
William Blake and His Circle: A Checklist of Scholarship in 2017¹

BY WAYNE C. RIPLEY

WITH WORKS IN ROMANCE LANGUAGES
COLLECTED AND COMPILED BY FERNANDO
CASTANEDO AND WORKS IN JAPANESE
COLLECTED AND COMPILED BY HIKARI SATO

Dedicated to G. E. Bentley, Jr.

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1. Research for "William Blake and His Circle" in English was conducted at the Krueger Library at Winona State University. Research for works in Romance languages was conducted in the Universidad de Alcalá Library (Madrid). Research for Japanese publications was carried out in *CiNii* (National Institute of Informatics Scholarly and Academic Information Navigator), the National Diet Library online catalogue, Komaba Library and General Library in the University of Tokyo, and the National Diet Library.

Introductory Essay: Transitions

1 IT is an intimidating prospect to follow the late G. E. Bentley, Jr., in compiling even a portion of this year's checklist. As readers of this journal well know, Bentley's impact on the study of Blake was profound and places him in the lofty empyrean inhabited by Geoffrey Keynes, S. Foster Damon, Mona Wilson, Northrop Frye, and David V. Erdman. In the words of David Worrall, "As Bentley realized a long time ago, and the rest of us somewhat later, the study of Blake is a uniquely complex activity because the abundance, technical complexity and material diversity of Blake's original artifacts is combined with a dearth of 'literary' information about his life."² In *A Blake Bibliography* (co-authored with Martin K. Nurmi), *Blake Books*, *Blake Books Supplement*, and "William Blake and His Circle," Bentley brought bibliography on both Blake and scholarship about him to its present state of precision and comprehensiveness. In *Blake Records*, he provided scholars with an easy means of accessing all the materially known facts of Blake's life and his contemporary reception. He edited important facsimiles that offered painstaking transcriptions of *Tiriel* and *Vala*, or *The Four Zoas*, and his *William Blake's Writings* vied with Erdman's *Complete Poetry and Prose* as the most authoritative letterpress edition of Blake's literary works. His scholarship was frightfully prolific, even toward the end of his life, and it covered not only Blake but also a wide range of writers and publishers connected to him, including George Cumberland, the Edwardses of Halifax, and Thomas Macklin. The highest praise may be the simplest: G. E. Bentley, Jr., helped us understand Blake better.

2 When Bentley succeeded D. W. Dörbbecker on the checklist in the summer 1994 issue of *Blake*, it was simply a recognition of his status as the indispensable bibliographer of Blake. For many years, however, the checklist had been a kind of countervoice to Bentley's work. The first appeared three years after Bentley and Nurmi's 1964 *A Blake Bibliography*, and its purpose, then and now, was to provide scholars with a readily accessible list of recent publications on Blake, a task for which Bentley's more ponderous print works were ill suited. In the first *Blake Newsletter*, Amy Tsuji compiled the initial list, appropriately entitled "Recent Blake Publications," which contained eleven articles, seven reviews, and one reproduction published between January 1966 and May 1967.³ Morton Paley, with the assistance of Karen Walowit, compiled the second list in 1968, altering the title to "A Checklist of Blake Publications, June '67 to May '68"; it listed three bibliographies, twenty-four

2. David Worrall, rev. of G. E. Bentley, Jr., *Blake Books Supplement*, *Blake* 32.2 (fall 1998): 47.

3. Amy Tsuji, "Recent Blake Publications," *Blake* 1.1 (June 1967): 2-4.

articles and reviews, and eleven books.⁴ In the following eight years, both the number of works on Blake and the number of scholars who contributed to, added to, or assisted with the checklist grew immensely. The latter included Sharon Flitterman, David V. Erdman, Charles Ryskamp, Roger R. Easson, Laura Gorham, Karen Walowit, Dolores Jordan, Gregory Candela, Marta Field, Foster Foreman, Susan Grossman, David Wyatt, Roberta Goetsch, Kenji Nakamura, Andre Le Vot, Michael A. Keller, Thomas Connolly, and Ron Taylor. By the time Thomas L. Minnick began his tenure in 1976, the checklist had grown to include seven bibliographies and bibliographical essays; nine editions, facsimiles, and reproductions; ninety-seven critical studies; and thirty-six reviews. Dörrbecker joined Minnick the following year, and their collaboration lasted until 1984. They made many contributions to the shape of the list: formally adding Blake's "circle" to the title and scope of the checklist, providing increasingly detailed annotations, and consistently collaborating with scholars outside the English-speaking world,⁵ which had been done sporadically before.⁶ After Minnick departed the list, Dörrbecker continued these developments, and his six checklists were amazing achievements of comprehensiveness (both in scope and in the detailed annotations) for a largely pre-digital age. As Bentley himself described these efforts,

Detlef Dörrbecker compiled this checklist with extraordinary generosity, and the checklists became more and more detailed, valuable, and extensive. The last one, for 1990–93, was almost 350 pages in typescript, and it provided mini-reviews, very extensive cross-references, and an enormous wealth of information about Blake's "Circle" very broadly defined. We will not see this generous scale of coverage and mini-reviewing again.⁷

- 3 When Bentley assumed the checklist, he continued Minnick's and Dörrbecker's practice of collaboration, working with scholars such as Keiko Aoyama, Hikari Sato, Ching-erh Chang, Li-Ping Geng, and Fernando Castanedo. But he also made the checklist very much his own. He imported the organizational schema of *Blake Books*, including the focus on Blake's own productions and the books owned by

4. Morton D. Paley, with the assistance of Karen Walowit, "A Checklist of Blake Publications, June '67 to May '68," *Blake* 2.1 (June 1968): 6-8, 14.

5. Thomas L. Minnick, with the assistance of Detlef W. Dörrbecker and Kazumitsu Watarai, "Blake and His Circle: A Checklist of Recent Scholarship," *Blake* 13.2 (fall 1979): 91-99 (and 14.2 [fall 1980]: 85-93).

6. Kenji Nakamura and Andre Le Vot had contributed Japanese and French items respectively to "A Checklist of Blake Scholarship, October 1970–March 1972," *Blake* 5.3 (winter 1971–72): 214-19.

7. G. E. Bentley, Jr., with the assistance of Keiko Aoyama, "William Blake and His Circle: A Checklist of Publications and Discoveries in 1992–1993," *Blake* 28.1 (summer 1994): 4.

Blake, neither of which had been considered by previous lists, and he included additions and corrections to the historical material documented in his other work. This transformation of the checklist had the twofold benefit of standardizing Blake bibliography across its two major platforms and of allowing Bentley to keep his print work up to date with new discoveries and scholarship.

- 4 The annual checklists became the basis, moreover, of what Bentley would eventually entitle *William Blake and His Circle: Publications and Discoveries from 1992*. Alongside his *Sale Catalogues of Blake's Works*, it was published digitally in 2010 and housed on the G. E. Bentley: Blake Collection site at the University of Toronto's E. J. Pratt Library. The digital medium allowed Bentley to update these works periodically, further tightening the relationship between the checklist and his large bibliographical works. The format also enabled him to publish the whole of his bibliographical findings after the editors of *Blake* were forced to concede in 2014 that "the invaluable Bentley checklist has grown to the point where we are unable to publish it in its entirety."⁸ *Blake* offered Bentley similar options for the second edition of *Blake Records*. He initially published a series of addenda and corrigenda between 2004 and 2009 in the pages of the journal, after which his additions and corrections became part of a running list on the *Blake* website.
- 5 For almost a decade, then, these hybrid resources served as living repositories of knowledge about Blake, allowing scholars to keep their fingers on the pulse of the latest discoveries and scholarship. With Bentley's passing, however, the closest things we have had to what Worrall termed a "Superbibliography"⁹ have come to a state of completion. The last update to *William Blake and His Circle* occurred in July 2017; the *Sale Catalogues*, May 2017; and *Blake Records*, June 2017. I have been assured by both the Pratt Library and *Blake* that each remains committed to maintaining Bentley's works for the foreseeable future, but there are no plans, at least at present, to update them further.

A Threefold Vision

- 6 Thus, Blake bibliography enters a new era. Envisioning this moment in his final checklist, Dörrbecker gave warning to those who would follow Bentley:

If it was anyone other than Gerald Bentley who was now destined to take over as bibliographer, I should have advised the appointment of an entire team of compilers.

8. G. E. Bentley, Jr., with the assistance of Hikari Sato and Fernando Castanedo, "William Blake and His Circle: A Checklist of Publications and Discoveries in 2013," *Blake* 48.1 (summer 2014), editors' notes.

9. Worrall 46.

Such a team might have stood a better chance than I of reaching that elusive ideal of bibliographical completeness, and it may even have been able to present the well-balanced critical account that some readers (and authors) have found to be wanting in my annotations and short reviews.¹⁰

Perhaps heeding this advice, the editors of *Blake* have now divided the subjects of the checklist into three more manageable categories: editions, scholarship, and biography (this section); music; and art and exhibitions.

- 7 In accordance with this new division of material, the list of works I have compiled with the generous assistance of Fernando Castanedo and Hikari Sato will not be as broad as Bentley's, but, for the sake of continuity, I have done my best to follow the organizational structure that he created, unless there was a clear reason not to. I am not noting references to Blake in popular magazines (online or print), such as the *Huffington Post*, though I will include reviews found in publications such as the *Times Literary Supplement*. I have followed Bentley in including references to original editions, facsimiles, reprints, translations, collections, and selections; reproductions of drawings, paintings, and engravings; bibliographies and catalogues; and biographies, criticism (articles and monographs), and book reviews. If and when a new book owned by Blake appears, I will note the article or book that describes it and highlight the discovery in the section "Discoveries and Major Publications." For this year's checklist, at least, I have focused on contemporary scholarly work and have made no effort, as Bentley did so tirelessly, to find undocumented material from the eighteenth, nineteenth, and twentieth centuries, or to correct or emend his substantial bibliographical record.
- 8 I have added a section entitled "Digital Resources," which will include material unique to digital platforms (but not e-books or articles and reviews published in online journals, which are included under the more traditional heading of "Criticism, Biography, and Reviews"). Despite his comprehensiveness, Bentley did not always engage with the content of some digital projects related to Blake or the tools they offer. Perhaps the most significant on this front are the postings on *Hell's Printing Press* (formerly *The Cynic Sang*), the blog of *Blake* and the *William Blake Archive*. While the entries are usually short, they also contain many important reflections on digital editing, digital humanities, and Blakeana. 2017 also saw the *Blake Archive's* rerelease of its Lightbox tool, originally created by William Shaw, which provides a digital workspace for Blake's images. Another

10. D. W. Dörrbecker, "Blake and His Circle: An Annotated Checklist of Recent Publications," *Blake* 26.3 (winter 1992–93): 77.

digital resource that Bentley acknowledged but did not engage with in detail is Jason Whittaker's *Zoamorphosis*, an important blog on Blake's contemporary reception. Given the number of postings since the creation of these sites, for this year's checklist I will simply highlight significant postings from 2017. Also noteworthy in this year of transitions: Mark Lussier and Ron Broglio, with the technical assistance of Jim O'Donnell, transferred the digital concordance of David V. Erdman's *The Complete Poetry and Prose of William Blake* (1982, rev. 1988), originally created by Nelson Hilton at the University of Georgia, to Arizona State University, thus giving one of the oldest digital tools for the study of Blake new life. A much newer digital resource is *William Blake's Cottage Virtual Tour*, a delightful virtual tour of Blake's cottage in Felpham, augmented with images of his art, biographical information, and music by Lucien Posman. This was created by Rachel Searle, with Jason Hedges and Naomi Billingsley, of the Big Blake Project, based in Bognor Regis.

- 9 My definition of Blake's circle will largely correspond to Bentley's. That said, for Emmanuel Swedenborg and the New Jerusalem Church, the Joseph Johnson circle (especially Mary Wollstonecraft and Erasmus Darwin), the Royal Academy, the Society of Antiquaries, the Moravians known to have associated with Blake's mother, Catherine, and her first husband, Thomas Armitage, the Methodist leaders known to the relatives of Thomas Butts, and other figures or institutions that are themselves the subject of substantial research, I will record works focused only on the late-eighteenth and early nineteenth centuries in contexts relevant to Blake. I have also included writing on Blake scholars, such as Geoffrey Keynes, Alfred Kazin, and the Gilchrist family. Needless to say, ongoing historical scholarship, like Martin Myrone's "William Blake as a Student of the Royal Academy: A Prosopographical Perspective," with its "Biographical Dictionary of Students of Painting, Sculpture, and Engraving Who Attended the Royal Academy Schools, 1774–85" (see *Blake* 51.2), vastly expands our notion of Blake's circle.
- 10 I have followed Bentley's practice of listing major issues of academic journals or collections of essays together under their titles, but to facilitate finding works by individual scholars I have, unlike Bentley, cross-referenced these works under the names of the authors as well. I have followed a similar practice with regard to reviews of works focused primarily on Blake. In a few cases, where a review appeared in a journal like *Blake*, this has meant that it is referenced three times (under the reviewer's name, the name of the author or editor of the book being reviewed, and the journal), but I think the redundancy can be excused by the ease of finding a review in its different contexts and categories. Given the decline of author-based studies, I have al-

so tried to include works that have substantial discussions of Blake. Of course, “substantial” is a subjective term, but I have referenced discussions that go beyond a passing reference or beyond including Blake in a list of other authors. I have not included entries on Blake found in general encyclopedias or *Wikipedia*, but I will include entries from academic encyclopedias, dictionaries, handbooks, companions, and the like. I have not listed e-book versions of scholarly titles offered in other formats. Reprints are included if they are offered by a publisher of note (such as Routledge Library Editions or Princeton Legacy Library, which this year reprinted David V. Erdman and John E. Grant’s important collection, *Blake’s Visionary Forms Dramatic*). I have noted exhibition catalogues when they contain scholarly essays, but I leave descriptions of their exhibitions to my colleague Luisa Calè. I have also discontinued Bentley’s practice of marking works with illustrations by Blake, since most studies today include relevant illustrations or point the reader to where such images may be seen.

- 11 Unlike Bentley’s sometimes evaluative annotations, I have tried to limit my commentary to describing what aspect of Blake is being discussed when it is not clear from the title. That said, I do think it appropriate to highlight major discoveries and publications, which I do in the section below. I apologize in advance to those scholars whose work I have either overlooked or mischaracterized in any way, and I welcome e-mails notifying me of scholarship or offering ideas to make this section of the checklist more useful to our community. For titles in Romance languages, the annotations are those of Fernando Castanedo; for those in Japanese, they are by Hikari Sato. I sincerely thank them both for their assistance and contributions.

Discoveries and Major Publications

- 12 The authenticity of a newly discovered version of Blake’s *Adam and Eve Asleep* (held in a private collection) remains in dispute. Martin Butlin believes it to be by Blake, while David Bindman, Robert N. Essick, and Joseph Viscomi dissent (see *Blake* 51.1 and 51.2).¹¹
- 13 The catalogue for the William Blake and the Age of Aquarius exhibition at the Block Museum of Art at Northwestern University contains many essays on Blake and his reception in the radical political and artistic communities in the 1960s and 1970s, and is lavishly illustrated. Stephen Eisenman sketches Blake’s career and his influence on figures such as Walt Whitman, Allen Ginsberg, Charles Seliger, Richard Anuszkiewicz, Jim Morrison, Kenneth Patchen,

11. Butlin and Bindman have seen the watercolor in person; Essick and Viscomi have seen a digital copy.

and Diane Arbus. Elizabeth Ferrell examines Blake’s influence on “San Francisco’s alternative communities of the 1950s and 1960s”¹² (Michael McClure, Bruce Conner, Jay DeFeo, Wallace Berman, Robert Duncan and Jess, and Helen Adam). Mark Crosby has two essays: the first situates Blake among other millenarian prophets of his era, and the second examines Maurice Sendak’s enthusiasm for Blake. Jacob Henry Leveton argues that abstraction in both Blake and artists like “Jackson Pollock, Clyfford Still, Ad Reinhardt, and Sam Francis”¹³ worked against state surveillance. John P. Murphy chronicles Aethelred and Alexandra Eldridge’s Church of William Blake in Golgonooza, Ohio. W. J. T. Mitchell closes the collection with a reflection on Blake’s relationship to his own time and our own.

- 14 Mark Crosby’s special issue of the *Huntington Library Quarterly* comprises papers and other contributions from the 2013 symposium William Blake’s Manuscripts, held at the Huntington Library. Joseph Viscomi analyzes Blake’s signature on the large color prints, arguing that he signed the prints when they were sold and not when they were created. Alexander S. Gourlay details Blake’s relationship to writing engraving and his practice of writing backwards. Angus Whitehead delineates the importance of Blake’s 25 November 1825 letter to John Linnell in terms of both his printing practices and his relationship to Linnell. Fernando Castanedo considers the allusions to Samuel Johnson for dating *Island* and suggests the possibility that it was written for Blake’s dying brother, Robert. Luisa Calè gives a powerful account of the artistry and subversion of print stability in the engravings to *Night Thoughts* that Blake put to multiple uses. Wayne C. Ripley shows how Blake’s later mythological language in *The Four Zoas* manuscript drew on John Gambold’s 1754 Moravian hymnal. Rachel Lee offers an account of the *Blake Archive*’s efforts to edit the manuscript of *Vala*, or *The Four Zoas*. Finally, Morris Eaves ruminates on how editorial practices “help to reveal the broader outlines of perception, control, desire, and memory that make editing a paradigm of human effort.”¹⁴
- 15 There were many important articles on Blake in 2017. In addition to his final additions to *William Blake and His Circle*, *Sale Catalogues of Blake’s Works*, and *Blake Records*, Bentley published eleven of them. In the most noteworthy,

12. Elizabeth Ferrell, “William Blake on the West Coast,” *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman (Princeton: Princeton University Press and the Block Museum of Art, 2017) 102.

13. Jacob Henry Leveton, “William Blake and Art against Surveillance,” *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman (Princeton: Princeton University Press and the Block Museum of Art, 2017) 141.

14. Morris Eaves, “The Editorial Void: Notes toward a Study of Oblivion,” *Huntington Library Quarterly* 80.3 (autumn 2017): 517.

he details the discovery of Blake's illuminated books in the 1820 sale catalogue of Edward Evans, first mentioned in last year's checklist. He also wrote a series of articles about some of the major Blake collections of the twentieth century (Paul Mellon, the Rosenbach, and the Rosenwald). His article on Catherine Blake includes a useful catalogue of works "possibly" or "probably" colored by her. Paul Miner, who also passed away in 2017 (see Sarah Jones's remembrance at *Hell's Printing Press*), published two articles, analyzing Blake's rewritings of "wild" Shakespeare and his references to Joshua Reynolds. As noted above, Martin Myrone offers a careful study of Blake's time as a student at the Royal Academy, and he includes a very useful biographical dictionary of Blake's contemporary students. In a series of articles, Fernando Castanedo presents an impressive body of evidence for dating *An Island in the Moon*. Wayne C. Ripley records two newspaper advertisements associated with Blake's father in the mid-1770s.¹⁵ Tom Cohen and Claire Colebrook use Blake's concept of vortices in an examination of climate change, and Colebrook references Blake's practices as an engraver in an essay on the Anthropocene.

- 16 In terms of pedagogical resources, Brendan Cooper's *William Blake's Songs of Innocence and of Experience: A Student Guide* has several short chapters (including one on the designs) aimed at introducing undergraduates to both Blake and the songs that would work well in an introduction to literature course. Listed briefly in last year's checklist, Kathryn S. Freeman's *A Guide to the Cosmology of William Blake* is a new dictionary of Blake's mythology and his most important biographical connections that (unlike S. Foster Damon's *A Blake Dictionary*) references key scholarly works for further reading, which should prove useful to students and scholars alike. Finally, the "Teaching Romanticism" series at *Romantic Textualities: Literature and Print Culture, 1780–1840* includes three short articles on teaching Blake's relationship to Milton.
- 17 Blake figured in one chapter or more of several newly recorded doctoral dissertations.
- 18 Among work on Blake's circle, Adam Komisaruk and Allison Dushane's two-volume edition of Erasmus Darwin's *The Botanic Garden* will be a very useful resource for Blake scholars. It offers the "first lifetime editions" of *The Economy of Vegetation* and *The Loves of the Plants*, providing a detailed introduction to Darwin and the production history of the text and engravings. It reproduces all the illustra-

15. See Keri Davies's correction of Ripley's claim that they were posted by James Blake himself and that they reveal information about Blake's family, and Ripley's response (both in *Blake* 51.4).

tions associated with the work, including, of course, Blake's two engravings after Fuseli and his four engravings of the Portland Vase.¹⁶ Claudia Brink and Lucinda Martin have published two volumes in German on Jacob Boehme that are lavishly illustrated with images not only from Boehme's own books but also from the wider print and visual culture of seventeenth-century mysticism. In a 2013 essay noted only in passing in a previous checklist, Keri Davies recovers Emmanuel Swedenborg's early relationship with Moravianism and Methodism in the 1740s.

Symbols

- § Works preceded by a section mark are reported on second-hand authority.

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>HLQ</i> 80.3	<i>Huntington Library Quarterly</i> 80.3 (autumn 2017), ed. Mark Crosby
<i>WBAA</i>	<i>William Blake and the Age of Aquarius</i> (2017), ed. Stephen F. Eisenman
<i>WBHC</i>	G. E. Bentley, Jr., <i>William Blake and His Circle</i> (2017) < http://library.vicu.utoronto.ca/collections/special_collections/bentley_blake_collection/blake_circle/2017/William_Blake_and_His_Circle.pdf >

16. See Robert N. Essick, *William Blake's Commercial Book Illustrations: A Catalogue and Study of the Plates Engraved by Blake after Designs by Other Artists* (Oxford: Clarendon Press, 1991) 45–49.

Division I: William Blake

Part I: Blake's Writings

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

The Book of Thel (1789)

Editions

The Book of Thel [C]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

The Book of Thel [E]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

The Book of Thel [K]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

The Book of Thel [M]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

The Book of Thel [a]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

Jerusalem (c. 1804–20)

Edition

Jerusalem [F]. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

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

Editions

El matrimonio del cielo y el infierno [H]. Edición bilingüe de Fernando Castanedo. 2002, 2007, 2010, 2012 (4th ed., revised), 2014. <Blake (2003, 2014, 2017)> F. 2017. In Spanish, with facing English for *Marriage*.

Il matrimonio del paradiso e dell'inferno. Traduzione e postfazione di Maurizio Costantino. Trieste: Asterios Editore, 2013. 13 x 17 cm., 104 pp., ISBN: 9788895146935. In Italian, with facing English for *Marriage*.

Songs of Innocence and of Experience (1794)

Edition

Canti dell'innocenza e dell'esperienza: che mostrano i due contrari stati dell'anima umana. A cura di Roberto Rossi Testa con uno scritto di T. S. Eliot. 1997, 2001. <Blake (2007)> C. 2009. <WBHC> D. 2012. E. 2014. A color facsimile in English and Italian.

Tiriel (c. 1789)

Edition

Tiriel. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017.

VALA, or *The Four Zoas* (c. 1796–1807)

Editions

I quattro Zoa di William Blake. I tormenti dell'amore e della gelosia nella morte e nel giudizio finale di Albione, l'antico uomo. Trans. Salvo Pitruzzella. Capo d'Orlando: Fondazione Famiglia Piccolo di Calanovella, 2007. 224 pp., ISBN: 9788889783160. In Italian.

VALA, or *The Four Zoas*. *William Blake Archive*. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017. As of Dec. 2017, "with enlargements and basic bibliographical information but without transcriptions or illustration descriptions."

Section B: Collections and Selections

§ *Libri profetici*. Introduzione, traduzione e note di Roberto Sanesi. 1980, 1986, 1987, 1995, 1997, 1997 <BBS p. 157, Blake (1999, 2007), compiled in WBHC> G. Milano: Bompiani, 2003. ISBN: 9788845253591. H. Milano: Bompiani, 2005. I. Milano: SE, 2006. 180 pp., ISBN: 9788877106810. J. Milano: SE, 2012. 180 pp., ISBN: 9788877109552. In Italian.

§ *Il matrimonio del cielo e dell'inferno. Canti dell'innocenza e altri poemi*. Trans. E. Dodsworth. Lanciano: Carabba, 2011. 150 pp., ISBN: 9788863441741. In Italian.

§ *Poesie*. Introduzione di Sergio Perosa, cura e traduzione di Giacomo Conserva. 1976, 1991, 2003 <BBS p. 162, Blake (1999, 2007, 2011), compiled in WBHC> D. Newton Compton, 2005. Grandi tascabili economici Newton. E. De Agostini, 2005.¹⁷ F. Newton Compton, 2007. G. Newton Compton, 2012. Grandi tascabili economici Newton. In Italian.

§ *Le porte del paradiso*. Introduzione di Italo Valent. Traduzione e note di Rosa Tavelli. Torino: Aragno, 2005. ISBN: 9788884190908. A collection including poetry and letters and reproducing engravings. In Italian.

William Blake Archive <<http://www.blakearchive.org>>

In 2017, the archive published editions of *The Book of Thel* (C, E, K, M, a), *Jerusalem* (F), *Tiriel*, *VALA*, or *The Four Zoas*, and the watercolor illustrations for Edward Young's *Night Thoughts*. It also released digitized back issues of *Blake* (1970–79) and launched a new Lightbox tool.

17. <Blake (2011)> lists this as a separate work, but it is the Newton collection reproduced in tiny format as part of a series called "I tesori della poesia in miniatura" (thanks to Fernando Castanedo for this information).

Review

Anon. "Digital Projects: The Blake Archive." *Wordsworth Circle* 48.4 (autumn 2017): 230-34. Includes excerpts from articles published in *Wordsworth Circle* 30.3 (summer 1999) <Blake (2000)> by Mary Lynn Johnson and Karl Kroeber, as well as from the archive's own updates.

Part II: Reproductions of Drawings and Paintings

§ Di Giglio, Carmen Margherita. *La porta alchemica—Poemetto esoterico (Con illustrazioni di William Blake)*. Milano: Nemo Editrice, 2015 (e-book). A poem with illustrations by Blake. In Italian.

Section A: Illustrations of Individual Authors

DANTE, *Divine Comedy* (1824–27)

Edition

William Blake: Los dibujos para la Divina Comedia de Dante. Ed. Sebastian Schütze and Maria Antonietta Terzoli. 2014. Folio, 324 pp. <Blake (2015, 2016)> In Spanish. Also available in German, English, French, and Italian. B. *William Blake: Les dessins pour la Divine Comédie de Dante*. 2017. 8° (17.2 x 24 cm.), 464 pp.; ISBN: 9783836568623. In French. Also available in English, German, Italian, and Spanish.

Reviews

Calè, Luisa. See *Blake* 51.3 in Part VI.

Lapaque, Sébastien. "William Blake et Dante: la rencontre de deux génies." *Le Figaro (Le Figaro Littéraire)* 14 Dec. 2017: 8. In French.

YOUNG, Edward, *Night Thoughts* (1795–97)

Edition

Illustrations to Edward Young's "Night Thoughts." William Blake Archive. Ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi. 2017. The 537 watercolor illustrations.

Part III: Commercial Engravings

Section A: Illustrations of Individual Authors

Bible

Illustrations of the Book of Job (1826, 1874)

Edition

Il libro di Giobbe: accompagnato da "The Book of Job" di William Blake. Milano: SE, 2009. 178 pp., ISBN: 9788877107770. In Italian.

Part IV: Bibliographies and Catalogues

Section A: Bibliographies

[cross-listing articles with substantial bibliographical content]

Bentley, G. E., Jr. Addenda to G. E. Bentley, Jr., *Blake Records*, 2nd ed. Final update June 2017.

Bentley, G. E., Jr. "Blake's Shadow at Work. Catherine Blake's Assistance to Her Husband." Includes a list of works "possibly" or "probably" colored by Catherine Blake. See Bentley, "Blake's Shadow," in Part VI.

Bentley, G. E., Jr. "Colored Copies of Blair's *Grave* (1808, 1813): A Census." See *Blake* 50.4.

Bentley, G. E., Jr. "Rosenbach and Blake." Includes a catalogue of "every contemporary Blake that Rosenbach is known to have dealt with." See *Blake* 51.3.

Bentley, G. E., Jr. *Sale Catalogues of Blake's Works, 1791–2017: A Catalogue Somewhat Raisonné*. Final update May 2017.

Bentley, G. E., Jr. *William Blake and His Circle: Publications and Discoveries from 1992*. Final update July 2017.

Myrone, Martin. "William Blake as a Student of the Royal Academy: A Prosopographical Perspective." Includes "A Biographical Dictionary of Students of Painting, Sculpture, and Engraving Who Attended the Royal Academy Schools, 1774–85." See *Blake* 51.2.

Section B: Catalogues

Eisenman, Stephen F., ed. *William Blake and the Age of Aquarius*. The catalogue for the exhibition at the Block Museum of Art, Northwestern University, 23 September 2017–11 March 2018. See Eisenman, *WBAA*, in Part VI.

Hastings, Gerard. "The Nineteenth Century: The Romantic Vision of Blake, Palmer and Calvert." *The Romantic Impulse: British Neo-Romantic Artists at Home and Abroad, 1935–1959*. London: Osborne Samuel, 2017. Chapter in the catalogue for the exhibition at the Osborne Samuel Gallery (London), 25 May–23 June 2017.

Windle, John. *William Blake: Always in Paradise: A Catalogue of Artwork and Books by and about Blake and His Circle*. San Francisco: John Windle, Antiquarian Bookseller, 2017. Catalogue 65.

Windle, John. *The William Blake Gallery: Dreams and Visions*. San Francisco: John Windle, Antiquarian Bookseller, 2017. The catalogue for the exhibition that ran 8 September–22 December 2017. Includes an image of Blake's unconfirmed signature on the title page of John Quincy's *English Dispensatory*, 9th ed. (London, 1733).

Windle, John. *The William Blake Gallery: William Blake in Color: Plates from the Illuminated Books of William Blake by the Trianon Press (1951–1987)*. San Francisco: John Windle, Antiquarian Bookseller, 2017. The catalogue for the exhibition that ran 11 May–28 July 2017.

Part V: Digital Resources

Concordance to *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman. Originally created by Nelson Hilton at the University of Georgia. In 2017, Mark Lussier and Ron Broglio, with the assistance of Jim O'Donnell, transferred it to Arizona State University.

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

Posts on editing and technical issues:

Editing the images and text of the VALA, or *The Four Zoas* manuscript (see also Rachel Lee, "Editing in Technicolor," *HLQ* 80.3 in Part VI):

Eric Loy. "Four Zoas: Glimpsing the Summit." 3 May 2017.

Eric Loy. "Hacking [away at] FOUR ZOAS." 7 Dec. 2017.

Editing and transcribing marginalia:

Oishani Sengupta. "Trouble in Paradise: Our Divergent Uses of the New Marginalia Schema." 8 March 2017.

Alison Harper. "Where's the Marginalia?" 4 April 2017.

Alison Harper. "Blake's Divisive 'Lord's Prayer' Marginalia." 9 Nov. 2017.

How tagging images creates interpretative meaning (in the cases of "emotions" and "lunging"):

Katherine Calvin. "'Lunging' and Other Bodily Contortions: The Textual Tracking of Visual Motifs, Part III." 30 March 2017.

Katherine Calvin. "Imaging Ecstasy: Tagging Emotions in Illustration Markup." 24 Oct. 2017.

Problems of transcribing and coding materially damaged texts (in the case of the 23 Sept. 1800 letter to Butts):

Joey Kingsley. "Transcribing Wear in the Westminster Letters in the William Blake Archive." 26 Oct. 2017.

Posts on Blakeana:

On the fortieth anniversary of *Blake Books*:

Sarah Jones. "An Anniversary Letter to Blake Books." 2 June 2017.

Posts on Blake scholars:

An interview with Naomi Billingsley:

Sarah Jones. "Q&A with Naomi Billingsley." 4 April 2017.

A remembrance of Paul Miner:

Sarah Jones. "Paul Miner." 3 Nov. 2017.

Tools and resources:

"Archive Update: Virtual Lightbox." 31 Oct. 2017.

YouTube tutorials:

The Reading View Feature of the *Blake Archive* Lightbox

Transcriptions and the Color Code

Accessing *Blake/An Illustrated Quarterly* in the *Blake Archive*

Searle, Rachel, with Jason Hedges and Naomi Billingsley. *William Blake's Cottage Virtual Tour*. A virtual reality tour inside and outside Blake's cottage in Felpham, augmented with images of his art and key biographical information.

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

Significant postings include:

A description of photographer Joel Peter Witkin's homage to Blake, *Songs of Innocence and Experience* (21st Century Editions, 2004). 28 Oct. 2017.

Mark E. Smith's version of "Jerusalem" on the 1988 album by The Fall, *I am Kurious Oranj*. 18 Nov. 2017.

The anthologizing of "Jerusalem" by Henry Charles Beeching (1859–1919) in his *Lyra Sacra: A Book of Religious Verse* (1895); he applied the title "The New Jerusalem" to this excerpt from *Milton* and one from *Jerusalem*. 26 Nov. 2017.

A poignant webcomic adaptation of "A Poison Tree" by Zen Pencils. 2 Dec. 2017.

Martha Redbone Roots Project's 2012 album, *The Garden of Love: Songs of William Blake*. 8 Dec. 2017.

A review of U2's *Songs of Experience*. 16 Dec. 2017.

Part VI: Criticism, Biography, and Reviews

A

Altizer, Thomas J. J. "The Absolute Heterodoxy of William Blake." *Satan and Apocalypse and Other Essays in Political Theology*. Albany: SUNY Press, 2017. ISBN: 9781438466736. 47–56. B. *Reading Heresy: Religion and Dissent in Literature and Art*. Ed. Gregory Erickson and Bernard Schweizer. Berlin: De Gruyter, 2017. ISBN:

9783110555943. 51-60. An earlier version of the chapter, entitled "The Revolutionary Vision of William Blake," appeared in the *Journal of Religious Ethics* 37.1 (2009) <Blake (2010)>.

Anon. Rev. of the *William Blake Archive*. See *William Blake Archive* in Part I, Section B.

Antonielli, Arianna. "As all men are alike (tho' infinitely various) So all Religions': On the Philosophical and Religious Underpinnings of William Blake's Cosmogony." *LEA: Lingue e letteratura d'Oriente e d'Occidente* 6 (2017): 329-43.

Apesos, Anthony. "Taking Dictation: Plates 5 and 10 of Blake's *The Marriage of Heaven and Hell*." *Huntington Library Quarterly* 80.1 (2017): 159-72.

B

Bates, Brian. "Milton's Satan, Sin, Death, and Gothic Romanticism." See "Teaching Romanticism XVIII: Miltonic Legacies."

Bentley, G. E., Jr. "Blake and the Paranormal." *Notes and Queries* 64.1 (March 2017): 57-62.

Bentley, G. E., Jr. "Blake's Careless Archers." *Notes and Queries* 64.1 (March 2017): 52-57.

Bentley, G. E., Jr. "Blake's Shadow at Work. Catherine Blake's Assistance to Her Husband." *Notes and Queries* 64.1 (March 2017): 38-46. Includes a list of works "possibly" or "probably" colored by Catherine Blake.

Bentley, G. E., Jr. "Colored Copies of Blair's *Grave* (1808, 1813): A Census." See *Blake* 50.4.

Bentley, G. E., Jr. *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826*. 2015. <Blake (2016)>

Reviews

Graff, Ann-Barbara. *University of Toronto Quarterly* 86.3 (summer 2017): 232-33.

Rovira, James. See *Blake* 51.1.

Bentley, G. E., Jr. "Good Evans. William Blake and the Evans Family of Print Sellers." *Notes and Queries* 64.4 (Dec. 2017): 572-83.

Bentley, G. E., Jr. "The Growth of the Rosenwald Blake Collection." *Notes and Queries* 64.4 (Dec. 2017): 583-89.

Bentley, G. E., Jr. "Paul Mellon as a Blake Collector." *Notes and Queries* 64.1 (March 2017): 62-72.

Bentley, G. E., Jr. "Rosenbach and Blake." See *Blake* 51.3.

Bentley, G. E., Jr. "William Blake and Richard Edwards as Joint Venturers in Young's *Night Thoughts* (1797)." *Notes and Queries* 64.4 (Dec. 2017): 552-56.

Bentley, G. E., Jr. "William Blake and the Sports of Innocence." *Notes and Queries* 64.1 (March 2017): 47-52.

Bentley, G. E., Jr., with the Assistance of Hikari Sato, Li-Ping Geng, and Fernando Castanedo. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2016." See *Blake* 51.1.

§ Berkebile, Jennifer. "A Study in Songs: Comparative Analyses of Twentieth-Century Settings of William Blake's *Songs of Innocence and of Experience*: Selections from Vaughan Williams's *Ten Blake Songs*, Britten's *Songs and Proverbs of William Blake*, and Rochberg's *Blake Songs: for Soprano and Chamber Ensemble*." DMA diss., University of West Virginia, 2017.

Bermejo, Álvaro. "William Blake: Apocalipsis Tántrico." *Qué leer* no. 227 (2017): 38-43. In Spanish.

§ Billingsley, Naomi. "Citizens of 'London' as Members of Christ's Divine Body in William Blake's Biblical Illustrations." *Visualising a Sacred City: London, Art and Religion*. Ed. Ben Quash, Aaron Rosen, and Chloë Reddaway. London: I. B. Tauris & Co. Ltd., 2017. xxii, 314 pp., 32 plates, 23 cm., ISBN: 9781784536619. 89-101.

Bindman, David. "Adam and Eve Asleep: A Dissent." See *Blake* 51.2.

Blake/An Illustrated Quarterly

For the inclusion of back issues of the journal in the *William Blake Archive* in 2017, see *William Blake Archive* in Part I, Section B.

Blake/An Illustrated Quarterly

Volume 50, number 4 (spring 2017)

Article

Robert N. Essick. "Blake in the Marketplace, 2016."

Reviews

Marsha Keith Schuchard. Paul Peucker, *A Time of Sifting: Mystical Marriage and the Crisis of Moravian Piety in the Eighteenth Century*. 8 pars.

Alexander S. Gourlay. Sarah Haggarty and Jon Mee, *William Blake: Songs of Innocence and of Experience: A Reader's Guide to Essential Criticism*. 6 pars.

Sibylle Erle. Roger Lüdeke, *Zur Schreibkunst von William Blake: Ästhetische Souveränität und politische Imagination*. 19 pars.

Minute Particular

G. E. Bentley, Jr. "Colored Copies of Blair's *Grave* (1808, 1813): A Census."

Blake/An Illustrated Quarterly

Volume 51, number 1 (summer 2017)

Article

G. E. Bentley, Jr. "William Blake and His Circle: A Checklist of Publications and Discoveries in 2016."

Minute Particulars

Martin Butlin. "Blake's Unfinished Series of Illustrations to *Paradise Lost* for John Linnell: An Addition." 10 pars.

Wayne C. Ripley. "Two Newly Discovered Advertisements Posted by William Blake's Father." 8 pars.

Reviews

James Rovira. G. E. Bentley, Jr., *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749–1826*. 7 pars.

Andrew Lincoln. Saree Makdisi, *Reading William Blake*. 18 pars.

Blake/An Illustrated Quarterly

Volume 51, number 2 (fall 2017)

Remembrance

Karen Mulhallen. "Gerald Eades Bentley, Jr., 23 August 1930–31 August 2017."

Article

Martin Myrone. "William Blake as a Student of the Royal Academy: A Prosopographical Perspective." Includes a very useful "Biographical Dictionary of Students of Painting, Sculpture, and Engraving Who Attended the Royal Academy Schools, 1774–85."

Discussion

David Bindman. "*Adam and Eve Asleep*: A Dissent." 6 pars.
Robert N. Essick. "A Copy of Blake's *Adam and Eve Asleep*." 6 pars.

Joseph Viscomi. "A Newly Discovered Copy of Blake's *Adam and Eve Asleep*." 6 pars.

Martin Butlin. "The 'Linnell' *Adam and Eve Asleep*: The Case for the Defense." 12 pars.

Blake/An Illustrated Quarterly

Volume 51, number 3 (winter 2017–18)

News

"Changes to the Masthead."

Article

G. E. Bentley, Jr. "Rosenbach and Blake." Bentley's last article for *Blake*. It includes a catalogue of "every contemporary Blake that Rosenbach is known to have dealt with."

Reviews

Kristin M. Girtten. Opera Omaha and the Great Plains Theatre Conference, *Stranger from Paradise*. 8 pars.

R. Paul Yoder. Leo Damrosch, *Eternity's Sunrise: The Imaginative World of William Blake*. 9 pars.

Luisa Calè. Sebastian Schütze and Maria Antonietta Terzoli, *William Blake: The Drawings for Dante's Divine Comedy*. 8 pars.

Poem

Sharon Portnoff. "My Poison Tree."

Boyles, Helen. *Romanticism and Methodism: The Problem of Religious Enthusiasm*. Abingdon: Routledge, 2017. vii, 206 pp., 24 cm., ISBN: 9781472485281. Slight engagement with Blake in the introduction and conclusion.

Brand, Cassie. Rev. of Michael Farrell, *Blake and the Methodists*. See Farrell.

Browne, Sharmaine Eunice. "Abject Figures in the Margins: The I of the Other in William Blake." "Ecologies of Embodied Minds Embedded: Radical Romantic Perspectives on Architectures of Technology." PhD diss., City University of New York, 2017. 94–146.

Bundock, Chris. Rev. of Marilyn Butler, *Mapping Mythologies*. See Butler.

Butler, Marilyn. "Blake." *Mapping Mythologies: Countercurrents in Eighteenth-Century British Poetry and Cultural History*. Cambridge: Cambridge University Press, 2015. xxv, 214 pp., 24 cm., ISBN: 9781107116382. 162–88.

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Bundock, Chris. *BARS Review* 49 (2017): 5 pars.

Butlin, Martin. "Blake's Unfinished Series of Illustrations to *Paradise Lost* for John Linnell: An Addition." See *Blake* 51.1.

Butlin, Martin. "The 'Linnell' *Adam and Eve Asleep*: The Case for the Defense." See *Blake* 51.2.

C

Calè, Luisa. "Blake, Young, and the Poetics of the Composite Page." See *HLQ* 80.3.

Calè, Luisa. Rev. of *William Blake: The Drawings for Dante's Divine Comedy*, ed. Sebastian Schütze and Maria Antonietta Terzoli. See *Blake* 51.3.

Calè, Luisa. "William Blakes *Nachtgedanken*: Zwischen Buch, Körper und Kosmos." See *Boehme* in Division II.

Castanedo, Fernando. "Blake: Milton Had 'Odd Feelings'—Rather Than None." *Notes and Queries* 64.4 (Dec. 2017): 549–50.

Castanedo, Fernando. "'Mr Jacko': Prince-Riding in Blake's 'An Island in the Moon.'" *Notes and Queries* 64.1 (March 2017): 27–29.

Castanedo, Fernando. "On Blinks and Kisses, Monkeys and Bears: Dating William Blake's *An Island in the Moon*." See *HLQ* 80.3.

Catană, Adela Livia. "Songs of Innocence and [sic] Experience: A Neoplatonic Approach." *Signs of Identity: Literary Constructs and Discursive Practices*. Ed. Emilia Parpală. Newcastle upon Tyne: Cambridge Scholars Publishing, 2017. ISBN: 9781527503151. 55–65.

Chesterton, Gilbert Keith. *William Blake*. 1910 <BB #1381, BBS p. 436, Blake (2003, 2013, 2015), compiled in WBHC> P. Traducción de Victoria León Varela, prólogo de Antonio Rivero Taravillo. Sevilla: Ediciones Espuela de Plata, 2017. In Spanish. Previously published by Ediciones Espuela de Plata in 2007 and 2010 (see WBHC).

Cohen, Tom, and Claire Colebrook. "Vortices: On 'Critical Climate Change' as a Project." *South Atlantic Quarterly* 116.1 (Jan. 2017): 129–43. Uses Blake's concept of vortices to discuss climate change.

Colebrook, Claire. "The Twilight of the Anthropocene: Sustaining Literature." *Literature and Sustainability: Concept, Text and Culture*. Ed. Adeline Johns-Putra, John Parham, and Louise Squire. Manchester: Manchester University Press, 2017. xvii, 253 pp., illus., 25 cm., ISBN: 9780719099670. 115–36. Uses Blake's practices as an engraver as a touchstone in her wider discussion of sustainability.

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Corrin, Lisa G. "Director's Foreword." See Eisenman, WBAA.

Corti, Claudia. "L'onomastica visionaria di William Blake, poeta e artista romantico." *Il Nome nel testo* 18 (2016): 43–58. In Italian (abstract in English).

Cotter, Holland, Roberta Smith, and Jason Farago. Rev. of *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See Eisenman, WBAA.

Crosby, Mark. "Introduction." See *HLQ* 80.3.

Crosby, Mark. "Prophets, Madmen, and Millenarians." See Eisenman, WBAA.

Crosby, Mark. "Sendak, Blake, and the Image of Childhood." See Eisenman, WBAA.

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Damrosch, Leo. *Eternity's Sunrise: The Imaginative World of William Blake*. 2015. <Blake (2016)>

Reviews

Oliver, Michael. "William Blake: A Sketchy Introduction." *Antigonish Review* 48 (spring 2017): 85–88.

Piccitto, Diane. *Modern Philology* 114.4 (May 2017): 266–68.

Rovira, James. *European Romantic Review* 28.4 (2017): 489–94.

Wolfson, Susan. "Popularizing Blake/Simplifying Blake: Reading Leo Damrosch's *Eternity's Sunrise: The Imaginative World of William Blake*." *Journal of Romanticism* 2 (2017).

Yoder, R. Paul. See *Blake* 51.3.

Davies, Keri. Rev. of Jennifer Jesse, *William Blake's Religious Vision*. See Jesse.

De la Barra van Treek, Erika. "Simbolismo y extravío en el mundo lírico de Beulah de William Blake," *Revista de Humanidades* 19–20 (June–Dec. 2009): 51–63. In Spanish (abstract in Spanish and English).

§ De Santis, Silvia. *Blake and Dante: A Study of William Blake's Illustrations of the Divine Comedy, Including His Critical Notes*. Rome: Gangemi Editore, 2017. ISBN: 9788849234497.

*Diniz, Thaís Flores Nogueira. "A Rosa Doente' dos tempos modernos." *Letras* no. 51 (Dec. 2015): 71–81. In Portuguese (abstract in Portuguese and English).

<Blake (2017)> B. "Transmediating Corruptive Beauty: William Blake's 'The Sick Rose' of Modern Times." *Cadernos de Letras da UFF* 27, no. 54 (2017): 11–21. An English translation of the 2015 article.

Do Canto, D. S., and A. P. Alós. "A vida de William Blake: a formação de um gravurista com poucos recursos." *DLCV: Língua, Linguística & Literatura* 12 (2017). In Portuguese.

Dos Santos, Alcides Cardoso. "O Mal como Gênio Poético nas Ilustrações do Livro de Jó, de William Blake." *Terra roxa e outras terras* 6 (2005): 44–63. In Portuguese.

Dos Santos, Andrio J. R. "A temível simetria do vampiro: interstício de significação entre William Blake e Anne Rice." *Literatura e autoritarismo, Dossiê* no. 20 (July 2017): 46-59. In Portuguese (abstract in Portuguese and English).

Dos Santos, Andrio J. R. "My evil, and my lusty little heart": Tradução intersemiótica de 'The Tyger,' de William Blake, em 'The Tale of the Body Thief,' de Anne Rice." *Literartes* no. 7 (2017): 266-84. In Portuguese (abstract also in English and Spanish).

Dos Santos, Andrio J. R., and Elenara Quinhones. "O silêncio da Filha Sombria: o problema do desejo em *America: a Prophecy* e *Europe: a Prophecy*, de William Blake." *Todas as Musas* 8.2 (2017): 170-82. In Portuguese (abstract in Portuguese and English).

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Earle, Bo. "Blake's Infant Smile: Facing Materialism." *Post-Personal Romanticism: Democratic Terror, Prosthetic Poetics, and the Comedy of Modern Ethical Life*. Columbus: Ohio State University Press, 2017. xiii, 212 pp., ISBN: 9780814213520. 35-62. "The Book of Thel, Visions of the Daughters of Albion, and Beyond the Pleasure Principle anticipate Wittgenstein's 'skeptical solution to the paradox of skepticism'¹⁸ by liberating symptomology for visionary aesthetics without diagnostic pretense."

Eaves, Morris. "The Editorial Void: Notes toward a Study of Oblivion." See *HLQ* 80.3.

Eisenman, Stephen F. "Black Ops in Art and History." *Visual History* 3 (2017): 25-56. Examines the theatricality of contemporary paramilitary operations—black ops—in terms of Romantic-era depictions of "Inquisition, imprisonment and torture" (50) by artists and writers such as Blake, Goya, John Hunter, and George Romney.

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18. Saul A. Kripke, *Wittgenstein on Rules and Private Language: An Elementary Exposition* (Cambridge: Harvard University Press, 1984) 69.

Stephen F. Eisenman. "William Blake and the Age of Aquarius." 1-77.

Mark Crosby. "Prophets, Madmen, and Millenarians." 78-99.

Elizabeth Ferrell. "William Blake on the West Coast." 100-39.

Jacob Henry Leveton. "William Blake and Art against Surveillance." 140-59.

John P. Murphy. "Building Golgonooza in the Age of Aquarius." 160-81.

Mark Crosby. "Sendak, Blake, and the Image of Childhood." 182-97.

W. J. T. Mitchell. "Blake Now and Then." 198-205.

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Cotter, Holland, Roberta Smith, and Jason Farago. "The Best Art Books (and Books about Art) of 2017." *New York Times* 15 Dec. 2017: C20.

Hawbaker, K. T. "The Feminist Energies of William Blake and Faith Wilding Take Over Chicago." *Chicago Tribune* 20 Dec. 2017.

Eisenman, Stephen F. "William Blake and the Age of Aquarius." See Eisenman, *WBAA*.

Elliott, Clare Frances. "William Blake's American Afterlives: Transatlantic Poetics in Emerson and Whitman." *Transatlantic Literature and Transitivity, 1780–1850: Subjects, Texts, and Print Culture*. Ed. Annika Bautz and Kathryn Gray. New York: Routledge, 2017. vi, 236 pp., illus., 24 cm., ISBN: 9781138243422. 195-211.

Enright, Nancy. "Confront and Forgive." *Commonweal* 144.15 (2017): 46-47. On "A Poison Tree."

§ Erdman, David V., and John E. Grant, eds. *Blake's Visionary Forms Dramatic*. 1971. <BB #1580> Princeton: Princeton University Press, 2017. Princeton Legacy Library. ISBN: 9780691654423. Reprint of the classic collection.

Erle, Sibylle. "On the very Verge of legitimate Invention: Charles Bonnet and William Blake's Illustrations to Robert Blair's *The Grave* (1808)." *The Gothic and Death*. Ed. Carol Margaret Davison. Manchester: Manchester University Press, 2017. xv, 240 pp., illus., 23 cm., ISBN: 9781784992699. 34-47.

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Escobar, Armando. "Un camino a través del infierno: la presencia de William Blake en *Dragón rojo*." *Ágora. Revista estudiantil del Centro de Estudios Internacionales de El Colegio de México* 7, no. 11 (2011). In Spanish.

Essick, Robert N. "Blake in the Marketplace, 2016." See *Blake* 50.4.

Essick, Robert N. "A Copy of Blake's *Adam and Eve Asleep*." See *Blake* 51.2.

F

Farrell, Michael. *Blake and the Methodists*. 2014. <*Blake* (2015)>

Review

Brand, Cassie. *Methodist History* 55.1 and 2 (Oct. 2016 and Jan. 2017): 131-32.

Fender, Katherine. "Milton, Blake, and the Sublime." See "Teaching Romanticism XVIII: Miltonic Legacies."

Ferrell, Elizabeth. "William Blake on the West Coast." See Eisenman, *WBAA*.

Fletcher, Joseph. "Leibniz, the Infinite, and Blake's Early Metaphysics." *Studies in Romanticism* 56.2 (summer 2017): 129-55.

§ Freeman, Curtis W. "Apocalyptic Dissent: William Blake." *Undomesticated Dissent: Democracy and the Public Virtue of Religious Nonconformity*. Waco: Baylor University Press, 2017. xviii, 269 pp., 23 cm., ISBN: 9781481306881.

G

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Gourlay, Alexander S. "Blake Writes Backward." See *HLQ* 80.3.

Gourlay, Alexander S. Rev. of Martin Priestman, *The Poetry of Erasmus Darwin: Enlightened Spaces, Romantic Times*. See Darwin in Division II.

Gourlay, Alexander S. Rev. of Sarah Haggarty and Jon Mee, *William Blake: Songs of Innocence and of Experience: A Reader's Guide to Essential Criticism*. See *Blake* 50.4.

Graff, Ann-Barbara. Rev. of G. E. Bentley, Jr., *The Edwardses of Halifax*. See Bentley, *Edwardses*.

Granof, Corinne. "Acknowledgments." See Eisenman, *WBAA*.

H

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Haggarty, Sarah, and Jon Mee. *William Blake: Songs of Innocence and of Experience: A Reader's Guide to Essential Criticism*. 2013.<*Blake* (2015)>

Review

Gourlay, Alexander S. See *Blake* 50.4.

Harrington, Emily. "Time's Intervals, Swinburne's Triumph." *Studies in English Literature, 1500-1900* 57.4 (autumn 2017): 799-821. Partly considers Swinburne's writings on Blake.

Hawbaker, K. T. Rev. of *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman. See Eisenman, *WBAA*.

Hellman, Jesse M. "Grace Gilchrist's Childish Jealousy and Bernard Shaw's Idiotic Thoughtlessness." *SHAW: Journal of Bernard Shaw Studies* 37.2 (2017): 227-44. Examines Shaw's relationship with Grace Gilchrist, the daughter of Blake's Victorian biographers, Alexander and Anne Gilchrist.

Hilton, Nelson. Rev. of Saree Makdisi, *Reading William Blake*. See Makdisi.

Howard, W. Scott. "Milton and Blake—The Poetics and Praxis of Adaptation." See "Teaching Romanticism XVIII: Miltonic Legacies."

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William Blake's Manuscripts

Mark Crosby. "Introduction." 361-64.

Joseph Viscomi. "Signing Large Color Prints: The Significance of Blake's Signatures." 365-402.

Alexander S. Gourlay. "Blake Writes Backward." 403-21.

Angus Whitehead. "The Uncollected Letters of William Blake." 423-35. Includes images of Blake's 10 and 25 Nov. 1825 letters to John Linnell.

Fernando Castanedo. "On Blinks and Kisses, Monkeys and Bears: Dating William Blake's *An Island in the Moon*." 437-52.

Luisa Calè. "Blake, Young, and the Poetics of the Composite Page." 453-79.

Wayne C. Ripley. "The Influence of the Moravian *Collection of Hymns* on William Blake's Later Mythology." 481-98.

Rachel Lee. "Editing in Technicolor: The *Blake Archive's* Edition of the *Vala* or *The Four Zoas* Manuscript." 499-515.
Morris Eaves. "The Editorial Void: Notes toward a Study of Oblivion." 517-38.

Hurley, Michael D. "William Blake: Destabilized Particulars." *Faith in Poetry: Verse Style as a Mode of Religious Belief*. London: Bloomsbury, 2017. 201 pp., 23 cm., ISBN: 9781474234078. 9-38.

I

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J

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Davies, Keri. *BARS Review* 49 (2017): 5 pars.

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Erle, Sibylle. See *Blake* 50.4.

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Hilton, Nelson. *Critical Inquiry* 43.3 (spring 2017): 757-58.

Lincoln, Andrew. See *Blake* 51.1.

Otto, Peter. *Romanticism* 23.3 (2017): 291-93.

Matsushima, Shoichi. Rev. of Hikari Sato, *Yanagi Muneyoshi to William Blake: Kanryu suru "Kotei no Shiso."* See Sato, *Yanagi Muneyoshi to William Blake*.

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Otto, Peter. Rev. of Saree Makdisi, *Reading William Blake*. See Makdisi.

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Picón, Daniela. "El libro como soporte de la experiencia visionaria en las profecías iluminadas de William Blake y *El libro rojo* de Carl Gustav Jung." *Literatura: teoría, historia, crítica* 19.1 (2017): 63-85. In Spanish (abstracts also in Portuguese and English).

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Rix, Robert William. "William Blake's 'Infant Joy' and the Rhetoric of Riddle." *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 30.4 (Oct.-Dec. 2017): 216-18.

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Rovira, James. Rev. of G. E. Bentley, Jr., *The Edwardses of Halifax*. See *Blake* 51.1.

Rovira, James. Rev. of Leo Damrosch, *Eternity's Sunrise*. See Damrosch.

§ Rowland, Christopher. "From impulse not from rules: William Blake's Apocalyptic Pedagogy." *Radical Prophet: The Mystics, Subversives and Visionaries Who Strove for Heaven on Earth*. London: I. B. Tauris, 2017. ix, 230 pp., ISBN: 9781784532659.

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Suzuki, Masashi. "Blake no system ko: *Koten Sakuhin Kaisetsu Mokuroku* (1809) wo chushin ni (Blake's 'System' in *A Descriptive Catalogue* [1809])." *Igirisu Romanha Kenkyu (Essays in English Romanticism)* 41 (2017): 27-40. In Japanese.

T

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It includes:

Brian Bates. “Milton’s Satan, Sin, Death, and Gothic Romanticism.” 6 pars.

Katherine Fender. “Milton, Blake, and the Sublime.” 4 pars.

W. Scott Howard. “Milton and Blake—The Poetics and Praxis of Adaptation.” 6 pars.

Tedeschi, Stephen. *Urbanization and English Romantic Poetry*. Cambridge: Cambridge University Press, 2017. Cambridge Studies in Romanticism 117. vi, 282 pp., 24 cm., ISBN: 9781108416092. Slight discussion of Blake.

Thompson, Mark. “Some Influences on Philip Larkin’s ‘Cut Grass.’” *Notes and Queries* 64.4 (Dec. 2017): 669-71. Blake, Keats, and Hubert Parry.

§ Trodd, Colin. “William Blake, the Arts and Crafts Movement and the Mythography of Manufacture.” *Art versus Industry? New Perspectives on Visual and Industrial Cultures in Nineteenth-Century Britain*. Ed. Kate Nichols, Rebecca Wade, and Gabriel Williams. Manchester: Manchester University Press, 2016. <Blake (2017)>

Reviews

Brian Maidment. *Victorian Studies* 59.4 (summer 2017): 716-18.

Morna O’Neill. *Art Bulletin* 99.3 (2017): 173-75.

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§ Vassallo, Peter. “The Illustrations of the Paolo and Francesca Episode in Dante’s *Inferno* (Canto V) by William Blake and Dante Gabriel Rossetti.” *At Home in Art: Essays in Honour of Mario Buhagiar*. Ed. Charlene Vella. Santa Venera: Midsea Books, 2016. xxii, 730 pp., illus., 25 cm., ISBN: 9789993275985.

Viscomi, Joseph. “A Newly Discovered Copy of Blake’s *Adam and Eve Asleep*.” See *Blake* 51.2.

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§ Vozdvizsenszkij, Vagyim. “William Blake and Grigory Skovoroda Revisited.” *Across Borders: The West Looks East*. Ed. Joanna Ziobro-Strzępek and Władysław Chłopicki. Krosno: State Higher Vocational School Stanisława Pigońnia, 2017. In English. 303-11.

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Whitehead, Angus. “The Uncollected Letters of William Blake.” See *HLQ* 80.3.

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Wilkinson, John. “Stone Thresholds.” *Textual Practice* 31.4 (2017): 631-59. Discusses “The Clod and the Pebble.”

Wolff, Tristram. “Romantic Stone Speech and the Appeal of the Inorganic.” *English Literary History* 84.3 (fall 2017): 617-47. Analysis of “The Clod and the Pebble.”

Wolfson, Susan. Rev. of Leo Damrosch, *Eternity’s Sunrise*. See Damrosch.

Wrethed, Joakim. “The Invisible Apocalyptic City: The Affectivity of Urbanity, Movement, and Desire in William Blake’s ‘London,’ Don DeLillo’s *Cosmopolis*, and Ivan Vladislavić’s *The Exploded View*.” *Hungarian Journal of English and American Studies* 22.2 (2016): 305-25. In English.

Y

Yamazaki, Yusuke. “William Blake ni okeru ‘rengoku’: Contrary no gainen wo toshite Dante no *Shinkyoku* wo yomu (Blakean ‘Purgatory’: Dante’s *Divine Comedy* through Blake’s Idea.)” *Nagasaki Wesleyan Daigaku Gendai Shakai Gakubu Kiyō (Bulletin of Faculty of Contemporary Social*

Studies, Nagasaki Wesleyan University) 15.1 (2017): 1-7. In Japanese.

§ Yau, John. *The Wild Children of William Blake*. New York: Autonomedia Books, 2017. ISBN: 9781570273247. Collection of essays on “poets and artists” who are cast as heirs of Blake’s cultural dissent.

Yoder, R. Paul. Rev. of Leo Damrosch, *Eternity’s Sunrise*. See *Blake* 51.3.

Division II: William Blake’s Circle

Barry, James (1741–1806)
History painter

Lenihan, Liam. *The Writings of James Barry and the Genre of History Painting, 1775–1809*. 2014. <*Blake* (2015)>

Reviews

Hanson, Craig Ashley. “James Barry on Art, Freedom, and History Painting.” *Eighteenth Century* 58.2 (summer 2017): 259-63.

Rovee, Christopher. *BARS Review* 49 (2017): 4 pars.

Basire, James, II (1769–1822)
Engraver, son of Blake’s master

Marshall, Simone Celine. “The Exeter Drawings of John Carter: A Rare Book in a Private Collection in New Zealand.” *Parergon* 32.2 (2015): 177-206. Examines John Carter’s *Some Account of the Cathedral Church of Exeter* (London, 1797), which was published for the Society of Antiquaries and includes engravings by James Basire II.

Boehme, Jacob (1575–1624)
Mystic

Brink, Claudia, and Lucinda Martin, eds. *Alles in Allem: Die Gedankenwelt des mystischen Philosophen Jacob Böhme: Denken, Kontext, Wirkung*. Dresden: Sandstein Verlag für Staatliche Kunstsammlungen Dresden, 2017. ISBN: 9783954983285. The catalogue of the exhibition *Alles in Allem: Die Gedankenwelt des mystischen Philosophen Jacob Böhme*, organized by the Staatliche Kunstsammlungen Dresden, 26 August–19 November 2017. Includes Luisa Calè, “William Blakes *Nachtgedanken: Zwischen Buch, Körper und Kosmos*” (151-65) (translated into German by Helen Jung).

Brink, Claudia, and Lucinda Martin, eds. *Grund und Ungrund: Der Kosmos des mystischen Philosophen Jacob Böhme*. Dresden: Sandstein Verlag für Staatliche Kunst-

sammlungen Dresden, 2017. ISBN: 9783954983278. The companion volume to the exhibition catalogue above.

Darwin, Erasmus (1731–1802)
Scientist and poet

Edition

Darwin, Erasmus. *The Botanic Garden*. Illus. by William Blake et al. Ed. Adam Komisaruk and Allison Dushane. 2 vols. Abingdon: Routledge, 2017. ISBN: 9781848935655. Vol. 1 contains *The Economy of Vegetation* and vol. 2 *The Loves of the Plants*. A long-needed and awaited edition.

Review

Edwall, Christy. “Evaporated in Sound.” *Times Literary Supplement* 4 Oct. 2017.

Criticism

Bailes, Melissa. “Linnaeus’s Botanical Clocks: Chronobiological Mechanisms in the Scientific Poetry of Erasmus Darwin, Charlotte Smith, and Felicia Hemans.” *Studies in Romanticism* 56.2 (summer 2017): 223-52.

Fetz, Marcelo. “Negotiating Boundaries: Encyclopédie, Romanticism, and the Construction of Science/ Negociando fronteiras: Encyclopédie, romantismo e a construção da ciência.” *História, Ciências, Saúde—Manguinhos* 24.3 (July-Sept. 2017): 645-63. In English (abstracts in English and Portuguese).

Griffiths, Devin. *The Age of Analogy: Science and Literature between the Darwins*. Baltimore: Johns Hopkins University Press, 2016.

Review

Page, Michael. *Journal of British Studies* 56.4 (Oct. 2017): 915-16.

Kapler, Bridget E. “Gendering Scientific Discourse from 1790–1830: Erasmus Darwin, Thomas Beddoes, Maria Edgeworth, and Jane Marcet.” PhD diss., Marquette University, 2016.

Priestman, Martin. *The Poetry of Erasmus Darwin: Enlightened Spaces, Romantic Times*. Farnham: Ashgate, 2013.

Reviews

Gourlay, Alexander S. *Blake* 49.1 (summer 2015): 9 pars.
Somervell, Tess. *Journal for Eighteenth-Century Studies* 40.1 (March 2017): 145-46.

Thomasen, Laura Søvsø. “Showing and Telling Science—The Integrated Use of Literature and Images in the Works of Erasmus Darwin and Alexander von Humboldt.” *Interdisciplinary Science Reviews* 42.3 (2017): 227-40.

Flaxman, Ann (1760–1820)
Letter writer, journalist, friend of the Blakes

Edition

Flaxman, Ann. *An Uninteresting Detail of a Journey to Rome*. Ed. Marie E. McAllister. *Romantic Circles*, 2014. A digital edition of Ann (Nancy) Flaxman's travel journal to Italy (1787–89). Includes a substantial introduction to one of the Blakes' most important friends and a "List of Artists and Architects Mentioned in the Text."

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

Marchand, Eckart. "Sculptor and Tourist: John Flaxman and His Italian Journals and Sketchbooks (1787–1794)." *Rome, Travel and the Sculpture Capital, c. 1770–1825*. Ed. Tomas Macsotay. Abingdon: Routledge, 2017. ISBN: 9781472420350. 179–96.

Fuseli, Henry (1741–1825)
Painter, friend of Blake

Burden, Michael. "A Short Article on a Lively Subject: Geltruda Rossi, Sarah Siddons, and Shakespeare's Lady Macbeth à la Fuseli." *Dance Research Journal* 49.1 (April 2017): 55–69.

de Lima, Cecilia Nazaré, and Thaís Flores Nogueira Diniz. "Hamlet in Two Interpretations: Fuseli and Liszt." *Todas as Letras: Revista de Língua e Literatura* 19.1 (Jan.-April 2017): 92–102. In English.

Poot, Luke Terlaak. "Scott's Momentaneousness: Bad Timing in *The Bride of Lammermoor*." *Nineteenth-Century Literature* 72.3 (Dec. 2017): 283–310. Considers the influence of Fuseli's concept of "momentaneousness" on Scott.

Gibson, John (1786–1866)
Sculptor

Ferrari, Roberto C. "The Sculptor, the Duke, and Queer Art Patronage: John Gibson's *Mars Restrained by Cupid* and Winckelmannian Aesthetics." *Rome, Travel and the Sculpture Capital, c. 1770–1825*. Ed. Tomas Macsotay. Abingdon: Routledge, 2017. ISBN: 9781472420350. 225–48.

Johnson, Joseph (1738–1809)
Bookseller, Blake's sometime employer

Bugg, John, ed. *The Joseph Johnson Letterbook*. 2016. <Blake (2017)>

Reviews

Brown, Meaghan J. *Modern Language Review* 112.3 (July 2017): 700–01.

Mee, Jon. *Nineteenth-Century Literature* 72.2 (Sept. 2017): 271–75.

Morris, James M. *BARS Review* 49 (2017): 5 pars.

Raven, James R. *Review of English Studies* 68, no. 284 (April 2017): 385–87.

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

Sperber, Roxane. "The Retouching Practices of John Linnell: Technique, Patronage and Practice from Two Works in the Yale Center for British Art." *A Changing Art: Nineteenth-Century Painting, Practice, and Conservation*. Ed. Nicola Costaras et al. London: Archetype, 2017. 116–22.

Marsh, John (1752–1828)
Musician, personal acquaintance of Blake and William Hayley

Renshaw, Martin. *John Marsh: A Most Elegant and Beautiful Instrument: The Organ*. London: At the Sign of the Pipe, 2017.

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

Ramsey, Neil. "James Montgomery's Waterloo: War and the Poetics of History." *Studies in Romanticism* 56.3 (fall 2017): 361–78.

Moravianism

Faull, Katherine M., ed. *Speaking to Body and Soul: Instructions for the Moravian Choir Helpers, 1785–1786*. University Park: Pennsylvania State University Press, 2017. xi, 185 pp., illus., 24 cm., ISBN: 9780271077673.

Peucker, Paul. *A Time of Sifting: Mystical Marriage and the Crisis of Moravian Piety in the Eighteenth Century*. University Park: Pennsylvania State University Press, 2015. xiv, 248 pp., illus., 24 cm., ISBN: 9780271066431.

Review

Schuchard, Marsha Keith. See *Blake* 50.4.

Phillips, Richard (1767–1840)
Publisher, known to Blake

Hammerschmidt, Sören. "Print, Proximity, and the Marketing of Richard Phillips: Mediating Richardson." *Eighteenth-Century Fiction* 29.2 (winter 2016–17): 277–316.

Examines the production history of Phillips's edition of Samuel Richardson; also discusses Anna Letitia Barbauld and Caroline Watson.

Romney, George (1734–1802)
Painter

Transactions of the Romney Society
Volume 20 (2015), ed. Alex Kidson
Kidson, Alex. "The Romney Plaque on Kendal Town Hall: Philip Chatfield in Conversation with the Editor." 5-10.
Webb, Richard. "Sculpture and Strawberries: The Life of Anne Damer." 11-18.
Andrew, Vanessa, and David Crombie. "Secrets of a Romney Portrait Revealed: The Conservation and Technical Examination of the Portrait of Stratford Canning." 19-23.
Stevens, Mary Anne. "The Brilliant and Eccentric Monsieur Liotard, Pastellist of Distinction." 24-32.

Society of Antiquaries

Franklin, Jill A., Bernard Nurse, and Pamela Tudor-Craig. *Catalogue of Paintings in the Collection of the Society of Antiquaries of London*. London: Harvey Miller for the Society of Antiquaries of London, 2015.

Review

Palliser, D. M. *English Historical Review* 132, no. 554 (Feb. 2017): 215-17.

Stedman, John Gabriel (1744–97)
Friend of Blake

Lingold, Mary Caton. "Peculiar Animations: Listening to Afro-Atlantic Music in Caribbean Travel Narratives." *Early American Literature* 52.3 (2017): 623-50. Examines Stedman's and others' efforts to represent "early African diasporic musical life" in musical notation.

Swedenborg, Emmanuel (1688–1772)
Mystic

Davies, Keri. "The Swedishman at Brother Brockmer's: Moravians and Swedenborgians in Eighteenth-Century London." *Philosophy, Literature, Mysticism: An Anthology of Essays on the Thought and Influence of Emmanuel Swedenborg*. Ed. Stephen McNeilly. London: Swedenborg Society, 2013. ISBN: 9780854481613. 407-34. Examines Swedenborg's early connections to London Moravians and Methodists.

Esterson, Rebecca Kline. "Secrets of Heaven: Allegory, Jews, the European Enlightenment and the Case of Emanuel Swedenborg." PhD diss., Boston University, 2017.

Thornton, Robert John (1768–1837)
Book collector

Fein, Susanna, and Michael Johnston, eds. *Robert Thornton and His Books: Essays on the Lincoln and London Thornton Manuscripts*. Woodbridge, Suffolk: York Medieval Press/Boydell & Brewer, 2014. ISBN: 9781903153512.

Review

Boffey, Julia. *Journal of English and Germanic Philology* 116.1 (Jan. 2017): 124-25.

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

Selection

Trusler, John. *The Difference between Words, Esteemed Synonymous, in the English Language* (1766). *Fixing Babel: An Historical Anthology of Applied English Lexicography*. Ed. Rebecca Shapiro. Lanham, MD: Bucknell University Press, 2017. ISBN: 9781611488098. 279-86. An excerpt.

Criticism

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