A Supplement to Blake Books

G. E. Bentley, Jr.

A SUPPLEMENT TO
BLAKE BOOKS

G.E. BENTLEY, JR.

When Blake Books went to press in July 1971, it was complete through 1970. In the years until its publication on 31 March 1977, a good deal more information on Blake was published, including over one hundred dissertation abstracts, and some obscure originals were discovered or rediscovered. This information was incorporated as far as possible in the text of Blake Books or in addenda to it (pp. 951-1001), but of course even these addenda, completed in the winter of 1976, were out of date when the book was published. Further, since I was in India, with very limited library resources, from June 1975 until March 1976, the effective terminus for the addenda was about April 1975, except for works which kind correspondents drew to my attention.

The present supplement, then, is intended to bring Blake Books up to date, incorporating all the relevant information available up to its publication on 31 March 1977. The symbols and abbreviations are the same as those in A Blake Bibliography (1964) and Blake Books (1977).

The question of numbers for additions to Blake Books is a vexing one. For new editions, the problem is simple enough; a second edition of, say, no. 190 is lettered B: 190B, and a fifth edition or printing of it is 190E. For new books and essays, however, it is not so easy. In Blake Books, there are some intercalations, e.g., a work which belongs between 109 and 110 is numbered A109, a second is B109, and so on. If a work should be later found which should go between A109 and B109, it would be numbered AA109, and a second, later intercalation would be AB109. This is obviously very clumsy. The problem is that the bibliography grows chronologically, whereas five of its six sections are organized alphabetically. The numbers of this supplement are based on those of Blake Books, though this becomes increasingly awkward, particularly for authors who are prolific and at other growth points such as Catalogues and Bibliographies.

In future, additions to Blake Books should probably be identified by Part and Section (e.g., I B for Part I Writings, Section B Collections and Selections, or VI for Part VI Biography and Criticism), the year, and the first word of the entry (Marriage or Essick). Thus an edition of The Writings of William Blake published in 1977 would be identified as "IB 1977 Writings", and Bier, Jesse, "Blake's Fortune-Cookie", Enco Products News Bulletin, XLI (1959), 14-182, would be identified as "VI 1959 Bier". This will create redundancies only when, say, Bier publishes two articles in 1959, an uncommon enough occurrence. In practice, this will mean that further supplements to Blake Books may appear with Part and Section heads, but that entries in each Section will need to be preceded only by the date (not by a separate, arbitrary, number) -- and this is already done in the present arrangement for Part IV Catalogues and Bibliographies. I hope that this will prove a simpler system capable of indefinite growth and ready identification.

I am grateful particularly to Dr Raymond H. Deck, Jr. for sending me copies of the early Swedenborgian printings of Blake's poems and to Mr Raymond Thompson for pointing out to me many facsimile reprints of Blake criticism.

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1 'The Accusers' (copy J), from the Pennsylvania Academy of the Fine Arts deposited in the Philadelphia Museum of Art -- a copy which has only recently been noticed by Blake scholars, see no. 1 here. The figures are, as it were, other versions of 'The Counsellor, King, Warrior....' for Blair's Grave (1808).
A Scene in the Last Judgment
Satan's Holy Trinity: The Accuser, The Judge, & The Executive
1. 'The Accusers' (1793; 1793; ?1810)

**Copy**  |  **State** |  **Watermark** |  **Size in cm** |  **Printing Colour**  
---|---|---|---|---
J PHILADELPHIA MUSEUM  |  3  |  | 16.0 x 26.4  | brownish-Black  

**COPY J: BINDING:** Loose.  
**HISTORY:** (1) Acquired by John S. Phillips, who gave it in 1876 with the rest of his collection to (2) The Pennsylvania Academy of the Fine Arts, whose collections were placed on permanent deposit in 1955 in (3) The PHILADELPHIA MUSEUM OF ART.

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6. America (1793)

**Copy**  |  **Plates** |  **Leaves** |  **Watermarks** |  **Blake numbers** |  **Binding-order** |  **Leaf-size in cm** |  **Printing Colour**  
---|---|---|---|---|---|---|---
MORGAN  |  14-16  |  3  |  J WHATMAN / 1831 (15)  |  ---  |  Loose³  |  24.3 x 30.0 (14)  |  reddish-Brown  
  |  |  |  |  |  | 24.3 x 30.1 (15)  |  
  |  |  |  |  |  | 24.3 x 29.8 (16)  |  

Pl. 14-16 (Morgan).  
**HISTORY:** The History is as in The Book of Los pl. 5.

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C9  
*America a Prophecy. [Albuquerque, New Mexico, 1975.] Two monotone sets of reproductions (one high-contrast, one medium contrast) of pl. 1-10, 12-14, 16-18 (copy E), pl. 11, 15, a-d (copy a) (pl. 1, d reproduced only once each), with a one-page prefatory statement by Morris Eaves & Morton D. Paley of Blake Newsletter explaining that the work is intended for the college classroom.

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16. The Book of Los (1795)

**Copy**  |  **Plates** |  **Leaves** |  **Watermarks** |  **Blake numbers** |  **Binding-order** |  **Leaf-size in cm** |  **Printing Colour**  
---|---|---|---|---|---|---|---
MORGAN 5ʰ  |  1  |  |  |  |  Loose³  |  24.3 x 28.2  |  Black  

Pl. 5 (Morgan).  
**COLOURING:** The plate is colourprinted with some watercolour. The SUN is brick-Red (blackish), its BACKGROUND is bluish-Green, and the MAN is greyish-Pink.  
**VARIANTS:** There is an ochre-Yellow cloud over the sun, and the colouring is confined to the design, not spreading beyond it as in copy A.
BINDING: (1) Jerusalem pl. 2, 46, America pl. 16, Jerusalem pl. 59, America pl. 14-15 were numbered '1.', 'Jerusalem 2 [-6]' and stabbed together through three holes about 10.2 cm from the top and 4.0, 3.6 cm apart; (2) These leaves were combined with others:
(a) Miscellaneous works not related to Blake: an engraving of Flaxman (J. Jackson-C. Turner) (f. 6) and an engraving of a drooping woman ([Fuseli]-J. Burnet), evidently for a title-page (f. 86);
(b) Cunningham's Life of Blake (1830), second edition (ff. 3 [a MS Titlepage], 5, 8, 11, 14, 17, 20, 23, 25, 28, 31, 34-5, 38, 40, 42, 45, 49, 51, 54, 57, 60, 63, 66), foliated in old Brown ink;
(c) Gothic life of Blake (1863 or 1880) designs (ff. 4, 7, 10, 13, 15, 19, 22, 27, 30, 37, 47, 50, 53, 56, 59, 61-2, 65, 67-8, 118-23);
(d) Letter to Blake from Bernard Barton of 2 February 1830 (f. 1) and from John Varley of December 1828 (loose in an envelope);
(e) Blake's commercial engravings:
Allen, History of England (1798) pl. 1-4 (ff. 16-88-90);
Allen, Roman History (1798) pl. 1-4 (ff. 143-6);
Ariosto, Orlando Furioso (1873) pl. 1 (f. 43);
Bellamy's Picturesque Magazine (1793) pl. 1 (f. 87);
Bible-Job pl. 18 ('17') 'Proof' (f. 49);
Blair, The Grave (1808) frontispiece of Blake and pl. 1, 11, 11, 11, 6, 6, published proofs (ff. 2, 32-3, 36, 55);
Cumberland, Thoughts on Outline (1796) half-title and pl. 1-3 (ff. 139-42);
Enfield, The Speaker (1780) pl. 1 (f. 131);
Gay, Fables (1793) pl. 7 (platemark: 17.4 x 27.5), 4 (17.3 x 27.7), 10 (17.7 x 27.7), 11 (17.7 x 27.7), 9, large paper (pl. 4, 4, 10-11) with engraved identifications at the bottom right (e.g., '1. P. 125') so far down they were removed with the platemarks when trimmed (ff. 73-77);
Gough, Sepulchral Monuments (1786) pl. 10 (proof) (f. 132);
Hayley, Essay on Sculpture (1800) pl. 3 (f. 72);
Hayley, Life ... of William Cooper (1803-4) pl. 2, 1, 4 (signed), 3, 5-6, (ff. 12, 26, 58, 69-71);
Hayley, Life of George Romney (1809) pl. 1 (f. 46);
Hayley, Triumph of Temper (1803) pl. 1-6 (ff. 91-6);
Hoare, Academic Correspondence (1804) pl. 1 (f. 128);
Lavater, Aphorisms (1788) pl. 1 (f. 52);
 Malkin, Memoire (1806) pl. 1 (f. 130);
Novellist's Magazine, IX (1782) pl. 1, 3, 2, VIII (1782) pl. 1-2, X (1783) pl. 1, 3, 2 (ff. 78-85);
Rees, Cyclopædia (1819) proof of unused variant of pl. 3 (f. 129);
Shakespeare, Plays (1805) pl. 2, 1 (ff. 44, 97);
Virgil, Pastoral (1821) pl. 1-27 (not in that order) (ff. 98-114);
Wit's Magazine, I (1784) pl. 1, 5, 4, 6, 3 (ff. 134-8);
(f) Blake's separate plates:
Anon-Blake, 'Lavater' (1800 [i.e., 1801])

final state (f. 117) -- Keynes, Separate Plates, reports 7 copies;
Cumberland's card (1827) (removed from f. 124);
Watteau-Blake, 'Morning [and Evening] Amusement' (1782) with imprinted trimmed off (ff. 126-7) -- Keynes reports 5 and 2 copies;
Linnell-Blake, 'Wilson Lowry' (1825) final state (f. 125) -- Keynes reports 10 copies;
(g) Blake's writings:
America pl. 16-14-15 (ff. 149, 151-2);
Book of Los pl. 5 (f. 64);
Europe pl. 2*, 6-7, 2* (ff. 24*, 39* v, 41* v);
Jerusalem pl. 75, 28, 70, 2, 46, 59 (ff. 24*, 29, 41, 147-8, 150);
'Joseph of Arimathea Among the Rocks of Albion' (1) second state (f. 9) (q.q.v.);
(h) Fly-leaves (3 at front, one at rear) and blank leaves (ff. 153-65) on unwatermarked woven paper 24.5 x 33 cm;
These leaves were mounted, inlaid to uniform size or inserted, and 'BOUND BY A W BAIN' in late 19th Century (?) three-quarter red morocco over Red pebble cloth, e.g.: the leaves with insertions (except for Cunningham and a few others) were numbered in pencil at the bottom left 1-121 (ff. 2-152); (3) After the volume was received by the Morgan Library, the leaves were foliated in pencil 1-165 at the top right corners by Mr Thomas Lange, the volume was disbound, the leaves were shaved at the inner margin, and some of the plates of Blake's writings were separately mounted.
HISTORY: (1) W. H. Herriman (d. July 1918), whose bookplate is on the front cover, bequeathed it in 1920 to (2) The American Academy in Rome, whose library stamp is on f.3 and which sold it in 1976 to (3) The Pierpont Morgan Library.

A16


A26

'It is shown that Thel represents Blake's point of view and is the heroine of the poem.' The thesis was published as a book in 1971 (no. 27).

32. A Descriptive Catalogue (1809)

COPY C: HISTORY: (1) This may be the copy described in the catalogue of The English Portion of The Library of the Ven. Francis Wrangham (1826 [1827]), no. A538, and presumably sold when the rest of his library was dispersed in 1843 ....
COPY S: BINDING: The pseudonymous essay 'On Needle-Work' with which it is bound is by Mary Lamb.
### 33. Europe (1794)

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermarks</th>
<th>Blake numbers</th>
<th>Binding-order</th>
<th>Leaf-size in cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHILA- DELPHIA MUSEUM</td>
<td>13-14</td>
<td>1</td>
<td></td>
<td></td>
<td>Loose</td>
<td>23.6 x 31.4</td>
<td>blueish-Green</td>
</tr>
<tr>
<td>MORGAN</td>
<td>2a-b</td>
<td>3b</td>
<td></td>
<td></td>
<td>Loose</td>
<td>24.2 x 33.0 (2a-b)</td>
<td>Black (greyish-Green) (2a)</td>
</tr>
<tr>
<td></td>
<td>6-7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24.2 x 32.9 (6-7)</td>
<td>greyish-Black (6)</td>
</tr>
</tbody>
</table>

Pl. 2a (Morgan). **VARIANTS:** 'a / PROPHECY' and the central coils of the serpent have been largely erased to make way for a pencil and ink drawing of a man supported on his knees and elbows, from whose shoulders emerges the serpent, in place of his head. The addition is somewhat rough, and the serpent's printed tail still shows, irrelevantly, at bottom right.

*Europe* pl.2, *Jerusalem* pl. 24. **HISTORY:** ... (3) ... At the death of the Earl of Crawford and Balcarres in 1975, it passed into (4) An Anonymous Collection.

Pl. 2a-b, 6-7 (Morgan). **HISTORY:** The History is as in *The Book of Los* pl. 5.

**COPY C pl. 14:** **HISTORY:** The History is as in the 'Order' of the *Songs*.

### A34


A monotone facsimile with 'A Bibliographical Introduction, (pp. 1-24) and Robert N. Essick, 'A Check-List of Secondary Materials in English' (pp. 25-31). In addition to the plates of copy H, the limited edition reproduces (a) pl. 1-2, 4, 7, 9, 11, 17-18, (b) pl. 2, 4, 5, 9-10, the Canberra pl. 1-7, 2, the Crawford pl. 2, (c) pl. 18, and copies of 'The Ancient of Days' in the collections of the Whitworth Gallery and George Goyder, the Canberra, Crawford, Goyder, and Whitworth copies are in colour.

### 38. The First Book of Urizen (1794)

Pl. 2 **DESIGN:** A very similar design but reversed appears in the *Night Thoughts* watercolours (c. 1796), Night VII titlepage verso (without text).

**COPY H:** **HISTORY:** The History is as in the 'Order' of the *Songs*. 
**51. The Ghost of Abel (1822)**

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermarks</th>
<th>Blake numbers</th>
<th>Binding-order</th>
<th>Leaf-size in cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td>Loose</td>
<td>24.5 x 34.5</td>
<td>Black</td>
</tr>
</tbody>
</table>

COPY E: BINDING: Loose.

HISTORY: (1) Acquired some years ago by a dealer who had no knowledge of its previous history and who sold it to (2) The London dealer Andrew Edmunds who in turn sold it in 1977 to (3) Professor Robert N. Essick, from whom all this information derives.

**75. Jerusalem (1804-720)**

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermarks</th>
<th>Blake numbers</th>
<th>Binding-order</th>
<th>Leaf-size in cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>MORGAN</td>
<td>2, 28, 46, 59, 70, 75</td>
<td>6, 10</td>
<td>EDEMAES &amp; PINE/ 1802</td>
<td></td>
<td>Loose³</td>
<td>24.2 x 30.5 (2) reddish-Brown (2, 46, 59)</td>
<td>17.0 x 22.9 (28) greenish-Black (28)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24.6 x 30.0 (46) orangish-Brown (70, 75)</td>
<td>24.4 x 29.7 (59)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24.2 x 33.0 (70)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>24.4 x 33.1 (75)</td>
<td></td>
</tr>
</tbody>
</table>

(Morgan): VARIANTS: Pl. 28. There is some scratch-work on the plate, and Brown ink marks the buttock-line on the right person and the leg-division of the left one. This version seems to be between Copy F and the final version.

Pl. 70 (Morgan): The design is touched with Black ink on the triolithon.

Pl. 75 (Morgan): The copperplate-maker's mark is visible on the coils of the serpent, as Thomas Lange points out in TLS, 14 January 1977. The design is touched with Black ink.

Pl. 51. DESIGN: The sketch is now in the Hamburger Kunsthalle.

COPY J: HISTORY: ... (5) Acquired by Charles J. Rosenbloom, who added his bookplate and bequeathed it in 1973 to (6) YALE UNIVERSITY LIBRARY.

Pl. 2, 28, 46, 59, 70, 75 (Morgan). HISTORY: The History is as in The Book of Los pl. 5.

*Jerusalem: The Emanation of the Giant Albion [D], 1804. [London, 1877.]*

A facsimile. The publisher, who is not given, is evidently John Pearson, in whose Catalogue 58 (1884) appears an advertisement for his facsimile of Jerusalem made from copy D. In the Quaritch List (Nov. 1886) is offered 'Pearson's reprint' of Jerusalem which 'was limited to 250 copies'.
83. 'Joseph of Arimathea Among the Rocks of Albion' (1773; ?1785; ?1809)

<table>
<thead>
<tr>
<th>Copy</th>
<th>State</th>
<th>Watermark</th>
<th>Size in cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>H TRINITY COLLEGE¹¹</td>
<td>2</td>
<td></td>
<td>24.2 x 31.0</td>
<td>Black</td>
</tr>
<tr>
<td>I MORGAN</td>
<td>2</td>
<td></td>
<td>15.9 x 27.7</td>
<td>Black</td>
</tr>
<tr>
<td>J Essiak¹²</td>
<td>2</td>
<td></td>
<td>17.9 x 30.5</td>
<td>Black</td>
</tr>
</tbody>
</table>

VARIANTS: In copy I the plate has been reworked, and a light Grey watercolour wash has been added, especially in the background (as in several other copies—see Thomas Lange in TLS for 14 January 1977).

COPY I: HISTORY: The History is as in The Book of Loe pl. 5.
COPY J: BINDING: Loose.
HISTORY: (1) Sold at an anonymous sale at Sotheby's (Hodgson's Rooms) on 12 November 1976, lot 386 (with Blair's Grave [?1870]), to (2) Professor Robert N. Essiak.

COPY B: HISTORY: ... (4) Charles J. Rosenbloom bequeathed it in 1973 to (5) The CARNEGIE INSTITUTE MUSEUM OF ART.

84. 'Laocoon' (?1820)

COPY B: HISTORY: ... (4) Charles J. Rosenbloom bequeathed it in 1973 to (5) The CARNEGIE INSTITUTE MUSEUM OF ART.

Marriage (F) was reproduced in the 1868 facsimile (see M. D. Paley, BNPL [1976]).

A109

A. Arnold Fawcus, 'Publisher's Note' (p. vii), Keynes, 'Summary' of the Marriage (pp. v-vii), 'Introduction' (pp. ix-xiv), typeset text of the Marriage (pp. xv-xxviii), and colour reproduction of Marriage [H] with Keynes's 'Commentary' on the versos of the plates and some reproductions from copy E.
B. In the German edition are Keynes, 'Einführung', tr. Detlef W. Görrbecker (p. 7 ff.) and the Marriage text tr. Lilian Schacherl; the Keynes 'Introduction' and the enlargements of Marriage details of the English edition are omitted in the German one.

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The 'Order' of the Songs (after 1818)

("*22) Europe (c) pl. 14 (verso pl. 13) ...

HISTORY: ...

(3 J2a) Europe (c) pl. 13-14 were bought in 1955 for $155 by the PHILADELPHIA MUSEUM OF ART ...

(3 L2) Urizen (h) was acquired by Charles J. Rosenblum, who gave it in 1970 to (L3) YALE UNIVERSITY LIBRARY.

139. Songs of Innocence and of Experience (1794)

<table>
<thead>
<tr>
<th>Copy</th>
<th>Plates</th>
<th>Leaves</th>
<th>Watermarks</th>
<th>Blake numbers</th>
<th>Leaf-size in cm</th>
<th>Printing Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>T2</td>
<td>32</td>
<td>1</td>
<td></td>
<td>32</td>
<td>12.1 x 15.8</td>
<td>brick-Red</td>
</tr>
<tr>
<td>Anon</td>
<td>5, 20-1, 22a-b</td>
<td>413</td>
<td>-5 [20-1], 22</td>
<td></td>
<td>6.5 x 7.1 (5)</td>
<td>coloured-printed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6.4 x 3.1</td>
<td>(5, 22b)14</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7.5 x 2.8 (22b)</td>
<td>Brown (20-1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6.9 x 4.2 (22b)</td>
<td></td>
</tr>
</tbody>
</table>

Pl. 5, 20-1, 22a-b. BINDING: Cut down to the design and now loose.

HISTORY: (1) Sold by 'a Lady' at Sotheby's (Belgravia), 5 April 1977, lots 207 (pl. 22a), 208 (pl. 20-1), *209 (pl. 22b), and *210 (pl. 5).

(2bii) Pl. 20-1 were for sale in August 1977 by the print firm of Lott & Gerrish in Alton (Hampshire) at £675. (N.B. No copy of Innocence or Songs printed dos-à-dos in Brown is missing pl. 20-1).

Pl. 10. DESIGN: A very similar design (but reversed and with many children) appears in the Night Thoughts watercolours (c. 1796), Night VIII, p. 32, illustrating Christ as 'Great Legislator'.

Pl. 22, 28, 30, 40, 44-6, 48a-b. HISTORY: (1) 'Vouched [and presumably sold] by Fred. Tatham', according to the Quaritch list below; (2) Offered in a Quaritch list (Nov. 1886) for £5; (3) Sold anonymously at Sotheby's, 9 Nov. 1964, lot 113, for £32 to Blackwell's, who in turn sold them in 1965 to (4) G. E. Bentley, Jr.

Pl. 28. HISTORY: (1) Acquired by Sir Anthony Blunt and given by him with Songs (J) to (2) An Anonymous Collection.

COPY H: HISTORY: ...

COPY J: HISTORY: ...

COPY T2 pl. 32. BINDING: Loose.

HISTORY: ...

COPY T2 pl. 32 from T2 (the text uncoloured) was acquired at an anonymous Christie's sale, 26 Oct. 1976, lot 236, by (2cii) Professor Robert N. Essick; (2di) Pl. ...

COPY W: BINDING: ... George Richmond thought 'Ms Blake ... added [the border designs] ... after Blake's death'. Richmond's hesitant attribution of the border designs to Mrs. Blake is, of course, half a century after the fact and may be wrong.


D. Geoffrey Keynes, 'Einleitung' (pp. 9-19); the edition is a colour facsimile published 'In Verbindung mit der Trianon Press.'

**200. There is No Natural Religion (1788)**

COPY G: HISTORY: ... The Pierpont Morgan Library sold pl. a3-4, 6, b3 (with copy I pl. a9, b12) through Parke-Bernet, 24 May 1977, lot 153 to Argosy for $5,000, (4a[iii]) Professor Robert N. Essick (pl. a2, 9, b12) and (4a[jv]) The AMERICAN BLAKE FOUNDATION (Memphis, Tennessee) (pl. a4, 6, b3).

COPY I: HISTORY: ... The Pierpont Morgan Library sold pl. a9, b12 (with copy G pl. a3-4, 6, b3) through Parke-Bernet, 24 May 1977, lot 153 to Argosy for $5,000, (7a[i]) Professor Robert N. Essick (pl. a3, 9, b12) and (7b) The AMERICAN BLAKE FOUNDATION (Memphis, Tennessee) (pl. a4, 6, b3).

COPY K: HISTORY: ... (3) Acquired by Charles J. Rosenbloom, who added his bookplate and bequeathed it in 1973 to (4) YALE UNIVERSITY LIBRARY.

**203. Tiriel (1789)**

Tiriel Design No. 12, 'Tiriel Dead before Hela', was acquired in 1976 by John and Paul Herring.

**SECTION B COLLECTIONS & SELECTIONS**


The poem is given in Blake's order (pp. 3-7) and Sampson's order (pp. 15-8), and 'The Comment' is pp. 9-13.


A bowdlerized version.


A246. 'The Divine Image.' The Dawn of Light, and Theological Inspector, I (April 1825), 144.

Not attributed to Blake.

B246. 'The Divine Image.' New Church Advocate, II (Dec. 1844), 191.


A247. 'A Dream' and 'The Lily.' The New Church Magazine for Children, I ([Boston] Nov. 1843), 159-60.


In a story called 'The Baby', probably by Mrs. Colman, a child says to her mother: "Oh, dear, I am afraid she is going to cry; may I sing that little song to her that I learnt in William Blake's 'Songs of Innocence', mamma?" "Yes, Helen, you may, if it is not very long. No, mamma, it is not,—and it is all about a little baby." Helen does not remember the poem very well.

A253. 'Evening Hymn.' Boys' and Girls' Library, II ([Boston] 1844), 41.

A poem beginning 'I know when I lie down to sleep, The Lord is near my bed', falsely said to be 'by William Blake'.


The publication bears 'Holiday Greetings from Saul & Lillian Marks the Plantin Press Los Angeles: December 1968'.


A268. 'The Lamb.' The Retina, I, no. 6 ([Hamilton, Ohio] 21 Oct. 1843), 47.


2 Europe (copy c), pl. 13, from the Philadelphia Museum of Art; the location of this copy was unknown for 40 years, though for the last 15 it has been in a public collection -- see no. 125 here. The bowing angels and the cloud shape are echoed, distantly, in the design of Christ ascending sketched in Vara pp. 16, 58 and engraved in Night Thoughts p. 65, and in the winged pudendum in Jerusalem pl. 58.
As thoughts perturbed they rose from the bright mists salient

To every king, who sought his ancient temple serpent-guard,

That stretches out as steady length along the Island white;

To wind him round his duodecim war; silent the Angel went,

Along the infinite shores of thrones to golden Verulam.

There stood the venerable prairie that high-towering near

Their oak-surrounded palaces, turn'd of mazy stones, unmet.

With tool; stones precious; such eternal in the heavens.

Of colours twelve, now known on earth, give light in the order,

Placed in the order of the stars, when the five senses whirled

In deluge o'er the earth-born man; then turned the fluid eyes

Into two stationary orbs, concentrating all things.

The ever-wary; spiral ascent to the heavens of heaven;

Were bound downward, and the nastible yellow Gates shut

Turned outward, barr'd and petrified against the infinite.

Thought changed the infinite to a serpent, that which piteath;

To a devouring Flame; and man fled from its face and ruin.

In forests of night, then all the eternal forests were divided

Into earth's rolling in circles of space, that lie an ocean.

Rushed

And overwhelmed all except this infinite well of flesh.

Then was the serpent temple turned, image of infinite

Shut up in infinite revolutions, and man became an Angel;

Then a mighty circle turning; God a tyrant crowned.

Now arrived the ancient Guardian at the southern perch,

That planted thick with trees of blackest leaf, & in a vale

Closest, included the Stone of Night; oblique it stood, beheld

With purple flowers and berries red; image of that sweet sent.

Once open to the heavens, and elevated on the human neck,

Now overgrown with hair and covered with a stony roof, the

Downward his sunk beneath that attrative path, the round the

A regiary whirlpool draws the dizzy enraptured to his grave.


F277. 'Nurses' Song' [from Innocence]. New Church Magazine for Children, II (1844), 191.


'Avertissement' (pp. 7-8), 'Les Années de William Blake' (pp. 9-17, chronological outline), 'Introduction' (pp. 21-43), perfunctory 'Notes' (pp. 285-90), and 'Pièce Jointe: Le Procédé de Gravure de Blake' extracted from Blunt's Art of William Blake (1959) (pp. 299-301). English and French texts are on facing pages, the English text 'fondée...sur celle de Geoffrey Keynes' (p. 7).

B278. 'On Another's Sorrow.' The Dawn of Light, and Theological Inspector, I (July 1825), 252. Not attributed to Blake.


Albion's Angel rose upon the Stone of Night:
He saw Urizen on the Atlantic:
And his brazen Book
That Kings & Priests had caved on Earth
Expanded, from North to South.
368. *Works by William Blake. ... Reproduced in Facsimilie from the Original Editions. One Hundred Copies printed for Private Circulation. [London] 1876 [?i.e., 1878].

The sponsor, who is not identified in the book, may be Andrew Chatto, whose ledgers (now with the firm of Chatto & Windus, transcribed by my friend Morton Paley, who generously, brought them to my attention) record an order on 17 Nov. 1877 for printing 100 sets of 'Blake reproductions' and binding them on 26 Jan. 1878 by Sotheran at a total cost of £139.10s. (The only other sets of reproductions of Blake known to have been made in England between 1868 and 1890 were the Pearson Jerusalem of 1877 [250 copies], the Muir Edition of the Works of Wm. Blake of 1884-90 [50 copies], and W. B. Scott's 10 Etchings after Blake of 1878. Only the '1876 Works' corresponds to the Chatto ledger entry in bulk and number of copies printed; its titlepage date may have been an optimistic anticipation.)

C-H. New material was added in 1966, 1969, 1971, and 1972, and there were corrections in 1971 and 1972.

PART II REPRODUCTIONS OF DRAWINGS & PAINTINGS

SECTION A ILLUSTRATIONS OF INDIVIDUAL AUTHORS

Milton
There are two issues of the same year of this pair of works, one by The Limited Editions Club and one by The Heritage Press, in each of which L'Allegro and Il Penseroso are bound dos-à-dos.


SECTION B COLLECTIONS & SELECTIONS


Reproductions of 6 designs, 'Editorial Note' by Paley, and W. J. T. Mitchell, 'Blake's Visions of the Last Judgment: Some Problems in Interpretation' (pp. [8-11]) intended to 'stir debate'.

406. Heads of the Poets


PART III COMMERCIAL BOOK ENGRAVINGS

BIBLE: Job
A portfolio of 'proof' engravings with a folder on which is printed: 'This facsimile was produced in a limited edition by the Trianon Press in Paris and is offered for sale only in museums and at Blake Trust exhibitions.'


BLAIR, Robert
435. The Grave (1808). [The list of announcements should be altered:]
There were announcements in:
1) Arris's Birmingham Gazette (28 July 1806), with a Prospectus 'advert in this page';
2) *Birmingham Commercial Herald (28 July 1806), with a "Prospectus ('Vide advert'), virtually identical to those in the Gazette;
3) The Artist (1 Aug. 1807, p. 6);
4) The Literary Panorama (Nov. 1807, column 304, saying it was 'to be printed ... [by] Ballantyne');
5) *Manchester Gazette and Public Advertiser (7 Nov. 1807), with a *Prospectus listing the 12 plates;
6) *Wakefield Star and West-Riding Advertiser (27 May 1808, 'printing ... by BENSLEY');
7) Monthly Magazine (1 June 1808);
8) *Bristol Gazette and Public Advertiser (9 June 1808);
9) *Birmingham Gazette (30 June 1808);
10) Athenaeum Magazine (June 1808);
11) Monthly Literary Advertiser (9 July 1808);
12) Edinburgh Review (Jan. 1809, p. 500);
as well as reviews in The Examiner (7 Aug. 1808), Antifacist Review (Nov. 1808), and Monthly Magazine (1 Dec. 1808), the first two reviews virulently hostile. (The announcements marked with an asterisk [*] were pointed out to me by Dr Dennis Read.)

Pl. 11 'Death's Door' A proof, before the verse was added and with 'Davis' for 'Davies', is in Trinity College, Hartford, Connecticut. A single proof of this design etched by Blake himself is in the collection of the Carnegie Institute Museum of Art.
Homer, no. 2, 75. Christopher Powney and Heim Gallery (London) Ltd, A463. in the collection of Christopher Powney were offered A464. 100 copies printed at The Plantin Press.

Christopher Powney is reproduced in the 1977 N.Y., 1977. Flaxman's Illustrations to F. Flaxman, engraved by William Blake of the Pilgrims in the following sequence ...

Flaxman, John 456. Hestod (1817). Design for a title page reading: '... Plate 2.' ... (A sketch in the collection of Professor Robert Essick is reproduced in the 1977 edition.)


This is evidently just a re-issue of Hamilton's English School (1830-32), misleadingly re-titled, without advertisement or explanatory matter other than for the designs, with the same number of plates (288), and the same Blake plates (numbered 181, 271) and explanations, in alphabetical order in Vol. I.

The original 1783 date is still dimly visible. (Design size: 7.1 x 11.6 cm.)

Lavater, John Caspar 480. Aphorisms on Man. There were no plates in some copies of the 'Third Edition' of Dublin, 1790, and the frontispiece in other copies of the 1790 Dublin edition is copied after Blake with great fidelity by P. Maguire.


This edition is a curious bastard throughout, with very mixed and unacknowledged parentage. (a) For one thing, the irregular new dates on the plates (19 May to 21 Nov. 1811) seem to point to yet another edition, as yet untraced, of 1811, published presumably by Charles Cooke (1760-1816), whose imprint is on the plates. (b) For another, the two titlepages are not congruent, one citing T. Kelly as publisher with the date but no printer (Kelly was at 17 Paternoster Row from at least 1820), and the other citing Charles Cooke as publisher with the printer but no date. Probably the work changed hands after Cooke's death, but the second titlepage did not record the change--or the McGill set (the only one reported wrongly, presumably). For instance, Blake's second plate was re-engraved and signed 'Stothard R.A. del.' 'Blake sculpt.', though it seems highly unlikely that the original engraver made this new plate.

The two plates which seem to be still Blake's, though with the lines re-entered and the costumes changed considerably, are:

1. Without plate number (Vol. I, at p. 173), now inscribed 'Scotchard del.', 'Letter 6. Vol. II. / Miss Byron paying a visit to / Emily in her Chamber. / Printed for C. Cooke, Paternoster Row, June 7. 1811.' (Design size: 7.1 x 12.0 cm.)

2. Without plate number (Vol. II, at p. 217), now inscribed 'Stothard R.A. del.', 'Letter 19. Vol. II. / Charlotte and Caroline's affecting interview / with their Brother Sir Charles Grandison. / Printed for C. Cooke, Paternoster Row, June 1. 1811. / The original 1783 date is still dimly visible. (Design size: 7.1 x 11.6 cm.)

The 1815 edition was first described by Dr Christopher Heppner in Blake Newsletter, X (1977), 100-
8, with the first and last versions of the three plates reproduced; for much other vital information I am indebted to the kindness of Elizabeth Lewis of the McGill Rare Book Room.

REES, Abraham, ed. 489. Cyclopædia (1802-20).

Pl. 88. A separate engraving for Miscellany (Gem Engraving) Plate XVIII in Vol. III, representing only the lower part of the published design, the two large busts and the profile view, unsigned, survives in an apparently unique proof (printed twice, on recto and verso of one leaf) in the collection of Blakeana with The Book of Los pl. 5 acquired in 1976 by The Pierpont Morgan Library. The date is probably about 1819, as the published plate by Blake and W. Lowry was dated, it is watermarked J Wh 18[ ]; the engraving is 'extremely' similar to the printed version, and we can only speculate, as Thomas Lange does in TLS for 14 January 1977, that Blake's engraving did not leave sufficient space for Lowry to add the other designs which appear in the published version.


The 172 edition seems to be a reissue, by the University of Massachusetts Press, of the 1971 Imprint Society edition.


YOUNG, Edward 515. Night Thoughts (1797)

CENSUS OF COLOURED COPIES (p. 646)

COPY 1: BINDING: It is 'vividly coloured' and the 'text has been ruled throughout', according to the catalogue below.

HISTORY: (1) A coloured copy of Night Thoughts (1797), whose history and description seem to correspond to those of no other known copy, was sold among The Books of a Busted Bibliophile alias A. Edward Newton by Anderson Galleries, 29 May 1926, lot 25; (2) Untraced.

PART IV CATALOGUES & BIBLIOGRAPHIES


The printing cannot have been completed earlier than 1827, for Wranham's Preface is dated 28 February 1827.

In the Supplement under Octavos is a section of CATALOGUES including 'Blake's (WILL.) DESCRIPTIVE

CATALOGUE OF] Pictures in Water Colours, &c. [Copy C] ....... 1809 (p. 630).

In his Preface, Wrangham says that 'From my very childhood, the acquiring of Books has been my ruling passion' (p. iii), particularly privately printed books. His posthumous sales catalogues do not list the Descriptive Catalogue, but they do include Blair's Grave (1808), uncut (Sotheby, 12-22 July 1843, lot 301), Job with '21 very various plates' (lot 302), and Hayley's Design (1802), all four parts (Sotheby, 29 Nov.-9 Dec. 1843, lot 557).


The Blake entries are nos. 221, 965-8; Blake and Stothard are compared in an article by F[ranscis] T[urner] P[algrave], 'The British School of Watercolour Painters' (pp. 46-8).

A581. William Blake's Original Drawings Finished in Colours; Choice Early Copies of His Engraved Works; Books Illustrated by Blake; and Mr. William Muir's Admirable Facsimiles of Blake's Works, Offered for sale by Bernard Quaritch. London, 15 Piccadilly, W., November, 1886.

A 4-page list which includes designs for Comus (8), Paradis Lost (9), the Bible (9), and Shakespeare (6) bound in three volumes (£1,200); Theil (9) and Visione (9) bound together by Hering in Olive morocco (£65); Songs (U) (£170) and pl. 22, 28, 30, 40, 44-6, 48-9 (now GES) (£5); and Descriptive Catalogue (C) (£10.10d.). (This Quaritch list was generously pointed out to me by Mr Thomas V. Lange.)


Ruthven Todd, 'Aspects of the Life and Work of William Blake' (6 unnumbered pages). There is a duplicate text in Chinese; 31 books of 1813-1945 were exhibited. The place-guess derives from the language, the date from other British Council Blake exhibitions of the time.


... B is published by The Trianon Press in 525 copies signed by Keynes. C is published by Orion Press and The Trianon Press. D is published by Methuen and The Trianon Press. There seem to be two states of this edition: one in which the Publisher's Note on p. 9 is signed A.D.F., and one in which the note is signed Arnold Fawcus and there is an advertisement on the jacket for the 1967 Songs. E is a re-issue of A with the foreword 'modified to include the Trust's recent projects'.


B. William Blake: Supplement to the Catalogue of the
A. Kerrison Preston, 'Foreword', is on one unnumbered page, K. C. Harrison, 'City Librarian's Preface', on another. There are [700] entries.

C. K. C. Harrison, 'Preface', is on one page; there are 322 entries (plus an index) listing 'all material added to the library since the publication of the original catalogue' in 1969. For an earlier catalogue 'in 1969. For an earlier catalogue of the same library, see no. 689.


Corlette Walker, 'William Blake in the Art of His Time' (pp. 10-15); Robert N. Essick, 'William Blake as an Engraver and Etcher' (pp. 16-18); Corlette Walker, 'Seven Decades of British Art 1750-1830' (pp. 91-4). There are 101 entries described by graduate students: Joseph Aspell (no.1, 15-16, 77), Gregory Bishopp (no. 9-12, 62, 75-6), Richard Eisele (no. 37-50), Claudia Himmelberg (no. 35-6, 51, 55), Nathan Kroupnick (no. 29-32), Janice Lyle (no. 2, 7-8, 17-26, 33), Diana Melton (no. 7-8, 27-8), Susan Murray (no. 57, 59-61), Nancy Reinhardt (no. 63-74), Charles Richards (no. 34, 52-4, 58), Carmen Schiavone (no. 3-6, 56), Nancy Smith (no. 1, 13-14, 56, 78-101), plus Corlett Walker (no. 34, 38-50). There are 133 plates, including all 22 Job engravings.


Paul C. Mills, Director, 'Foreword' (p. 3); Larry Gleeson, 'Acknowledgements' (p. 4) and 'Followers of Blake' (pp. 5-10); there are 40 entries in Gleeson's catalogue (by Blake, Linnell, Richmond, Calvert, Nelby Sherman, and Palmer), and 18 reproductions. The exhibition complemented that at the University of California (Santa Barbara) and the Blake symposium there.


A revision of the Bentley & Nurmi Blake Bibliography (1964), quintupled in size, particularly in the sections on Writings (450 vs 36 pp.), Commercial Book Engravings (140 vs 85 pp.), and Biography and Criticism (240 vs 140 pp.). 'Blake's Reputation and Interpreters', extended to 1972, is pp. 15-51. There are over 3,400 entries, including the Addenda (pp. 951-1001).

PART V BOOKS OWNED BY BLAKE

750. The title of the work with Blake's signature is, I am told by Professor Paley, Hymns for the Nation, not Hymns for the National Past.

PART VI BIOGRAPHY & CRITICISM


1) Northrop Frye, 'Blake's Treatment of the Archetype' (pp. 55-71);
2) David V. Erdman, 'Blake: The Historical Approach' (pp. 72-89), revised by the author;
3) R. F. Gleckner, 'Point of View and Context in Blake's Songs' (pp. 90-7);

A780. Adamson, Arthur. 'Structure and Meaning in Blake's "The Mental Traveller".' Mosaic: A Journal for the Comparative Study of Literature and Ideas, VII, iv (1974), 41-58. He explores 'one basic insight ... that the poem is the seed of the idea later developed in Jerusalem ... of biological, psychological, and historical evolution' (pp. 41, 43).
For example, 'country' is alleged to be a synonym for 'cunt'.

On page 181 [of Swedenborg's book] Blake ringed in pencil a passage which he had 'in mind when working on The Book of Thel' (p. 172).

4 'The Temple of Mirth' for The Wit's Magazine, pl. 2, frontispiece for the issue of January 1784 -- reproduced here, like the other Wit's Magazine plates, from the copy in The Huntington Library. There is another plate with the same design but with minor differences; the busts at left are labeled 'VOLT[aire]' and 'STE[rne]', rather than 'STERNE' and 'SWIFT' as here.


826. Anon. 'Art. V. --Vie des Révélations ....' Quarterly Review, XXXIII (March 1826), 375-410. The article is by Robert Southey, according to the Wellesley Index (1966), I, 705.


A938. --- 'The Fearful Symmetry of William Blake.' Daily Nexus, 5 March 1976, p. 9. Reproductions and programme of the Blake conference at the University of California at Santa Barbara in the student newspaper.


Report of the exhibition at the Tate.

AA1086. § Arbasino, Alberto. 'Le Grande Mostre in Germania: Blake e Schiele.' *Corriere della Sera, 22 maggio 1975.

About the exhibition at Hamburg.

A1110. Baine, Mary Rion. 'Satan and the Satan Figure in the Poetry of William Blake.' *SEL, XV (1975), 563-78.

"Blake consistently used the tiger in the fallen world as a symbol of cruelty, destructiveness, and bestiality" (p. 576).


"The horses of instruction" are surely Swift's Houyhnhms, and Blake means that 'wrathful tigers are wiser than perverted horses of sterile reason'.

CI112. —"Then Mars thou wast our center". *SEL, XIII (1975), 14-18.

*Amaria* pl. 7, 1, 5, derives from Swedenborg's cosmogony, in which Mars, representing intellect and emotions, is in the position of the heart of the Grand Man (p. 15).


"The most moving writers in English are John Ford, Bronte, and Blake (p. 83 of A)."


A detailed analysis, with comparisons, of *both* the Huntington and Whitworth sets, concluding that Blake's designs are the 'first and perhaps still the most important extended critical assessment' of the 'Nativity Ode'.


Blake's designs should be read 'in corresponding pairs' (p. 128) as criticism of Milton.

C1144. —*Liberating the Awakener: William Blake's Illustrations to John Milton's Poetry.* *DAI, XXXV* (1975), 4415A.

Wisconsin Ph.D., 1974.


The shorter version of the essay, delivered orally at the Santa Barbara Conference; an abstract was printed in *Blake Newsletter* (1976), no. 188 u.


1217. *Blake Newsletter.*...

Vol. I-II were reprinted (1974) in a reduced size with a Foreword by Morton D. Paley & Morris Eaves, and Vol. II was reprinted (1974) in the same size and with the same Foreword.

Vol. IX, No. 1 (Summer [July] 1975):


Vol. IX, No. 2 (Fall 1975):


160. Geoffrey Keynes. 'Blake in the Provinces.' *pp. 41-2.* (A puff for the Grave designs and an announcement of their exhibition in Birmingham in Arris's Birmingham Gazette, 28 July 1806.)


162. G. P. Tyson. 'An Early Allusion to Blake.' *pp. 43.* (In a letter of 1783 from Thomas Henry to Joseph Johnson.)


164. Donald H. Reiman. "A Significant New Blakean Fragment." *pp. 44-5.* (Gnostic verses playing on the names of Blake scholars.)

165. L. Edwin Folson. 'Nobodaddy: Through the Bottomless Pitt, Darkly.' *pp. 45-6.* ('Nobodaddy' is 'anagrammatized from Abaddon' in Job xxvi: 6 and Revelations ix: 11.)

166. Eileen Sanzo. 'Blake's Beulah & Beulah Hill, Surrey.' *pp. 46.* (Blake may have known Beulah Hill—also spelled Bewley, Beulieu, and Bulay.)


168. James C. Evans. 'Blake, Locke, & The Concept of "Generation."' *pp. 47-8* (Locke's Essay on Human Understanding as a possible source.)

169. *Martin Butlin.* 'The Catalogue of Blake's
Designs Completed, & A Last-Minute Inclusion.'
Pp. 48-9. (The recently discovered drawing is "A Medieval Battle Scene".)

Vol. IX, No. 3 (Winter 1975-76):

170. *Ruth Fine Lehrer, Curator. 'A Checklist of Blake Material in The Lessing J. Rosenwald Collection, Alverthorpe Gallery, Jenkintown, Pennsylvania.' Pp. 55-85 (the whole issue). (The text is divided into: 'I. Blake's [Literary] Works' [pp. 60-1], 'II. Book Illustrations' [pp. 62-9], 'III. Separate Plates' [pp. 70-1], 'IV. Drawings and Water Colors' [pp. 72-7], 'V. Color Printed Drawings and Paintings' [p. 78], 'VI. Copper Plates' [p. 79], 'VII. Drawings by Others for Engravings by Blake' [p. 79], 'VIII. Miscellaneous Related Works' [pp. 80-2], and 'IX. Restrikes' [p. 82], plus an index and 28 reproductions.)

Vol. IX, No. 4 (Spring 1976):

171. *John W. Wright. 'Blake's Relief-Etching Method.' Pp. 94-114. (An excellent analysis of the physical characteristics of the copper-plates of the Songs electrolytes and American pl. a, and of how they were made, with splendid photographs.)

172. 'Blake in French: An Interview [by Françoise Wagener] with Pierre Leyris.' Tr. Simone Pignard. Pp. 115-6. (Questions such as 'How relevant is Blake today', reprinted from Le Monde, 12 July 1974.)


174. Detlef Dörrebecker. 'Query: Gates of Paradise and Quarles' Emblems.' P. 120. (Did the Gates influence the plates in the 1839 Quarles?)

175. John Adlard. 'Fields from Islington to Marybone'. P. 120. (Blake said they were "builted over with Jerusalems pillars perhaps because the Order of St. John of Jerusalem owned much of this area.")


Vol. X, No. 1 (Summer 1976):


182. J. Walter Nelson. 'Blake Anthologies.' Pp. 32-3. (Blake appears in 'ten poetry anthologies published in 1974-75.')

183. *James Bogan. 'Vampire Bats & Blake's Spectre.' Pp. 32-3. (Blake's use of 'Spectre' may be related to 'the vampire or spectre of Guiana' in Stedman's Narrative [1796].)

184. Martin Butlin. "'The Very William Blake of Living Landscape Painters':" Pp. 33-4. (Blake and Turner are compared in the Illustrated London News for 10 May 1845.)

185. Raymond Lister. "Calvert's 'Lady & the Rooks' & Cornish Scenes.' P. 34. (Calvert's wood-engraving may be derived from the gatehouse of Lanhydrock House; not related to Blake.)


Vol. X, No. 2 (Fall 1976):

189. Abstracts of the papers presented at the 'Santa Barbara Conference' 2-5 March 1976, viz: (a) Robbert Essick. 'Meditations on a Fiery Pegasus.' P. 44. (Our 'approach to Blake should be 'as interdisciplinary as Blake's own art.')

(b) W. J. T. Mitchell. 'Style as Epistemology: Blake and the International Style of Linear Abstraction.' Pp. 44-5. ('Blake's style' does not reflect 'an otherworldy idealism' but is 'a process of visionary exploration.')

(c) Robert R. Wark. 'William Blake and his Circle at the Huntington Library and Art Gallery.' P. 45. (Stresses Blake's contemporaries and followers.)

(d) Roger Easson. "Blake and the Idea of the Gothic.' P. 45. ('Blake conceived of ... the Gothic tradition very broadly.)

(e) Thomas Pelzel. 'Mengs and his English Critics.' P. 45. (Traces 'shifts in British taste', apparently without reference to Blake.)

(f) Hazard Adams. 'Revisiting Reynolds' Discourses and Blake's Annotations.' P. 45. (What would Blake have thought of Discourses IX-XV?)

(g) Joseph Wittreich. 'Painted Prophecies: the Tradition of Blake's Illuminated Books.' P. 45. ('The Book of Revelation ... is the prototype for Blake's own prophecies.')

(h) Kay Parkhurst Easson. 'Blake and the Art of the Book.' P. 45. ('The conventions of printed format clarify the structural methodology of the illuminated books.')

(i) Yvonne Carothers. 'Space and Time in Milton: "The Bard's Song".' P. 45. (In
"The Bard's Song" ... Blake ... create[d] an art of pure forms."

(j) Anne K. Mellor. 'Physiognomy, Phrenology and Blake's Visionary Heads.' P. 46. (The Visionary Heads 'take on more meaning and moral significance' in the context of physiognomy and phrenology.)

(k) E. J. Rose. 'Blake and the Gothic.' P. 46. ('An assessment of Blake's unification of Gothic and Michelangelesque ideas and attitudes toward art.')

(l) Martin Butlin. 'Cataloguing Blake: An Art Historian's Approach.' P. 46. (On 'the importance of cataloguing', especially for Blake.)

(m) Jenijoy Labelle. 'Blake's Visions and Revisions of Michael Angelo.' P. 46. (A study of 7 Blake drawings after Michael Angelo in the BMPR.)

(n) David Bindman. 'Repetition and Transformation in Blake's Art.' P. 46.

(o) Leslie Tannenbaum. 'Blake and the Iconography of Cain.' P. 46. (Blake was 'criticizing and subverting orthodox' attitudes toward Cain and Abel.)

(p) Morton D. Paley. 'The Truchsessian Gallery Revisited.' P. 46. (An attempt to 'reconstruct Blake's experience' there.)

(q) Seymour Howard. 'Blake, the Antique, Nudity, and Nakedness.' P. 46. (Blake's art often shows 'an apparent ambiguity or ambivalence toward primary nakedness.')

(r) Jean Hagstrum. 'Blake and Romney: The Gift of Grace.' Pp. 46-7. ('Romney was one of the most important' artistic influences on Blake.)

(s) David Irwin. 'Scottish Contemporaries and Heirs of William Blake.' P. 47. (On Alexander Runciman and David Scott.)

(t) Morris Eaves. 'Blake and the Artistic Machine.' P. 47. (On Blake's reaction to mass-produced art such as that of Rubens and Reynolds.)

(u) G. E. Bentley, Jr. 'A Jewel in an Ethiope's Ear.' P. 47. (On the context of Blake's Visits to Michael Angelo's France and its influence on Blake, Flaxman, Moore, Byron, and Westall; see No. A169.)


193. *Irene Tayler. 'Blake's Laocon.' Pp. 72-81. (A general analysis for discussion at the 1976 MLA Blake Seminar; this issue reproduces both copies of 'Laocon'.)

194. Elaine Kauvar. 'Los's Messenger to Eden: Blake's Wild Thyme.' Pp. 82-4. ('Blake could have found information about the Wild Thyme as an emblem of sex, creation, and eternity] in two places [Paracelsus and R. J. Thornton, so his awareness of it seem undeniable' [p.82].)

195. Philip B. Grant. 'A Possible Source for a Blake Sketch and Drawing.' Pp. 85-7. (Designs of a dog-headed man [BMPR] and a horse-headed woman [Fogg] may well derive from 'Bryant's New System.'


196. *Christopher Heppner. 'Notes on Some Items in the Blake Collection at McGill with a Few Speculations Around William Roscoe.' Pp. 100-8. (Discusses and reproduces some intriguing Blakeana.)

197. Harry White. 'Blake and the Mills of Induction.' Pp. 109-12. (An impressive argument that 'Blake appears to have adopted the very concerns and some of the same metaphors of empirical philosophy [particularly Hume] in his criticism of it' [p. 109].)

198. G. E. Bentley, Jr. 'The Vicissitudes of Vision: The First Account of William Blake in Russian.' Pp. 112-14. (The article is in Telekop [1834].)

199. Edward Terry Jones. 'Another Look at the Structure of The Marriage of Heaven and Hell.' Pp. 115-16. ("The Bible itself ... with something like the literary form of a scrapbook ... is the ultimate progenitor of The Marriage.")


203. George Goyder. 'An Unpublished Poem about Blake by William Bell Scott.' P. 125. (Called 'On seeing again after many years William Blake's designs for the Grave', written in Goyder's copy of the quarto*grave [1808].')

204. *Myra Glazer Schotz. 'On the Frontispiece of The Four Soads.' Pp. 126-7. ('Viewers of the drawing have not recognized the figure as a dreamer and his ambiguous position as emblematic of the dream world.')


206. *Mary Ellen Reisner. 'Folcroft Facsimile of the Songs.' P. 130. (One letter is altered or defective.)
207. Tom Dargan. 'Blake and Hayley in Wittreich's Angel of Apocalypse.' pp. 130-5. (Pace the review by Purvis E. Boyette in Blake News-Letter, 'A close reading of Angel of Apocalypse reveals double disaster: the evidence is not evidence, and the arguments won't stand to a position.')


N.B. With this issue, the style changed to Blake: An Illustrated Quarterly, ed. Morris Eaves & Morton D. Paley.


209. Grant C. Roti & Donald L. Kent. 'The Last Stanza of Blake's [*London*].' pp. 19-21. (Pace Bloom, 'The Harlot's curse' must refer primarily to venereal disease, particularly gonococcal conjunctivitis which may blind the baby.)


211. Richard J. Schroyer. 'The 1788 Publication Date of Lavater's Aphorisms on Man.' pp. 23-6. (A review indicates that the book was published by mid-1788, not in 1789 as in Erdman.)

212. Robert F. Gleckner. 'Blake's Miltonizing of Chatterton.' pp. 27-9. (In the Marriage, 'the apparent allusion to Chatterton is effectively swallowed up by the thoroughly Miltonic framework."

213. Ruthven Todd. 'A Tentative Note on the Economics of The Canterbury Pilgrims.' pp. 30-1. (The cost of copper, paper, and printing 25 copies was probably about £4.40.)

214. Vivian Mercier. 'Blake Echoes in Victorian Dublin.' pp. 32-4. (In a series called 'Poems Written in Discipleship' in Kottabos [1869-77], John Todhunter published *Paradise Lost* and *Paradise Found* in The School of William Blake, and William Gerald Tyrrell translated The Fly into Catullan hendecasyllabics as *Carpe Diem*.)

215. David Worrall. 'Blake's Derbyshire: A Visionary Locale in Jerusalem.' pp. 34-5. (The stone pillar and 'Figure of a Human Corpse, formed ... by the Dropping of the Water' in the cave called *The Devil's Arse* in Derbyshire may be the basis of the 'petrified' Albion and the 'Sixteen pillars' which the Divine Lord built by his couch [Jerusalem pl. 48] in caverns of Derbyshire & Wales & Scotland.)


218. Dennis Read. 'George Frederick Cooke: Another Grave Subscriber Heard From.' pp. 37-8. (A Blake reference in William Dunlap, Memoirs of George Frederick Cooke [1813].)

219. C. M. Henning. 'Blake's Baptismal Font.' p. 38. (Description and reproduction of it.)

220. M. 'Holy Thursday.' pp. 38-40. (An account of 'the wonderful and striking' singing of the charity children in St Paul's, reproduced from The Monthly Magazine, XXIII [1 July 1807], 554-6."


222. G. E. Bentley, Jr. 'Blake Among the Slavs: A Checklist.' pp. 50-4. (Based on the holdings of the Saltykov-Shchedrin State Public Library in Leningrad.


Vol. IV, No. 2 ('Spring 1972' [i.e. Jan. 1973]):

59. Joseph Anthony Wittreich, Jr. 'Sublime Allegory: Blake's Epic Manifesto and the Milton Tradition.' pp. 15-44. (On the connection of epic theory and prophecy. The positions in the essay were 'developed' in his Angel of Apocalypse [1975]."

Vol. VI, No. 2 [1976]:

81. Brian Wilkie. 'Blake's Innocence and Experience: An Approach.' pp. 119-37. (An intelligent 'approach to the Songs through their personae' [p. 120].)

82. *Ruthven Todd. 'The Identity of "Hereford" in Jerusalem with Observations on Welsh Matters.' pp. 139-51. (A rambling defence of the case for Thomas Johnes.)


84. F. B. Curtis. 'Blake and the Booksellers.' pp. 167-78. (A superficial and unconvincing survey of Blake's contacts with London booksellers of ... 1780-1827, and also with some of the works they published, particularly on Newton, scripture, and medicine [p. 167].)

85. Thomas B. Connolly. 'The Real "Holy Thursday" of William Blake.' pp. 179-87. (Correcting Erdman et al on the date and context of the festival.)

An impressive reproduction of Blake's Epitome of James Hervey's "Meditations Among the Tombs" is included as an 'Insert'.


86. Edward J. Rose. 'Preface: Perspectives on Jerusalem.' pp. 7-9. (The subject of the 1974 MLA Blake seminar.)

87. E. B. Murray. 'Jerusalem Reversed.' pp. 11-25. (Concerned with 'The image of reversed movement ... as a self-referential key to the meaning of Jerusalem' [p. 12].)
160


Blake's 'use of ... [the] rhetoric [of humour] is surprisingly frequent'; it is didactic, satiric, and ironic.


Brief correction of a review of his book by Morchard Bishop on 20 May.


A concise popular biography with 69 plates.


'I explore through close textual analysis, the sexual argument for Blake's rebellion against a "classical" attitude'.


A paragraph of casual comment on some Blake and Hogarth books.


A very faint parallel in Jeremiah iv. 30.


'Blake reads in Milton's Puritan myth the workings of the repressive family.' (P. 167)


Presumably the basis of her book.


About Blake's 'manipulation of dialectical progression in text and design to effectively eliminate alienation between the reader and the objective work'; 'the reader must participate in the Marriage'.


Tries to understand the poem 'through a systematic study of the poem's [87] critics'.


A reference to Cooke's subscription to Blair's Grave, kindly pointed out to me by Dr Dennis Read


Critical comparison with Eliot and others.


'Blake's rationale in *Jerusalem* involves a concerted and sophisticated attempt to confuse and yet tantalize the reader ...'


'The Tyger' is analysed on pp. 60-78.

1562. Erdman, David V. 'Blake; the Historical Approach.' ... D. Reprinted (revised) in M. H. Abrams, No. AA770.


A useful study of the illuminations through the Visions (1793).


Includes reproductions of the coloured Job engravings.


A 'necessarily simplified piece' about America and Europe, condensed from Keynes and Erdman.


'Large, rather vapid, watered-down designs'.


'The purpose of this study is to relate Yeats's editorial emendations to his critical and interpretive commentary and to conclude how he beheld Blake's subject matter, symbolism, and poetics.'


Presumably this is the work printed as Blake's Contrary States: The Songs of Innocence and of Experience as Dramatic Poems (Cambridge, 1966).


'The thesis is primarily concerned with eighteenth century apocalyptic poetry', but Blake is not mentioned in the abstract.


Presumably this is the work printed as Blake's Contrary States: The Songs of Innocence and of Experience as Dramatic Poems (Cambridge, 1966).


'I am more and more convinced that Blake ... quite deliberately and consistently struggled toward a transcendental or translucent syntax' (p. 563).


parasite'. The dissertation was printed as a book.


A close reading asserting that 'the poem's basic framework' is an organization of 'Accruing definitions, simultaneity, multiple perspectives' by an 'elaborate system of parallels' (p. 24). The book originated as a dissertation, and 'An early version of the argument' appeared in Blake Studies (1970), No. 20.
Jerusalem. 'Studies in Romanticism, Painter. ...'

William Blake. ...

Quarterly, B1826. Helms, Loyce Randel. 'Ezekiel and Blake's AA1802. Harvey, J. R. 'Blake's Art.'

Blake to Hardy. ...


Blake to Byron. ...

127-40.


A responsible, brief 'attempt' 'to compare their conceptions of Eternity and Paradise' (p. 51).


'Blake revitalizes and synthesizes traditional color meanings'.


'A critical note', enquiring 'How important an artist is William Blake?' (pp. 145, 129).


'The present study traces the effect of Blake's context on his organic imagery'.


'The works considered are all the lyrics of Songs of Innocence and several lyrics of Songs of Experience.'


'Among the manifestly prophetic poets, Blake is pre-eminently the poet for this moment in England's history.' (P. 397)

6 'The Discomfited Duellists,' frontispiece for The Wit's Magazine for March 1784. These are fold-out plates which, when bound, Will not lie quite flat, creating the curves seen here especially at the bottom.


C2077. Marks, Mollyanne [Kauffman]. 'Structure and Irony in Blake's Vala.' SEL, XV (1975), 579-90.

In this poem Blake's intellectual satire attacks the institutionalized religion of his day' (p. 589).

Blake's poetry is 'complex, ambiguous, richly connotative, or, in a word, open.' (P. 3)

A2192. Mathews, Lawrence Mackay. 'The Stems of Generation: The Figure of the Victim in the Poetry of William Blake.' British Columbia Ph.D., 1976.

A responsible critical work.


Blake is found especially in 'La vision se detourne du visible: William Blake' (pp. 179-89) and 'Autour de Blake--"Les Vieux" et leur pastorale mystique. Retour de la vision au regard.' (Pp. 190-6) Also passim.


'Complains of a review (pp. 183-88): 'I was surprised neither by his [John E. Grant's] response to nor his misunderstanding of my book.'


'The formulation of error ... provides in fact the underlying technique in these poems, which are thus seen to be radically satirical' and also 'a unified satiric whole'.


A2251. §Mosher, Harold F., Jr. 'The Mysticism of Swedenborg and Blake.' Annales de la Fac. des Lettres et Sciences Humaines de Nice, XVIII (1972), 33-45.


'He [Wilson] and Blake are prophets of the same creed' (p. 30), very vaguely defined.


Six characters in search of God: St. Augustine, Blaise Pascal, William Blake (pp. 84-117) Søren Kierkegaard, Leo Tolstoy, Dietrich Bonhoeffer.


Designs on *11 leaves taken from the abandoned book. See also K. A. Gabbett-Mulhallen.


A comparison of 'the story of the Pistis Sophia [as found in the writings of the Church Fathers and in MS] with the ideas [vocabulary] and imagery from the Prophetic Books' (p. 171).


A work of little merit. The 1975 book does not refer to the previous dissertation or publication, remarks truly that 'footnotes are invisible' and 'The arguments of scholars ... are likewise not included' (p. 7), and concludes that 'the basic philosophy of William Blake is 'use your imagination' (p. 16).


Recently acquired by a Virginia museum.


'Milton 'is a superbly constructed work of art'. 'The key to the structure of the poem is the principle of the arch form'.


A2348. *Paley, Morton D.* 'John Camden Hotten, A. C. Swinburne, and the Blake Facsimiles of 1868.' *BRPL*, LXXIX (1976), 259-96. An admirably detailed essay giving evidence that the 'Camden Hotten forgeries' were not made with fraudulent intent.


A2357. Pananides, Dean Nicholas. 'Vision and Form in William Blake's Illuminated Poetry.' *California (Santa Barbara)* Ph.D., 1976.


BB2386. Peterson, Jane E. 'Metric and Syntactic Experimentation in Blake's Prophecies of 1788-1795.' *DAI*, XXXVI (1975), 3661A. Arkansas Ph.D., 1975. 'Examines the opening lines of each of these prophetic poems'.

C2386. Peterson, Jane A. 'The Visions of the Daughters of Albion: A Problem in Perception.' *PQ*, LI (1973), 252-64. 'The Visions is Blake's portrayal of the problem of perception' (p. 253); Oothoon loses her double vision when she is raped.


A2393. The Pictorial Edition of the Book of Common Prayer, According to the Use of the United Church of England and Ireland. Together with the Form and Manner of Making, Ordaining, and consecrating of Bishops, Priests, and Deacons. Illustrated with Many Hundred Woodcuts. To which are Added, Original Notes, and an Introductory History of the Liturgy by the Rev. Henry Stebbing. London [1838]. A woodcut initial on p. 192 and the border to a Rubens design on p. 198 are after Blake's designs to Blair's *Grave*, the former with acknowledgement.


article was written quickly ... and has been completely rewritten for the present volume' [B p. x].}


A2609. Ryskamp, Charles [& Thomas V. Langel. 'A Blake discovery.' TLS, 14 Jan. 1977, pp. 40-1. The Pierpont Morgan Library has acquired a previously unrecorded Blake scrapbook including MSS (by John Varley and Bernard Barton) and prints from the Illuminated Books and Blake's commercial engravings.

B2611. $Sabri-Tabrizi, Gholen Reza. 'The Idea of Negation and Contrary Progression in Blake.' Edinburgh Ph.D., 1970. Perhaps this is his work printed as The 'Heaven' and 'Hell' of William Blake (N.Y., 1973), the 'main aim' of which 'is to present the whole of Blake in a coherent and comprehensible way', with emphasis upon Blake's 'consistent materialism' and his 'social context' (p. vii).


A2621. Salmon, Edward. 'George Canning and William Blake.' United Empire: The Royal Colonial Institute Journal, XVIII (1927), 509-14. Evidence from 'Edward the Third' indicates that 'Canning and Blake ... had a patriotism in common and a whole-hearted humanity in common' (p. 509).

A2622. Saltor, Thomas Norman. 'Toward a Symbology of Form in the Illuminations of Blake's Songs of Innocence and of Experience.' DAI, XXXV (1975), 3737A. Massachusetts Ph.D., 1975.


A2628. Sanders, Jon Barry. 'The Desire of Man: A Reading of Blake's The Four Zoas.' DAI, XXXV (1974), 3698A. Oregon Ph.D., 1974. Uses 'the application of allegory as an interpretive process of reading'.


'The purpose of this thesis is to demonstrate that ... [the three works] redefine the nature of the descent into hell as part of a process leading to psychic regeneration', foreshadowing Jung.


B2673. Schuchard, Marsha Keith Manatt. 'Freemasonry, Secret Societies, and the Continuity of the Occult Traditions in English Literature.' Texas Ph.D., 1975. See DAI, XXXVI (1975), 2702-3A. A gallimaufry of cobbled coincidences 'based largely on circumstantial evidence' (p. 425) is used to place Blake in a 'Masonic' context (pp. 307-550); e.g., the compasses of the Ancient of Days and the 'Universal Brotherhood' of Milton are Masonic (pp. 465, 472).

BA2692. Shain, Ronald. 'A Sociological Study of the Romantic Imagination: Blake's Mythic Conception of Man's Fall Into Outer Selfhood.' California (Santa Barbara) Ph.D. in Sociology, 1976. According to the abstract, 'The findings of this study provide sociology with a new speculative model for resolving ... why certain writers and artists of the Romantic age experienced extreme feelings of self-estrangement, even though they were creatively fulfilled by their work, and were not faced with the collapse of established values and institutions'.


AA2702. Shroyer, Richard J. 'Studies in the Chronology and Contexts of William Blake's Early Poems: The First Decade 1783-1793.' Toronto Ph.D., 1975. See DAI, XXXVII (1977), 6513-4A. Chiefly on dating Blake's works; 'In sum, the results of the study are extremely modest'.

A2703. Simmons, Robert E., & Janet Warner. 'Blake's "How Sweet I Roam'd": From Copy to Vision.' neohelicon, 1 (1973), 295-304. The poem is analysed in terms of 'mimetic' and 'expressive' art.

A2707. Singh, Gurbhagat. 'Meditations on William Blake: An Experiential Approach to his Poetry.' DAI, XXXVII (1976), 286A. California (Santa Cruz) Ph.D. for The History of Consciousness, 1974. See Blake Newsletter, VIII (1974-75), 55. 'The argument of this work is that Blake not only talked about the "Edenic Body", but he also wrote his poetry with it. His poem [sic] commands to be read bodily ...'

A2725. Snyder, Peter G. 'Homer's Apocalypse.' Arion, N.S., 1 (1973), 67-111.
'A personal and perverse reading of the *Odyssey*,
especially on 'some illuminating relations between
the structure and patterns of imagery characteristic
of the poetry of William Blake and the "modern
romantics" after him and the structure, imagery
and argument of the *Odyssey* '(p. 67)--but the Blake
context is rarely explicit.

A2728. Southey, Robert. See Anon., 'Art. V. Vie
des Révélations ...', Quarterly Review, XXXIII
(March 1826), 375-410 by him (No. 826).

AA2737. Spinks, Cary William, Jr. 'The Valley of
Vision: A Study of Los in Blake's Prophecies.'

7 'The Blind Beggars Hats,' frontispiece for *The
Wit's Magazine* for April 1784. Notice the tall
candles before the crowned statues. All Blake's
*Wit's Magazine* plates are reproduced here.

'This study explores the significance of Los in
terms of his role as the Creative Imagination'.

A2742. Stanculescu, Liana P. 'William Blake and
the English Renaissance.' DAI, XXXVII (1976),
2903A. Miami Ph.D., 1976.

'His strongest affinities are with the hermetical
seventeenth century'.

A2751. Stempel, Daniel. 'Blake's Monadology: The
Universe of Perspectives.' Mosaic, VIII, 2 (1975),
77-98.

Distant parallels between Blake and 'Leibniz's
universe of monads' (p. 79).

1974):
1. Roger Murray. 'Blake and the Ideal of Simpli-
city.' Pp. 89-104. ('We cannot properly
assess Blake's prophetic works until we'
understand his 'new ideal of poetic simplicity'
[pp. 104, 90].)


4. Gary J. Taylor. 'The Structure of The Marriage: A Revolutionary Primer.' Pp. 141-5. (Faint evidence that 'The mosaic format of the primer ... is a probable and specific influence upon The Marriage' [p. 145].)

5. Judith Wardle. 'Satan not having the Science of Wrath, but only of Pity.' Pp. 147-54. ('The similarities [between Hayley and Blake] are not so close' as is suggested by Wittreich, 'Blake's Epics and Hayley's Epic Theory' [1972] [p. 148].)


Blake uses 'biblical tradition ... to comment lucidly and profoundly upon Byron's Cain' (p. 351).


Blake 'points out that there is no real difference between ... robbing him [an infant in his cradle] of his bodily life, and ... robbing him of his spiritual life.'


'Blake is an active participant in the poem.'


According to the abstract, it concludes that 'In Jerusalem Blake abandons creation myth entirely'.


Deals especially with 'the broader applications of temporal semantics.'


'The essence of the poem is in' the word 'prophecy'.


'In all of these matters, William Blake's moral and aesthetic impact on Cary is of crucial concern'; see especially Chapter I: 'Patterns of Moral Order: The Influence of Blake'.


'A repetition [from Cunningham's life of Fuseli] of the story about Blake and the Virgin Mary.


Blake's attitude toward death is traced through three stages.


'These [three] crucxes can be explained in part by Blake's adaptation of a symbol just then coming into public knowledge--the symbol of infinity:-- = ∞.' (P.1)


Jerusalem 'follows "primitive Christianity" rather than the official Christian tradition'.


Distant parallels.


'Blake and Shelley dramatically illuminate the core of the archetype.'

A2907. *Vogler, Thomas Allen. 'Preludes to Vision: The Epic Venture in Blake, Wordsworth, Keats and
MAY-DAY, LONDON.

Published as the Act directs. 7th June 1784.
Grant's manners seem to me as defective as his understanding.'

'What Blake presents, above all, is the missing link between religious vision and creative imagination' (p. 66). The 'reading' of Blake is especially important and character perceives and with how they act according to their perception,' with a plate by plate analysis of the narrative events'.
is 'greatly expanded' in Chapter 2, and those on 'Sublime Allegory' (1972, No. 1210 59) and on Domes of Mental Pleasure' (1972) are 'developed' in Chapter 3 and the Epilogue.

**A2995.** "Divine Countenance" ... The essay was revised in Chapter 1 of his Angel of Apocalypse (1975).

**B2995.** 'Domes of Mental Pleasure' ... The 'positions' in the essay were 'developed' in his Angel of Apocalypse.

**2999.** 'William Blake: Illustrator-Interpreter of Paradise Regained.' ... The essay was 'greatly expanded' in Chapter 2 of his Angel of Apocalypse (1975), and the Paradise Regained designs 'are reproduced' also in Wittreich's 1971 facsimile.

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**NOTES**


2 The largest lacunae are probably from foreign (particularly Japanese) publications such as the issue of *Mitau,* No. 816 (Tokyo) 1972, 11-59 entirely devoted to Blake with 56 plates (I have been unable to obtain a copy or ascertain the contents), or newspaper accounts such as the scores of German reviews of the Hamburg and Frankfurt Blake exhibitions detailed in Blake, XI (1977), 48-9.

3 There are no Blake numbers, but Jerusalem pl. 2, 46, America pl. 16, Jerusalem pl. 59, America pl. 14-15 (which were once stabbed together) are inscribed: '1.', 'Jerusalem [2-6]'. For modern numbers, see the Binding of Book of Los pl. 5.

4 Perhaps these 84 Commercial Engravings include the 45 [Blake] Engravings ... from the Plummer collection' offered in a Quaritch list (Nov. 1886) for £3.16d.

5 Similar, probably by coincidence, to *Innocence* (L), *Songs* (Q, T), and *No Natural Religion* (F).

6 On the versos of most inscriptions except Cunningham are tiny letters at the bottom right which cumulatively and repeatedly seem to spell 'rockheim' (or 'heimrock'), with some gaps and a few interventions of D, S, w, y. I can see no pattern or meaning in these letters. The leaves were numbered consecutively in pencil at the top middle margin beginning with an earlier flyleaf before the leaves were trimmed, for a few trimmed numbers survive at the very top: e.g., '83' on f. 82 and '108' on f. 107. A few inserted leaves were later removed, before it came to the Morgan, from f. 18' (12.2 x 17.2 cm), f. 21 (Urizen pl. 3, 11.0 x 15.8 cm), f. 115 (leaf-size 24.3 x 28.8 cm, design-size 20.6 x 21.5 cm), f. 116 (leaf-size 24.3 x 28.8 cm, design-size 20.8 x 28.4 cm), f. 124 (24.2(?) x 20.8 cm), and f. 133 (21.3 x 28.5 cm). (The only known loose copy of Urizen pl. 3, in the Keynes [Fitzwilliam] collection, has different dimensions and history.)

7 According to Mr Thomas V. Lange of the Morgan, to whom I am deeply indebted for much information and kindness concerning this volume.

8 PI. 2 has Jerusalem pl. 70 on the verso, pl. 2* has Jerusalem pl. 75 on the verso, and pl. 6-7 are printed back-to-back. The pencil '2' at the top right suggests that it was once associated with another leaf, though it bears no stab holes, and it probably has not been trimmed, for it is, marginally, the largest copy known.

9 PI. 70 has Europe pl. 2a on the verso, and pl. 75 has Europe pl. 2b on the verso.

10 Only details of watermark, size, and printing colour are now known.

11 Most information about copy J comes from the owner, who believes it to be a posthumous impression on machine-made paper.

12 PI. 20-21 are printed dos-a-dos. Almost all the information here comes from the Sotheby (Belgravia) catalogue of 5 April 1977, lots 207-10.

13 Each plate is cut down to the design. N.B. Pl. 5, 22b seem to be the only known copies of *Innocence* which are colour-printed.


15 The North American National Union Catalog lists a similar copy in the Library of Congress.