Query
Blake/An Illustrated Quarterly, Volume 15, Issue 1, Summer 1981, p. 59
Thanks to David Bindman’s query, I can now see that the "P" of "Perry" is rather more like the "P" as engraved in the published plates than it is like Blake’s—though, pace Bindman’s other viewers of the original sketch, nothing like a formal "L" can be seen here. The letter is a formal "P" in the style of copperplate hand employed by Blake (see "O Prince" jotted here, by Perry or by some foreman, as reminders). If the design were used as a vignette setting-copy, so to speak. If the New Mexico printer doesn’t now betray us, I think no one need worry further about this transcription. David Bindman, however, has generously invited the curious to consult the original.

And what next? Perhaps someone working in publishing history will discover what aborted Volume these ardours were intended to adorn.

W.B. The dead ardours Perry
David Bindman Collection.

**SONGS COPY h**

Another copy of Songs of Innocence and of Experience has re-emerged on the auction market after a disappearance of over sixty years. At an unknown time, the great bibliophile H. Buxton Forman acquired at least ninety-eight posthumous impressions of the Songs. These he had mounted on linen stubs and bound in three volumes in dark maroon levant morocco, Jansen style, with elaborately gilt dentelles. Each is stamped on the tail of the front paste-down end-paper "BOUND BY RIVIERE & SON FOR H. BUXTON FORMAN" and each bears Forman’s bookplate on the inside front cover. One volume, designated as g1 in Blake Books and containing 23 plates, is now at Princeton; another (g2), with 18 plates, is in the Rosenwald Collection of the Library of Congress. The third and largest volume (h), containing 57 plates on 57 leaves, disappeared after its sale to the bookdealer A. S. W. Rosenbach at the Buxton Forman auction at Anderson Galleries in New York on 15 March 1920, lot 53 (590). This volume, not previously described in any detail, has now come to light at Christie’s New York auction of 22 May 1981, lot 36, with "A Divine Image" and "The Sick Rose" reproduced in the catalogue. It is now in my collection.

The 57 plates in copy h are in the sequence given below and show fragments (cut by the edges of the sheets) of J WHATMAN 1831 and 1832 watermarks as indicated. Unless otherwise noted, the ink is gray, ranging from very light to almost black. Plates: 1, 1 (a light red-brown terra cotta ink, hereafter designated simply as "brown"; watermark J WH/18), 3 (ATMAN/31), 2 (J WH/18), 4, 6 (ATMAN/31), 7, 8, 5, 25, 9, 10 (J WH/18), 22, 23, 16, 17, 24 (brown; J WH/18), 19 (brown), 11 (ATMAN/31), 12 (ATMAN/31), 18 (brown), 20, 21, 26 (brown), 27, 13, 14, 28 (brown, with a few spots of gray), 29, 30 (brown), 31 (brown), 38, 40 (brown; J WH/18), 42, 34, 35 (J WH/18), 36 (brown.

**QUERY**

Mary Lynn Johnson is writing the Blake chapter for the fourth edition of The English Romantic Poets: A Review of Research and Criticism, edited by Frank Jordan, Jr., to be published in 1983 by the Modern Language Association. She would like to hear from readers of Blake who have suggestions as to content or emphasis—particularly in regard to neglected (or overrated) critical works on Blake. Write to M. L. Grant, 15 South Seventh Ave., Iowa City, IA 52240.