrews, © 2022. Classical. CD/
streaming.
Track: The Tyger (06:08).
Links: Amazon, Apple, Spotify.

Melul — USA

From *The Sleep of Devils*; for voice, synthesizers.
Independent, © 2022. Experimental. Streaming.
Track: Enitharmon, Mother of Satan (02:58).
Links: Amazon, Apple, Spotify.

Moyno — France

From *Nothing Gold Can Stay*; for voice, piano.
Independent, © 2022. Pop. Streaming.
Track: The Poison Tree (03:32).
Link: Bandcamp.

Mukenai — Russia

Urthona; for voice, piano, guitar, bass, drums,
synthesizers.
Independent, © 2022. Ambient/new age. Streaming.
Tracks: Urthona (utrecht) (04:32); Enitharmon (aruit)
(04:51); Luvah (fenot) (04:59); Vala (everya) (05:09);
Urizen (boa, the great serpent) (05:10); Ahania (geten)
(03:25); Tharmas (wonder-gal ouverture) (03:05); Enion
(vesuvius coda) (01:44).
Link: Bandcamp.

Musiques Nouvelles/Benjamin Sauzereau — Belgium/ France

From *Coffret des 60 ans*; for piano, clarinet, violin, cello,
synthesizers.
Kastafior, © 2022. Classical/jazz. CD/streaming.
Track: A Poison Tree (10:26).
Links: Apple, Bandcamp, Spotify.

Neon Noodle — USA

From *Opiate Rebel*; for voice, guitar, bass, drums,
synthesizers.
Independent, © 2022. Heavy metal. Streaming.
Track: Poison Tree (07:36).
Link: Bandcamp.

Nerfox — Spain

From *Theseus Paradox EP*; for synthesizers.
Foxture, © 2022. Electronic. Streaming.
Track: The Tyger and the Lamb (05:36).
Links: Bandcamp, Spotify.

No Fun — USA

From *Snivel*; for voice, guitar, bass, drums, keyboards.
Atomic Werewolf, © 2022. Rock. CD/streaming.

Track: Tyger (02:41).
Links: Amazon, Apple, Bandcamp, Spotify.

Nothing Sounds — New Zealand

From *Industrial Mass No. 01: Requiem; Visions of Vengeance*; for voice, guitar, bass, drums, synthesizers. Independent, © 2022. Dark/electronic. Streaming.
Track: Interlude: A Poison Tree (05:32).
Link: Bandcamp.

Oldfield, Sally — UK

From *Mystique* (Remastered); for voice, guitar, bass, drums, synthesizers. Independent, © 2022. Pop/electronic. CD/streaming.
Track: The Tyger (03:46).
Links: Amazon, Apple, Spotify.

Orlando & die Unerlösten — Germany

From *Gates Wide Open*; for voice, guitar, bass, drums, keyboards. Roland Kunz, © 2022. Pop. CD/streaming.
Tracks: Angel [inverted stanzas] (06:23); Garden of Love (04:22); London (04:57).
Links: Apple, Spotify.

Orlova, Alina — Lithuania

From *Laumžirgiai*; for voice, guitar, bass, drums. UAB Creative Industries, © 2022. Pop. CD/streaming.
Tracks: I Laid Me Down (02:07); The Garden of Love (03:50).
Links: Amazon, Apple, Spotify.

Otto, James Joshua, and Richard Hills — UK

From *The Voice of Jupiter, Vol. 3*; for organ. Extreme Music, © 2022. Classical. Streaming.
Track: Jerusalem (02:28).
Links: Amazon, Apple, Spotify.

Oxskin — Germany

From *Healing the Brokenhearted*; for voice, synthesizers. Independent, © 2022. Experimental. Streaming.
Track: Auguries of Innocence (02:40).
Link: Bandcamp.

Pair of Dust — USA

From *Poems*; for voice, guitar, bass, drums, keyboards. Plummeat, © 2022. Folk/ambient. CD/streaming.

Track: The Tyger (02:52).
Links: Amazon, Apple, Spotify.

Perigon — Germany

From *Crushed Pearls*; for voice, bass, guitars, drums, synthesizers. Independent, © 2022. Pop/avant garde. Streaming.
Track: Sick Rose (03:07).
Links: Apple, Bandcamp, Spotify.

Poston, Elizabeth, and St. Salvator's Chapel Choir — UK

From *The Tyger and the Lamb: A Christmas Dance*; for voices, strings. University of St. Andrews, © 2022. Classical. CD/streaming.
Track: The Lamb (02:20).
Links: Amazon, Apple, Spotify.

Rain, David — Canada

The Lamb; for voices. Independent, © 2022. Choral. Sheet music.
Track: The Lamb (William Blake) (03:58).
Link: davidrainchoralcomposer.ca.

Real-Krabbtree Twins — USA

From *Tres Masks of T. K. and Other Folklore*; for voice, synthesizer, percussion. Perez-Robinson and Sons, © 2022. Electronic. Streaming.
Track: Los Entering the Grave (FOMO) (03:24).
Links: Amazon, Apple, Spotify.

Revitskiy, Vladimir — Russia

From *Plastic Art*; for voice, guitar, bass, drums, synthesizers. 7 PM Radio, © 2022. Indie. Streaming.
Track: Nurses Song (02:55).
Link: Spotify.

Rising Sons & Falling Moons — USA

From *Essentials, Vol. 1*; for voice, synthesizer, percussion. Perez-Robinson and Sons, © 2022. Electronic. Streaming.
Tracks: The Night of Enitharmon's Joy (We Got the Real Love) (feat. Real-Krabbtree Twins) (Real-K. Remix) (03:05); Retrograde (Robin in a Cage) (feat. Real-Krabbtree Twins) (T. D. Remix) (04:16).
Links: Amazon, Apple, Spotify.

Rutter, John — UK

From *Sacred and Christmas Choral Music 2022*; for voices, organ.

Oxford University Press, © 2022. Choral. Sheet music/streaming.

Track: Blake's Lullaby (04:32).

Links: Amazon, Spotify.

Serpent-Peste — France

From *Inner Monologues*; for voice, synthesizers.

Independent, © 2022. Dark ambient. Streaming.

Track: 1. Poison Tree (05:24).

Link: Bandcamp.

Shallow Rivers — Russia

From *The Tales Told under the Willow*; for voice, guitar, bass, drums, keyboards.

Independent, © 2022. Goth metal. Streaming.

Track: Mad Song (10:29).

Links: Amazon, Apple, Spotify.

Sisifo Rest — Spain

From *Sisifo Rest*; for voice, guitar, bass, drums, saxophone.

Independent, © 2022. Jazz. Streaming.

Track: Human Abstract (04:20).

Links: Amazon, Apple, Spotify.

Slowlick — Slovakia

From *Mare Liberum Apertum*; for voice, guitar, bass, drums.

Slnko Records, © 2022. Pop/indie. CD/streaming.

Track: Blake Tyger (04:45).

Links: Apple, Spotify.

Sono — UK

From *Misery*; for voice, piano, synthesizers.

Independent, © 2022. Ambient/avant garde. Streaming.

Tracks: The Sick Rose (02:17); London (03:11); Infant Sorrow (05:04).

Links: Amazon, Apple, Spotify.

The Sordid Sentinel — UK

Sick Rose; for voice, drums, synthesizers.

Independent, © 2022. Ambient. Streaming.

Track: Sick Rose (02:05).

Link: Bandcamp.

Sovereign Citizen — UK

From *Forgotten English Rebel Spirit*; for voice, guitars, percussion.

Independent, © 2022. Folk. Streaming.

Track: Jerusalem (07:55).

Links: Amazon, Apple, Spotify.

Spencer, Louise — UK

From *Classical Favourites*; for harp.

Pretty Decent Music Publishing, © 2022. Classical. Streaming.

Track: Jerusalem (02:36).

Links: Amazon, Apple, Spotify.

Swaffer — Unknown

The Poison Tree; for piano.

Independent, © 2022. Classical. Streaming.

Track: The Poison Tree (03:43).

Link: Spotify.

Symbolical — Poland

From *Natura*; for voice, guitar, bass, drums, keyboards.

Independent, © 2022. Black metal. Streaming.

Track: Dark Urizen (06:49).

Links: Apple, Bandcamp, Spotify.

Vanek, John — UK

Hear the Voice of the Bard; for voice, guitar.

Independent, © 2022. Folk. Streaming.

Track: Hear the Voice of the Bard (04:46).

Links: Amazon, Apple, Spotify.

Vishal — Unknown

Tyger; for voice, synthesizers.

Independent, © 2022. Electronic. Streaming.

Track: Tyger (03:01).

Links: Amazon, Spotify.

Vollrath, Carl — USA

From *Old & New Poetry, Vol. 2*; for voice, piano.

Navona, © 2022. Classical. CD/streaming.

Tracks: Songs of Innocence: The Shepherd (02:15);

The Echoing Green (02:04); The Lamb (02:49); The Little

Black Boy (04:32); Nurse's Song (01:45). Songs of

Experience: My Pretty Rose-Tree (01:27); Ah! Sun-Flower

(01:58); The Garden of Love (02:38); The Little Vagabond

(03:49); *The Schoolboy* (02:40).

Links: [Apple](#), [Spotify](#).

Vronski — Poland

From *Ephemeral*; for voice, guitar, bass, drums, keyboards.

Independent, © 2022. Black metal. Streaming.

Track: *Mad Song* (03:58).

Links: [Bandcamp](#), [Spotify](#).

The Vultures — UK

From *The Vultures*; for voice, guitars, percussion.

Rubber Connection Records, © 2022. Rock/alternative.

Streaming.

Track: *Jerusalem* (01:47).

Links: [Amazon](#), [Spotify](#).

White, Nicholas — USA

From *Songs of Innocence; The Raven*; for voice, piano.

MSR Classics, © 2022. Classical. CD/streaming.

Tracks: *Piping* (02:11); *The Shepherd* (04:09); *The Echoing Green* (02:55); *Little Lamb* (03:08); *Heaven's Light* ["The Little Black Boy"] (06:48); *The Blossom* (01:33);

The Chimney-Sweeper (04:30); *Lost and Found* (05:03);

Laughing Song (02:07); *A Cradle Song* (04:23); *The Divine Image* (04:03); *Holy Thursday* (03:26); *Night* (06:02);

Spring (02:16); *Nurse's Song* (03:15); *Infant Joy* (01:34);

A Dream Song (02:59); *Sorrow and Piping* (06:18).

Links: [Amazon](#), [Apple](#), [Spotify](#).

Yearwood, Kathleen — Canada

From *Folk Songs*; for voice, guitar.

Independent, © 2022. Rock/folk. Streaming.

Tracks: *Ah! Sun-Flower* (02:58); *The Sick Rose* (02:20);

The Garden of Love (01:50).

Link: [Bandcamp](#).

Yesaki, Isao — Unknown

From *Explorations, Vol. 1*; for guitar, bass, drums, keyboards.

Independent, © 2022. Ambient/electronic. Streaming.

Track: *The Marriage of Heaven and Hell* (02:48).

Link: [Spotify](#).

