



*Queries*, 20 August 1932, mentioned "the binding of briars round and over the turfs (or turves) of graves to keep them in position . . . ." He had noticed them on Charles Lamb's grave. On August 6 of that year another correspondent had quoted Chatterton's "Song from AElla":

With my hands I'll dent the briars  
Round his holy corse to gre.

Thus the buried "joys and desires" were *literally* bound with briars. Indeed, at the foot of the plate a grave is shown briar-bound, but this seems to have been taken as purely symbolical.

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"Blake's Corrections in *POETICAL SKETCHES*": A Forthcoming Supplement and the Britwell Court Library Copy

In the "Prolegomenon" appended to my recent article on Blake's corrections in *Poetical Sketches* (*Blake Newsletter*, 4 [Fall 1970], 46), I drew attention to the fact that the present locations of several original copies remained unknown, at least to me. The response to my request for assistance in locating these copies was immediate and generous (though still incomplete), and the information supplied in particular by Professor G. E. Bentley, Jr., has been especially helpful. Arrangements are now being made to inspect these copies for Blake's corrections and a supplement to my article will be published in a forthcoming number of the *Blake Newsletter*.

Immediately following publication of my article an hitherto unrecorded copy of *Poetical Sketches* appeared in auction at Sotheby's on 29 March 1971 in the sale of the Britwell Court Library. The Britwell Court Library copy was described as follows in the *Sotheby Catalogue*:

34 BLAKE (WILLIAM) POETICAL SKETCHES. By W. B., First Edition, with the final blank, olive straight-grained morocco gilt, t.e.g., uncut, By Frances Bedford [Hayward 192; Rothschild 413; Keynes 26], A Fine Copy 8vo 1783

\*\*\* This copy is not recorded by Lowery, *A census of copies of William Blake's "Poetical Sketches"* (The Library, December 1936, p. 354 et seq.), where 22 or possibly 23 copies are listed.

The earliest of Blake's poetical works, and, except for the first book of *The French Revolution*, the only one printed in ordinary type.

A photographic facsimile of the titlepage is given in the *Catalogue* facing the description.

The Britwell Court Library copy was purchased by John Fleming of New York (lot 34 @ £3,800) on behalf of The Pierpont Morgan Library. The following description of the copy was supplied to me by Douglas C. Ewing of that Library in a letter of 17 May 1971:

This copy bears no manuscript corrections, and there is no indication of ownership before the Britwell Court Library; it is bound in olive morocco in a style typical

of many of the bindings commissioned by S. R. Christie-Miller, and bears the Britwell-shelf-mark 8.D at the top of the blank binder's leaf and 87.E.3 at the foot of that leaf. The copy is untrimmed, measuring 8 3/4 x 5 1/2 inches, and contains the genuine terminal blank leaf.

I am grateful to Sotheby's and to both Mr. Fleming and Mr. Ewing for the information leading to the composition of this note.

RUTHVEN TODD: C'AN BIELÓ, GALILEA, MALLORCA, SPAIN

#### The Bohn Catalogue and James Vine

I want to lay the ghost of the "1843" Bohn catalogue mentioned in connection with *Milton* once and for all. During the forties and fifties, I owned a copy of an "1848" Bohn catalogue which, so far as I know, is still with my books in store on Martha's Vineyard. The book was bound in red morocco and was about half as fat again, though roughly the same size as *The Concise Oxford Dictionary*. Sir Geoffrey Keynes was shown this and the error is clearly a printer's typo in printing "3" instead of "8," which unfortunately slipped by the otherwise perfectly proof-corrected copy--I, myself, can only hope that one day I will manage to produce a book which does not contain one misprint, however trivial. In the second, 1945, edition of Gilchrist's *Life of Blake* for Everyman's Library, I had an explanatory note on p. 382. (Dent's must have printed a very small edition of this, as it is now almost impossible to find one. However, I hope that the new edition, again completely revised, which I am now making for the Clarendon Press, will make both the 1942 and 1945 Everyman editions unnecessary.) To put matters straight, owing to the general inaccessibility of the 1945 Everyman, I think I might as well quote the pertinent part of my note:

In *The Writings of William Blake*, vol. ii, p. 395 [Sir Geoffrey Keynes] records the discovery of a copy [of *Milton*] with fifty plates; this is now in America. When offered for sale by Henry G. Bohn in 1848 this copy was stated to have been executed "expressly for his principal patron, Mr. Vine of the Isle of Wight." According to J. L. Roget, *A History of the "Old Water-Colour" Society*, 1891, James Vine, of Puckster, a Russian merchant, was a patron of the early watercolour painters, including Joshua Cristall and J. F. Lewis.

It is unfortunate that the resemblance between the figures 3 and 8, and a printer's carelessness, should have caused so much trouble. I hope that this information will help Janet Warner in her researches into James Vine, following the hint given by Roget about his relationship with the watercolorists of his time. If James Vine did, in fact, purchase *Milton* from Blake, it seems strange that the only other mention of him as a purchaser of Blake's works should be in connection with the *Job*, and I wish success to those who are now hunting for his descendants.