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A R T I C L E

A Supplement to Blake Books

G. E. Bentley, Jr.

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G.E. BENTLEY, JR.

When *Blake Books*¹ 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Books* or in addenda to it (pp. 951-1001), but of course even these addenda, completed in the winter of 1976, were out of date when the book was published.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 1977.² 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 intercallations, 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 intercallation 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.

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).



W. Blake inv. & sculp.
 A Scene in the Last Judgment
 Satans holy Trinity the Accuser the Judge, & the Executioner

PART I
EDITIONS OF BLAKE'S WRITINGS
SECTION A INDIVIDUAL WORKS

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.

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)	--- ³	Loose ³	24.3 x 30.0 (14) 24.3 x 30.1 (15) 24.3 x 29.8 (16)	reddish-Brown

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

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.

16. The Book of Los (1795)

Copy	Plates	Leaves	Watermarks	Blake numbers	Binding-order	Leaf-size in cm	Printing Colour
MORGAN	5 ⁴	1	_____	_____	Loose ³	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;⁵ (2) These leaves were combined with others:

- (a) *Miscellaneous works* not related to Blake: an engraving of Flaxman (I. 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, 48, 51, 54, 57, 60, 63, 66), foliated in old Brown ink;
- (c) *Gilchrist's 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) *Letters about 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* (1783) 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. 11, 7, 9, 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, 7, 10-11) with engraved identifications at the bottom right (e.g., 'V l. 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 Cowper* (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, *Triumphs 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, *Memoirs* (1806) pl. 1 (f. 130); *Novelist's Magazine*, IX (1782) pl. 1, 3, 2, VIII (1782) pl. 1-2, X (1783) pl. 1, 3, 2 (ff. 78-85); Rees, *Cyclopaedia* (1819) proof of unused variant of pl. 3 (f. 129); Shakspeare, *Plays* (1805) pl. 2, 1 (ff. 44, 97); Virgil, *Pastorals* (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 imprint 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^a (ff. 24^r, 39^{r-v}, 41^v); *Jerusalem* pl. 75, 28, 70, 2, 46, 59 (ff. 24^v, 29, 41, 147-8, 150); 'Joseph of Arimathea Among the Rocks of Albion' (I) 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 morroco over Red pebble cloth, g.e.; the leaves with insertions (except for Cunningham and a few others) were numbered in pencil at the bottom left 1-121 (ff. 2-152);⁶ (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 1920⁷ to (2) The American Academy in Rome, whose library stamp is on f.3 and which sold it in 1976⁷ to (3) The PIERPONT MORGAN LIBRARY.

A16

§*The *Book of Los* [A]. London, 1976. The William Blake Trust.

A26

Bogen, Nancy Ruth. 'A Critical Edition of William Blake's *Book of Thel*, with a New Interpretation.' *DAI*, XXXII (1971), 908. Columbia Ph.D., 1968.

'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)

Copy	Plates	Leaves	Watermarks	Blake numbers	Binding-order	Leaf-size in cm	Printing Colour
^c PHILA- DELPHIA MUSEUM	13-14	1	_____	_____	Loose	23.6 x 31.4	bluish-Green
MORGAN	2 ^{a-b} ,	3 ⁸	_____	_____	Loose	24.2 x 33.0 (2 ^{a-b})	Black (greyish- Green) (2 ^a) Black (2 ^b)
	6-7		_____	_____	_____	24.2 x 32.9 (6-7)	greyish-Black (6) Black (bluish- Green) (7)

Pl. 2^a (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. 2^{a-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

**Europe*: A Prophecy [H]. Introduction by G. E. Bentley, Jr. Normal, Illinois, 1976. Materials for the Study of William Blake: The American Blake Foundation Volume II.

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^{a-b}, 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)

Copy	Plates	Leaves	Watermarks	Blake numbers	Binding-order	Leaf-size in cm	Printing Colour
E <i>Essick</i>	1	1	_____	_____	Loose	24.5 x 34.5	Black

COPY E: BINDING: Loose.

HISTORY: (1) Acquired some years ago by a dealer who had no knowledge of its previous history⁹ 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-?20)

Copy	Plates	Leaves	Watermarks	Blake numbers	Binding-order	Leaf-size in cm	Printing Colour
MORGAN	2, 28, 46, 59, 70, 75	6 ¹⁰	EDMEADS & PINE/ 1802 (28)	_____	Loose ³	24.2 x 30.5 (2) 17.0 x 22.9 (28) 24.6 x 30.0 (46) 24.4 x 29.7 (59) 24.2 x 33.0 (70) 24.4 x 33.1 (75)	reddish-Brown (2, 46, 59) greenish-Black (28) orangish-Brown (70, 75)

(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 trilothon.

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.

76

**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)

Copy	State	Watermark	Size in cm	Printing Colour
H TRINITY COLLEGE ¹¹	2	_____	24.2 x 31.0	Black
I MORGAN	2	_____	15.9 x 27.7	Black
J Essick ¹²	2	_____	17.9 x 30.5	Black

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 Los* 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. Essick.

84. 'Laocoon' (?1820)

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

98

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

A109

The Marriage of Heaven and Hell* [H] with an Introduction and Commentary by Sir Geoffrey Keynes. London, N.Y., Paris, 1975. B. §Die Vermählung von Himmel und Hölle--The Marriage of Heaven and Hell*. Ed. Geoffrey Keynes. Munich & Paris, 1975.

A. Arnold Fawcus, 'Publisher's Note' (p. viii), 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. Dörrbecker (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.

119

Milton. Ed. E. R. D. Maclagen & A. G. B. Russell. ... B. §Folcroft, Pennsylvania, 1973.

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. Rosenbloom, who gave it in 1970 to (L3) YALE UNIVERSITY LIBRARY.

139. *Songs of Innocence and of Experience* (1794)

Copy	Plates	Leaves	Watermarks	Blake numbers	Leaf-size in cm	Printing Colour
T ² <i>Essick</i>	32	1	_____	32	12.1 x 15.8	brick-Red
Anon	5, 20-1, 22a-b	4 ¹³	-5, [20-1], 22 ^b	_____	6.5 x 7.1 (5) ¹⁴ 6.4 x 3.1 ([20-1]) ¹⁴ 7.5 x 2.8 (22a) ¹⁴ 6.9 x 4.2 (22b) ¹⁴	coloured-printed (5, 22b) ¹⁴ Brown [20-1]

Pl. 5, 20-1, 22^{a-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).

(2bi) 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, 48^{a-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: ... (6) ... At the death of the Earl of Crawford and Balcarres in 1975, it passed into (7) An *Anonymous Collection*.

COPY J: HISTORY: ... (8) ... Sir Anthony Blunt gave it [about 1970] to (9) An *Anonymous Collection*.

COPY T² pl. 32. BINDING: Loose.

HISTORY: ... (2ci) Pl. 32 from T² (the text uncoloured) was acquired at an anonymous Christie's sale, 26 Oct. 1976, lot 236, by (2cii) Professor ² Robert N. Essick; (2di) Pl. ... 33, 40, 42 from T² are UNTRACED.

COPY W: BINDING: ... George Richmond thought 'M.^{rs} 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.

Songs of Innocence and of Experience. Ed. Andrew M. Wilkinson. ... G. §1970. H. §1971. I. §1974. J. 1976.

* *Songs of Innocence and Experience* [Z]. ... B. § London, 1970. C. London, 1972. D. **Die Illuminationen zu den SONGS OF INNOCENCE and of EXPERIENCE: Lieder der Unschuld und der Erfahrung*. Wiesbaden, 1972.

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 G¹: 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, (4aiii) Professor Robert N. Essick (pl. a2, 9, b12) and (4aiv) The AMERICAN BLAKE FOUNDATION (Memphis, Tennessee) (pl. a4, 6, b3).

COPY I: HISTORY: ... The Pierpont Morgan Library sold pl. a9, b12 (with copy G¹ pl. a3-4, 6, b3) through Parke-Bernet, 24 May 1977, lot 153, to (7ai) Professor Robert N. Essick (pl. a3, 9, b12) and (7bi) 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

A225. *Auguries of Innocence* together with the Rearrangement by Dr John Sampson and a Comment by Geoffrey Keynes Kt. Burford, 1975.

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.

B236. 'The Blossom.' *Boys' and Girls' Magazine*, II, no. 4 ([Boston] Aug. 1843), 142.

A bowdlerized version.

C236. 'The Blossom.' *The New Church Magazine for Children*, I ([Boston] 1843), 126.

240. **A Choice of Blake's Verses*. Ed. Kathleen Raine. ... B. London, 1972. C. N.Y. & London, 1973.

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.

C246. '[The Divine Image, called] The Human Form.' *Heat and Light for the Nineteenth Century*, I, no. 1 ([Boston] Sept. 1851), 32.

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

B247. '[A Dream, called] The Story of the Emmet. (A Dream)' and *'[A Cradle Song, called] The Baby.' *The Little Keepsake for 1844*. Ed. Mrs. Pamela Chandler Colman. Boston, 1843. Pp. 34-7, 94-5.

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'.

A255. *Four Poems from William Blake's Songs of Innocence*. Los Angeles, 1968.

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

A262. 'Introduction to Songs of Innocence.' *Boys' and Girls' Magazine*, II, no. 3 ([Boston] July 1843), 73-4.

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

B268. 'The Lamb.' *The New Church Magazine for Children*, I ([Boston] 1843), 59.

C268. *'[The Lamb, called] The Child and Lamb.' *Boys' and Girls' Library*, II ([Boston] 1844), 86-7.

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 *Vala* pp. 16, 58 and engraved in *Night Thoughts* p. 65, and in the winged pudendum in *Jerusalem* pl. 58.



Following

In thoughts perturbed they rose from the bright ruins silent
To hery King, who sought his ancient temple serpent-form'd
That stretches out its shady length along the Island white.
Round him rolled his clouds of war; silent the Angel went,
Along the infinite shores of Shames to golden Verulam.
There stand the venerable arches that high-towering rear
Their oak-surrounded pillars, form'd of mazy stones, uncut
With tool; stones precious; such eternal in the heavens,
Of colours twelve, few known on earth, give light in the opake.
Placed in the order of the stars, when the five senses whelmed
In deluge o'er the earth-born man; then turn'd the fugile eye
Into two stationary orbs, concentrating all things.
The ever-varying spiral ascends to the heavens of heavens
Were bended downward; and the nostrils gotten gates shut
Turn'd outward, barr'd and petrify'd against the winds.

Thought chang'd the infinite to a serpent; that which pitieth
To a devouring flame; and man fled from its face and hid
In forests of night; then all the eternal forests were divided
Into earths rolling in circles of space, that like an ocean
And overwhelmed all except this finite wall of flesh.
Then was the serpent temple form'd, image of infinite
Shut up in finite revolutions, and man became an angel;
Heaven a mighty circle turning; God a tyrant crown'd.

Now arriv'd the ancient Guardian at the southern perch,
That planted thick with trees of blackest leaf, & in a vale
Obscure, inclos'd the Stone of Night; oblique it stood, deck'd
With purple flowers and berries red; image of that sweet soul
Once open to the heavens and elevated on the human neck.
Now overgrown with hair and cover'd with a stony roof.
Downward it sunk beneath th'attractive north, that round the
A raging whirlpool draws the dizzy enquirer to his grave.

- D268. 'The Lamb.' *The Little Truth-Teller: A New Church Magazine for Children*, I, no. 5 ([Philadelphia] March 1846), 71.
- A270. 'Laughing Song.' *Boys' and Girls' Magazine*, III, no. 2 ([Boston] Oct. 1843), 66.
273. 'The Little Boy Lost' and 'The Little Boy Found.' *The Child's Gem for 1845*. Ed. Mrs. Pamela Chandler Colman. Boston, 1844. P. 64.
- A273. *Llibres Profètics de William Blake (Selecció)*. [Tr.] Maria Manent. Barcelona, 1976. Els Llibres de l'Escorpi Poesia, 33.
'Prefaci' (pp. 9-26), text (pp. 31-70).
- A277. *The Mental Traveller*. Iowa City, Iowa, 1967.
- B277. *The Mental Traveller*. Drawings by Emil Antonucci. N.Y. [1970].
- C277. *Morning*. Mountain View, California, 1976.
A broadside of Blake's poem printed at The Artichoke Press in an edition of 40 copies 'With the best wishes of Jonathan & Barbara Clark for the new year [i.e., 1977]'.
D277. 'Night.' *The New Church Magazine for Children*, VI ([Boston] Jan. 1848), 17-8.
11. 33-48 are omitted.
- E277. *'A Nurse's Song' [from *Innocence*]. *Boys' and Girls' Magazine*, III, no. 1 ([Boston] Sept. 1843), 9.
A much altered and debased version, with a woodblock related to Blake's design.
- F277. 'Nurses' Song' [from *Innocence*]. *New Church Magazine for Children*, II (1844), 191.
- A278. **Œuvres de William Blake*. [Vol.] I: Esquisses Poétiques (extraits), Une Ile de la Lune, Chants d'Innocence et d'Expérience. Texte original présenté et traduit par Pierre Leyris. Paris, 1974. Aubier / Flammarion.
'Avertissement' (pp. 7-8), 'Les Années de William Blake' (pp. 9-17, chronological outline), 'Introduction' (pp. 21-43), perfunctory 'Notes' (pp. 285-98), 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.
287. *Blake's Poems and Prophecies*. Ed. Max Plowman. ... G. London & N.Y., 1972.
294. *The Poems of William Blake*. Ed. John Sampson. ... B. 1926.
299. *The Poetical Works of William Blake*, Lyrical and Miscellaneous. Ed. William Michael Rossetti. ... D. \$1882. E. \$1885. F. \$1888. G. \$1890. H. \$1890. I. 1893. J. 1911. K. [Title omits Lyrical and Miscellaneous] 1914. Bohn's Popular Library.
300. *The Poetical Works of William Blake*. ... Ed. John Sampson. ... D. Boston, 1973.
306. **The Portable Blake*. Ed. Alfred Kazin. N.Y., 1946. Viking Portable Library. B. Reprinted as **The Indispensable Blake*. N.Y., 1950. C. Reprinted as *The Portable Blake*. N.Y., 1953. ... H. N.Y., 1963. I? Reprinted as **The Essential Blake*. London, 1968. ... U. 21st printing. N.Y., 1974.
... U. The cover of the 1974 edition announces 'a new bibliography by Aileen Ward' which, however, is not present at least in some copies.
318. *Selected Poems of William Blake*. Ed. F. W. Bateson. ... G. \$London, 1968. H. London, 1974.
... B. The 1961 edition was corrected; the rest are reprints of it.
- A318. **Selected Poetry*. Ed. David V. Erdman. N.Y., Scarborough (Ontario), London, 1976. The Signet Classic Poetry Series.
'A Note on this Edition' is p. xiii, 'Introduction' pp. xix-xxix, the text based on Erdman's *Poetry and Prose* (1975) with punctuation added occasionally (pp. 1-303). The Introduction is reprinted as 'The Bravery of William Blake' in *Blake Newsletter*, X, 1 (1976), no. 181.
- B318. **Selected Poetry and Letters*. Ed. A. S. Crehan. Oxford, 1976. Wheaton Studies in Literature.
T. Crehan, 'General Preface' (p. 8), 'Introduction' (pp. 12-61), 'Notes' (pp. 222-54), and 'Critical Opinion' 1809-1973 (pp. 255-63); an indifferent paperback edition based on Keynes. 'Blake remains for us a type of the Sagittarian intellect' (p. 61).
- A328. 'The Shepherd.' *New Church Magazine for Children*, I ([Boston] 1843), 112.
- B328. **the shepherd*. [Berkeley Heights, New Jersey, 1932.]
A 2-leaf pamphlet bearing 'cordial greetings of the season 1932-3' from Joseph Ishill of the Oriel Press.
- A344. *Twelve Poems*. Ed. J. L. Carr. London, 1972. Florin Poet Series.
Presumably this is related to Carr's *William Blake* [n.d.] also in the Florin Poet Series.
353. **William Blake*. Ed. Vivian de Sola Pinto. ... B. N.Y., 1965.
- A356. **William Blake*. Ed. J. L. Carr. [n.p., n.d.] Mini Anthology of Poems. Florin Poets.
This is presumably related to Carr's *Twelve Poets* (1972).

3 *Europe* (copy c), pl. 14, from the Philadelphia Museum of Art. Notice how Blake has striven to keep the text in solid masses by tucking the line turn-overs in the first and penultimate lines into spaces above the line rather than below the line where they would create a white space. The effect is of the serpent compressing the text.



*Albion's Angel rose upon the Stone of Night
 He saw Urizen on the Atlantic:
 And his brazen Book
 That Kings & Priests had copied on Earth
 Expanded from North to South.*

368. **Works by William Blake*. ... Reproduced in Facsimile 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 *Engravings* 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.)

370. *The Complete Writings of William Blake*. Ed. G. Keynes.

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

386. *L'Allegro* (1954) and 393. *Il Penseroso* (1954).

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.

A392. **William Blake's Illustrations for John Milton's PARADISE REGAINED*. With an Introduction by Joseph Anthony Wittreich, Jr. A Rowfant Keepsake: Christmas 1971. Cleveland, 1971.

Wittreich, 'Blake's Illustrations for *Paradise Regained*' is on 4 unnumbered pages. The 12 plates from the Fitzwilliam set 'are reproduced from *Calm of Mind*', ed. Wittreich (1971).

SECTION B COLLECTIONS & SELECTIONS

A402. **Blake's Visions of the Last Judgment*. [Ed. Morton D. Paley for the] MLA Blake Seminar, 28 December 1975, Continental Room, Hilton Hotel, San Francisco, Discussion Leader, Morton D. Paley, Boston University. [Published by *Blake Newsletter*, 1975.]

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*

Blake's 'Heads of the Poets' are also reproduced in *Concise Catalogue of British Paintings* Volume I: British artists born before 1850 [in] Manchester City Art Gallery (1976), 9-15.

412. **William Blake* by Martin Butlin. ... D. 1975.

PART III COMMERCIAL BOOK ENGRAVINGS

BIBLE: *Job*

A434. **Illustrations of the Book of Job*. ... [London, 1976.]

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.'

B434. **The Book of Job* illustrated by William Blake with a new introduction by Michael Marqusee. N.Y., London, Mississauga [Ontario], 1976. Paddington Masterpieces of the Illustrated Book.

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), *Antijacobin 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.)

P1. 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.

CHAUCEER, Geoffrey

A443. **The Prologue to the Canterbury Tales of Geoffrey Chaucer*. With an Engraving by William Blake of the Pilgrims in the following sequence ... Los Angeles, 1975.

150 copies printed at The Plantin Press.

FLAXMAN, John

456. *Hesiod* (1817).

Designs for Hesiod pl. 3 (two of them), 7, 32-3, and an unengraved design (for before pl. 23) were offered for sale and reproduced in the catalogue of *John Flaxman* 10th March-8th April 1976 Presented by Christopher Powney and Heim Gallery (London) Ltd, no. 18-23 (the unengraved one retained by Mr Powney).

FLAXMAN, John

457. *The Iliad*. ... F. *Flaxman's Illustrations to Homer* Drawn by John Flaxman, engraved by William Blake and Others, Edited, With an Introduction and Commentary by Robert Essick and Jeniyo La Belle. N.Y., 1977.

... 'Plate 2.' ... (A sketch in the collection of Professor Robert Essick is reproduced in the 1977 edition.) ...

F. The 1977 edition consists of a useful 'Introduction' (pp. v-xiv), 'Bibliography' (pp. xv-xviii), plate by plate 'Commentary' (pp. xiv-xxxii), and reproductions of the 1805 *Iliad* and *Odyssey* slightly reduced (leaf-size 30.5 x 23 cm).

Pl. 2. The sketch for pl. 2 and a related drawing in the collection of Christopher Powney were offered for sale and reproduced in the catalogue of *John Flaxman* 10th March-8th April 1976 Presented by Christopher Powney and Heim Gallery (London) Ltd, no. 2, 75.

HAMILTON, G.

A463. *Gallery of British Artists*, from the Days of Hogarth to the Present Time, or Series of 288 Engravings of their Most Approved Productions, Executed on Steel in the First Style of Outline, Selected, arranged, and accompanied with descriptive and explanatory Notices in English and French. In Four Volumes. Paris, 1837. (British Library)

A duplicate title-page reads: *Galerie des Artistes Anglais*, depuis Hogarth jusqu'à nos jours ou suite de 288 gravures de leurs productions les plus estimées, soigneusement gravées de Notes descriptives en Anglais et en Français. En quatre volumes. Paris, 1837.

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.

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.

The Novelist's Magazine, Vol. X-XI.

487. E. THE / HISTORY / OF / SIR CHARLES GRANDISON, / AND / THE HON. MISS BYRON; / IN / A SERIES OF LETTERS. / BY MR. SAMUEL RICHARDSON, / AUTHOR OF

THE HISTORIES OF PAMELA / AND CLARISSA HARLOW. /- / FORMERLY PUBLISHED IN SEVEN VOLUMES; THE WHOLE NOW / COMPRISED IN TWO. / VOL. I[-II]. /- / **Cooke's Edition**. /- / [Woodcut vignette of inkwell, pens, books, &c.] /- / EMBELLISHED WITH FIFTEEN SUPERB ENGRAVINGS. /- / LONDON; /- [Vol. I:] STEREOTYPED AND PRINTED FOR T. KELLY, / 17, PATERNOSTER-ROW. / And sold by all Booksellers in the / United Kingdom. / 1818. [Vol. II:] STEREOTYPED AND PRINTED FOR C. COOKE. / 17, PATERNOSTER ROW; / BY D. COCK, AND CO. DEAN STREET, SOHO. / And sold by all Booksellers in the / United Kingdom [n.d.] (McGill)

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 1820¹⁵), 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 reported¹⁶) is a mixed set. In any case, it almost certainly was not 'STEREOTYPED ... FOR T. KELLY', though it may well have been 'PRINTED FOR' him. (c) For another, David Cock, who appears as the printer in the colophon to both volumes at 75 Dean Street, was at that address only in 1810-1815.¹⁵ Presumably Cock made the stereotype plates but did not print them at Dean Street after 1815. (Notice that Cock appears only on the undated 'PRINTED FOR C. COOKE' titlepage.) (d) For another, neither titlepage nor contents (e.g., the Advertisement on I, 5) acknowledges the relationship of this edition to the previous two-volume Harrison edition (n.d.) or to the original edition with these designs in *The Novelist's Magazine*, Vol. X-XI (1783). (e) For another, the designs are the same as those in *The Novelist's Magazine*, reduced from 28 to 15 and with some plates (presumably those irreparably worn) re-engraved though bearing the names of the same designer (appropriately) and engraver (quite wrongly, presumably). For instance, Blake's second plate was re-engraved and signed 'Scatchard [i.e., Stothard] del.' 'Blake sculp.', 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 'Scatchard del.', 'Letter 6. Vol. II. / Miss Byron paying a visit to / Emily in her Chamber. / Printed for C. Cooke, Paternoster Row, July 6. 1811.' (Design size: 7.1 x 12.0 cm.)
 3. 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. *Cyclopaedia* (1802-20).

Pl. 8. 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 JWH / 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.

STEDMAN, J. G.

499. *Narrative*.

G. Amherst, Massachusetts, 1972.

The 1972 edition seems to be a reissue, by the University of Massachusetts Press, of the 1971 Imprint Society edition.

VIRGIL

510. *The Wood Engravings of William Blake: Seventeen subjects commissioned by Dr Robert Thornton for his Virgil of 1821 newly printed from the original blocks now in the British Museum. London, 1977.*

There is a 'Preface' by Kenneth Clark.

YOUNG, Edward

515. *Night Thoughts* (1797)

CENSUS OF COLOURED COPIES [p. 646]

COPY T: 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

A538. 1827. THE / ENGLISH PORTION / OF / *The Library* / OF THE / VEN. FRANCIS WRANGHAM, M.A. F.R.S. / ARCHDEACON OF CLEVELAND. /- / ... [mottos] /- / *Malton* / BY R. SMITHSON, JUN. BOOKSELLER AND STATIONER, / IN YORKSGATE. /- / 1826 [i.e., 1827]. / [Only *Seventy Copies*.] / UNPUBLISHED. (Bodley)

The printing cannot have been completed earlier than 1827, for Wrangham'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 curious plates' (lot 302), and Hayley's *Designs* (1802), all four parts (Sotheby, 29 Nov.-9 Dec. 1843, lot 557).

566. 1862. *International Exhibition 1862. Official Catalogue of the Fine Art Department. ... [Corrected.] London, 1862.*

The Blake entries are nos. 221, 965-8; Blake and Stothard are compared in an article by F[rancis] 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), *Paradise Lost* (9), the Bible (9), and Shakespeare (6) bound in three volumes (£1,200); *Thel* (J) and *Visions* (G) bound together by Hering in Olive morocco (£85); *Songs* (U) (£170) and pl. 22, 28, 30, 40, 44-6, 48a-b (now GEB) (£5); and *Descriptive Catalogue* (F) (£10.10s.). (This Quaritch list was generously pointed out to me by Mr Thomas V. Lange.)

A657. [?1947] *The Life and Work of William Blake Poet-Painter: An Exhibition of Blake Arranged by The British Council. n.p. [?Hong Kong], n.d. [?1947].*

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.

688. **An Exhibition of the Illuminated Books of William Blake Poet • Printer • Prophet. ... B. *Geoffrey Keynes. A Study of the Illuminated Books of William Blake Poet • Printer • Prophet. London & Paris, 1964. C. N.Y., 1964. D. London & Paris, 1965. E. London & Paris, 1970.*

... 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'.

701. 1969, 1972, 1976. [Phyllis Goff.] *William Blake: Catalogue of the Preston Blake Library Presented by Kerrison Preston in 1967 [to the] Westminster City Libraries. London, 1969.*

B. *William Blake: Supplement to the Catalogue of the*

Preston Blake Library, Westminster City Libraries.
[London], 1972.

C. *Catalogue of the Preston Blake Library* Presented by Kerrison Preston [to the] Westminster City Libraries: Cumulative Supplement to the printed Catalogue of 1969, Compiled by Phyllis Goff. London, 1976.

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 of the same library, see no. 689.

AA710. 1976 24 Feb.-27 March. **William Blake in the Art of His Time*: A Faculty-Graduate Student Project University of California, Santa Barbara Organized by Corlette Rossiter Walker, University Art Galleries, University of California Santa Barbara February 24-March 28, 1976. [Santa Barbara, 1977.]

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.

AB710. 1976 2 March-4 April. **Followers of Blake*. Ed. Larry Gleeson. The Santa Barbara Museum of Art March 2-April 4 1976. [Santa Barbara, 1976.]

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, Welby Sherman, and Palmer), and 18 reproductions. The exhibition complemented that at the University of California (Santa Barbara) and the Blake symposium there.

D710. 1977 19 March-29 May. **William Blake: The Painter as Poet: An Exhibition Commemorating the 150th Anniversary of the Artist's Death* March 19-May 29 1977 [at Swirbul Library Gallery, Adelphi University, Garden City, N.Y.]. Catalog by Donald A. Wolf, Tom Dargan, Erica Doctorow.

Donald A. Wolf, 'Introduction: William Blake: The Painter as Poet 1757-1827' (4 unnumbered pages) says 'we have focused on Blake's "contraries"'; the Catalogue (21 pages, 41 entries) has 18 original plates among the facsimiles.

E710. 1977 G. E. Bentley, Jr. *Blake Books*: Annotated Catalogues of William Blake's Writings in Illuminated Printing, in Conventional Typography and in Manuscript and Reprints thereof, Reproductions of

his Designs, Books with his Engravings, Catalogues, Books he owned and Scholarly and Critical Works about him. Oxford, 1977.

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 Fast*.

PART VI BIOGRAPHY & CRITICISM

A769. Able, Elizabeth Frances. 'The Married Arts: Poetry and Painting in Blake and Baudelaire.' *DAI*, XXXVII (1976), 290A. Princeton Ph.D., 1975.

A770. Abrams, M. H. 'Unity Lost and Integrity Earned: Blake and Coleridge.' Pp. 256-77 (esp. 256-64) of Chapter V, 'The Circuitous Journey: From Blake to D. H. Lawrence' (pp. 253-324) in his *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. N.Y., 1971. Also passim. B. N.Y., 1973.

The book is concerned 'with the secularization of inherited theological ideas' (p. 12).

AA770. Abrams, M. H., ed. *English Romantic Poets: Modern Essays in Criticism*. Second Edition. London, Oxford, N.Y., 1975.

It reprints, inter alia;

- 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);
- 4) Harold Bloom, 'Blake's Apocalypse: "Jerusalem"' (pp. 98-111), from his *Visionary Company*, pp. 108-23.

Only Gleckner's essay appears in the first edition (1960).

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).

A784. Adlard, John. 'Bawdy Blake.' *English Studies*, LVI (1975), 320-1.

For example, 'country' is alleged to be a synonym for 'cunt'.

A789. ——— 'Blake, Thel and the Wisdom of Angels.' *Studia Neophilologica*, XLVI (1974), 172-4.

'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.

A804. Ames, Richard. 'Blake exhibit creative, restrained and scholarly.' *Santa Barbara News*, 28 February 1976.

Review of the University of California at Santa Barbara Art Galleries Blake exhibition.

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.

A839. ——— 'The Artist of the Soul.' *Nation*, XIV ([London] 25 Oct. 1913), 169-70.

A review of the 1913 National Gallery exhibition, which set off the correspondence by Kerr, Fry, et al.

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.



THE TEMPLE OF MIRTH.

Published as the Act directs by Harrison & Co. Feb^y 1. 1784.

A959.——§'Illustration of "William Blake: double image" (aluminium) by John W. Mills exhibited at the Royal Academy summer exhibition 1967.' *Times Educational Supplement*, 28 April 1967.

A1034.——§*'Tate Gallery Tribute to Blake's Genius.' *Daily Telegraph*, 15 July 1964.
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.' *DAI*, XXXV (1975), 5335-6A. Georgia Ph.D., 1974.

A 137-page argument that Blake 'was far from the conventional Satanist'.

B1110.——& Rodney M. Baine. 'Blake's Other Tygers, and "The Tyger".' *SEL*, XV (1975), 563-78.
'Blake consistently used the tiger in the fallen world as a symbol of cruelty, destructiveness, and bestiality' (p. 576).

B1112. Baine, Rodney M., & Mary R. 'Blake's THE MARRIAGE OF HEAVEN AND HELL, Plate 9.' *Explicator*, XXXII (1974), Item 50.

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

C1112.——. '"Then Mars thou wast our center".' *ELN*, XIII (1975), 14-18.

America pl. 7, l. 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).

1132. A. Bataille, Georges. 'William Blake.' Pp. 81-107 of *La Littérature et le Mal: Emily Bronte--Baudelaire--Michelet--Blake--Sade--Proust--Kafka--Genet*. Paris, 1957. B. Tr. Isao Yamamoto as *Bungaku to Aku [Literature and Evil]*. Tokyo, 1959. Pp. 82-117. (vHK) C. §Tr. Alistair Hamilton as *Literature and Evil*. London, 1973. Signature Series. Pp. 59-81.

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

A1144. *Behrendt, Stephen C. 'Blake's Illustrations to Milton's *Nativity Ode*.' *PQ*, LV (1976), 65-95.

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'.

B1144.——* 'Bright Pilgrimage: William Blake's Designs for *L'Allegro* and *Il Penseroso*.' *Milton Studies*, VIII (1975), 123-47.

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.

A1169. Bentley, G. E. [Jr]. 'A Jewel in an Ethiop's

Ear: *The Book of Enos* as Inspiration for William Blake, John Flaxman, Thomas Moore, Richard Westall and Lord Byron.' *Aligarh Journal of English Studies*, I (1976), 1-16.

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

A1208. §Bishai, N. Z. 'The Light Thrown on the Poetry of Blake, Byron, and Tennyson by the Composers Who Have Set its Words to Music.' London Ph.D., 1967.

A1214. §Blackwell, J. C. 'William Blake and the English Empiricists.' Bristol Ph.D., 1966.

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):

157. *Everett Frost. 'A Checklist of Blake Slides.' Pp. 3-28. (Contains an Introduction [pp. 4-5], and sections on Illuminated Books [pp. 7-11], Illustrations, Engravings, Paintings, Water Colors, and Drawings in Series [pp. 12-16], and Not in Series [pp. 17-19], with lists of Collections that Will Make Slides on Special Order Only [pp. 27-8].)

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

158. David V. Erdman. 'Errors in the 1973 Edition of *The Notebook of William Blake* & in the First Printing of *The Illuminated Blake*.' Pp. 39-40. (Corrigenda.)
159. *Francis Wood Metcalf. '*Tiriel*: Two Corrected First Readings.' Pp. 40-1. (In ll. 247, 385.)
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.)
161. Warren U. Ober. '"Poor Robin" and Blake's "The Blossom".' Pp. 42-3. (A phallic context derived from a street ballad of c. 1780.)
162. G. P. Tyson. 'An Early Allusion to Blake.' P. 43. (In a letter of 1783 from Thomas Henry to Joseph Johnson.)
163. Michael Ferber. 'A Possible Source for "The's Motto".' Pp. 43-4. (A distant one in Hebrews ix: 3-4.) For 'Discussion', see no. 186-7.
164. Donald H. Reiman. 'A Significant New Blakean Fragment.' Pp. 44-5. (Gnomic verses playing on the names of Blake scholars.)
165. L. Edwin Folsom. '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.' P. 46. (Blake may have known Beulah Hill--also spelled Bewley, Beaulieu, and Bulay.)
167. Judith Wardle. 'The Infuence of Wynne's *Emblems* on Blake.' Pp. 46-7. (Learned correction of Erdman's *Notebook* edition.)
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. 58-85 (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-Enching Method.' Pp. 94-114. (An excellent analysis of the physical characteristics of the copper-plates of the *Songs* electrotypes and *America* pl. a, and of how they were made, with splendid photographs.)
172. 'Blake in French: An Interview [by Francoise 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.)
173. *Rodney M. Baine & Mary R. Baine. 'Blake's Sketch for *Hamlet*.' Pp. 117-9. (The relationship between Blake's *sketch in the Birmingham Museum, his *watercolour in the Shakespeare folio, and the *engraving after Fuseli.)
174. Detlef Dörrbecker. '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 'builded over' with Jerusalem's pillars perhaps because the Order of St. John of Jerusalem owned much of this area.)
176. Raymond Lister. 'Blake's Appearance in a Textbook on Insanity.' P. 120-1. (An irresponsible paragraph in L. Forbes Winslow, *Mad Humanity its Forms Apparent and Obscure* [London, 1898], pp. 371-2.)
177. Morris Eaves. 'Postscript: Blake's Abnormal Psychology.' Pp. 121-2. (A casual reference in *Abnormal Psychology: Current Perspectives*, ed. Curtis L. Barrett et al [1972], p. 249.)
178. Janet Warner. 'A Contemporary Reference to Blake.' P. 122. (In Ackermann's *Repository* for June and September 1810.)
179. Frank M. Parisi. Review of 'The Mental Traveller, a dance-drama based on the ballad by William Blake. Presented 19 August-7 September 1974, Crown Theatre, Hill Place, Edinburgh. Cast: Heidi Parisi and Neil Tennant. Lights: Sonia Mez. Score: Wanda Laukenner. Sound: Cameron Crosby. Choreographer: Heidi Parisi [& Neil Tennant]. Director: Heidi Parisi. Producer: The Oothoon Dance Theatre in Association with the Edinburgh University

Theatre Company. Costumes: Megan Tennant.' Pp. 128-32. (Mostly on the suitability of Blake's works for 'modern dance', but includes a Scenario.)

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

180. Mary Lynn Johnson. 'Choosing Textbooks for Blake Courses: A Survey & Checklist.' Pp. 9-26.
181. David V. Erdman. 'The Bravery of William Blake.' Pp. 27-31. (Reprinted from his edition of *The Selected Poetry of William Blake*.)
182. J. Walter Nelson. 'Blake Anthologies.' P. 32. (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.)
- 186-7. Michael Tolley and Michael Ferber. '"Thel's Motto": Likely & Unlikely Sources.' Pp. 35-8. (Complaint by Tolley [pp. 35-6] about no. 163 and reply by Ferber [pp. 36-8].)

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

188. Abstracts of the papers presented at the 'Santa Barbara Conference' 2-5 March 1976, viz:
- (a) Robert 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 otherworldly 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. 'Mungs and his English Critics.' P. 45. (Traces 'shifts in British taste', apparently without reference to Blake.)
- (f) Hazard Adams. 'Revisiting Reynold's *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 Michelangesque ideas and attitudes towards 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 Ethiopie's Ear.' P. 47. (On the context of *The Book of Enoch* [1821] and its influence on Blake, Flaxman, Moore, Byron, and Westall; see No. A1169.)
189. Judith Ott. 'The Bird-Man of William Blake's Jerusalem.' Pp. 48-51. (*Jerusalem* pl. 78 design connected with Durer's 'Melancholia I' and St. John.)
190. Rodney M. Baine & Mary R. Baine. 'Blake's Inflammable Gass.' Pp. 51-2. (Evidence to identify him as William Nicholson.)
191. *Robert N. Essick. 'Blake in the Marketplace, 1974-75.' Pp. 53-9. (A detailed record of the sale of works by or associated with Blake.)
192. Thomas Minnick. 'A Checklist of Recent Blake Scholarship.' Pp. 59-62.
- Vol. X, No. 3 (Winter 1976-77 [Nov. 1976]):
193. *Irene Tayler. 'Blake's Laocoon.' Pp. 72-81. (A general analysis for discussion at the 1976 MLA Blake Seminar; this issue reproduces both copies of 'Laocoon'.)
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*.)
- Vol. X, No. 4 (Spring [March] 1977):
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 *Teleskop* [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*'.)
200. Mary Lynn Johnson-Grant. 'Mapping Blake's London.' Pp. 117-22. (An account of 'working on maps [of **Britain*, **The Holy Land*, and **London*] for the Norton Critical Edition of Blake' [p. 117].)
201. *Martin Butlin. 'The Rediscovery of an Artist: James Jefferys 1751-1784.' Pp. 123-4. (Comments on the Blake context, stimulated by an exhibition at the Victoria & Albert Museum.)
202. Raymond H. Deck, Jr. 'Unnoticed Printings of Blake's Poems, 1825-1851.' P. 125. (In Swedenborgian publications, mostly U.S.)
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 Zoas*.' 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.')
205. Martin K. Nurmi. 'Review [of] *Songs of William Blake and the Music of Blake's Time: A concert at the University of California, Santa Barbara, 3 March 1976, for the Conference on Blake in the Art of His Time [and of] William Blake, An Island in the Moon: Audio Tape of a production for KPFC Pacifica, Pasadena, CA., Produced by Everett C. Frost, Music by Edward Cansino, 2 reels, 7½ ips; also cassettes. Los Angeles, CA.: Pacifica (Los Angeles 90038).*' Pp. 128-9.
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.')
- Vol. XI, No. 1 (Summer [June] 1977):
N.B. With this issue, the style changed to *Blake: An Illustrated Quarterly*, ed. Morris Eaves & Morton D. Paley.
208. *Raymond H. Deck, Jr. 'An American Original: Mrs. Colman's Illustrated Printings of Blake's Poems, 1843-44.' Pp. 4-18. (A learned and thorough essay on *10 Blake poems in *Boys' and Girls' Magazine* [1843], *Little Keepsake for 1844*, *Boys' and Girls' Library* [1844], and *Child's Gem for 1845*.)
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.)
210. David V. Erdman. 'Preface to the Revised Edition of Blake's Notebook.' Pp. 21-3. (Chiefly about 'readings' of designs.)
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 £4.4.0.)
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 And Scotland' [pl. 23].)
216. *Thomas R. Dilworth. 'Blake's Babe in the Woods.' Pp. 35-7. ('The Little Girl Lost [and Found]' appear to be influenced in 'plot and illustration, by the English ballad called "Babes in the Wood" or "Children in the Wood".')
217. David V. Erdman. 'Errors in the Signet Classic Edition of The Selected Poetry of Blake.' P. 37. (Corrigenda.)
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.)
221. Detlef W. Dörrbecker. 'Blake Goes German: A Critical Review of Exhibitions in Hamburg and Frankfurt 1975.' Pp. 44-9. (Includes an Appendix of 108 German reviews and comments on the exhibitions.)
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.)
223. Rochelle C. Gross & C. M. Henning. 'Disser-tations on Blake: 1963-1975.' Pp. 54-9. (Compiled chiefly from *DA* and *DAI*.)
1218. *Blake Studies*. Ed. Kay Long [later Easson] & Roger R. Easson.
 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.)
83. *Leslie F. Chard, II. 'Two "New" Blake Engravings: Blake, James Earle, and the Surgeon's Art.' Pp. 153-65. (*Plates in Earle's *Practical Observations on the Operation for The Stone* [1793, 1796, 1803].)
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'.
- Vol. VII, No. 1 [Dec. 1974]:
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].)

88. Mollyanne Marks. 'Self-Sacrifice: Theme and Image in *Jerusalem*.' Pp. 27-50.
89. *Irene H. Chayes. 'The Marginal Design on *Jerusalem* 12.' Pp. 51-76. (Based on the premise that in 'the righthand margins [of *JERUSALEM*] ... everything ... pertains ... to error' [p. 52].)
- Vol. VII, No. 2 [1975]:
90. *Martin Butlin. 'A New Portrait of William Blake.' Pp. 101-3. (The portrait in the Essick collection is probably a Spiritual Form of Blake by Linnell.)
91. David M. Wyatt. 'The Woman Jerusalem: *Pictura* versus *Poesis*.' Pp. 105-24. (A sophisticated evaluation of the 'human emotion' of the relationship of Jerusalem, Albion, Vala, and the Lamb 'as much as the myth it makes' [p. 106].)
92. B. H. Fairchild, Jr. 'Melos and Meaning in Blake's Lyric Art.' Pp. 125-41. ('Blake's lyric mode is a triple art ... music, poetry, and painting' [p. 127].)
93. Hazard Adams. 'Blake, *Jerusalem*, and Symbolic Form.' Pp. 143-66. (On the nature of Blake's symbolism, especially as it affects the structure of *Jerusalem*; a 'shortened version' of the essay appeared in *New Literary History* [1973], No. C771.)
94. J. Walter Nelson. 'Blake's Diction--An Amenadatory Note.' Pp. 167-75. (An industrious but philologically naive report of 67 words which, according to the *OED*, Blake used at a surprisingly early or late date.)
95. Désirée Hirst. 'Once More Continuing "The Tyger".' Pp. 177-9. (On the basis of a Blake 'source' in Robert Fludd, 'The answer to Blake's question ... is, on balance, "Yes".' [P. 179])
- A1221. SBlaydes, Sophia B. 'Blake and Smart as Poets of Vision.' *West Virginia University Philological Papers*, XXI (1974), 23-35.
- A1225. Bloom, Harold. 'Blake and Revisionism' Chapter 2 (pp. 28-51) of his *Poetry and Repression: Revisionism from Blake to Stevens*. New Haven & London, 1976.
- 'How are we to read' 'London' and 'The Tyger' (pp. 34-51) as 'revisionist text[s]' from Job and *Paradise Lost*?
1232. E. *Visionary Company* E. Pp. 98-111 are reprinted in M. H. Abrams, No. AA770.
- A1233. Bloxham, Laura Jeanne. 'William Blake and Visionary Poetry in the Twentieth Century.' *DAI*, XXXVI (1976), 5275A. Washington State Ph.D., 1975.
- A study of Blake's influence on Theodore Roethke, Gary Snyder, and Allen Ginsberg.
- B1233. Blue, Denise E. 'Visionary Literature and *Finnegans Wake*.' *DAI*, XXXV (1974), 3724A. California (Irvine) Ph.D., 1974.
- 'I discuss how Joyce treats Giambattista Vico and William Blake as visionary predecessors'
- A1258. Borck, Jim S[pringer]. 'Blake's "The Lamb": The Punctuation of Innocence.' *Tennessee Studies in Literature*, XIX (1974), 163-75.
- How should the poem be punctuated?
- B1258. 'William Blake: A Prophetic Tradition.' *DAI*, XXXI (1971), 1750-1A. California (Riverside) Ph.D., 1969.
- 'This dissertation ... places the form Blake uses in an appropriate historical context ... primarily concerned with the language that prophets use'.
1261. Bottrall, Margaret, ed. *Songs of Innocence and Experience: A Casebook*. ... B. Nashville & London, 1970.
- A1285. *B[ronowski], J. 'Blake, William.' *Encyclopedia Britannica, Macropaedia*, II (1974), 1100-4.
- Blake also appears in the *Micropaedia*, II, 71.
1305. Bryan, Michael. *A Biographical Dictionary of Painters and Engravers* B. \$1865.
- A1342. sCarlson, Craig B. 'Yeats' [sic] Use of Blake.' Exeter Ph.D., 1972.
- B1342. Carner, Frank K[enneth]. 'Four Contexts for the Study of the Relationship of Text and Design in the Illuminated Books of William Blake.' Toronto Ph.D., 1976.
- A1348. sCarter, Peter. *The Gates of Paradise*. Oxford, 1974.
- A novel about Blake for children.
- A1387. sChokai, Hisayoshi. 'Hyogensei to Chushosei to--Blake Oboegaki [Expressiveness and Abstractness--Blake Note].' *Oberon*, XIV (1973), 93-101. In Japanese.
- A1390. Clark, Kenneth. ... *The Romantic Rebellion*. ... B. N.Y., Evanston, San Francisco, London, 1973.
1402. A. Clutton-Brock. *Blake*. London, 1933. Great Lives Series. B. N.Y., 1933. C. \$N.Y., 1970.
- B1416. Coomar, Devinder Mohan. 'Silence, Language and the Poetry of Criticism in Romantic Expression: Blake, Keats, Foscolo, and Tagore.' *DAI*, XXXVII (1976), 3601-2A. California (Riverside) Ph.D., 1976.
- 'Romantic poetry intrinsically exemplifies ... the poetics of silence', as seen in Blake's *Milton*, Keats's 'Grecian Urn', Foscolo's *I Sepolcri*, and Tagore's *Gitanjali*.
- A1419. Cowling, William Hamill. 'Blake and the Redeemer-Poet.' *DAI*, XXXI (1969), 382-3A. Indiana Ph.D., 1969.
- A1439. sCurtis, F. B. 'The Vision and the Work of William Blake.' Lancaster M. Litt., 1971.
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- 5 'Tythe in Kind,' frontispiece for *The Wit's Magazine* of February 1784. The accompanying tales were as broad as the designs. The only significantly Blakean elements in this design seem to be the woman's face and the enthusiastic anti-clericalism.



Collings del.

Blake sculp.

TYTHE IN KIND; OR THE SOW'S REVENGE.

Published as the Act directs, by J. C. March 1. 1784.

- A1441. Daeley, Carol Ann. 'Image of Infinite: William Blake's Language of Poetry.' *DAI*, XXXVI (1975), 2215A. California (Riverside) Ph.D., 1975.
1445. *Damon, S. Foster. *A Blake Dictionary*. ... D. London, 1973.
1462. *Daugherty, James. *William Blake*. ... B. 1969.
- A1465. Davies, J. G. 'The Theology of William Blake.' Oxford B.D., 1946.
Printed (Oxford, 1948; Hamden, Connecticut, 1965).
- A1468. Davis, John Lindsay. 'Blake and the Rhetoric of Humor.' *DAI*, XXXV (1974), 2936A. Texas Ph.D., 1974.
Blake's 'use of ... [the] rhetoric [of humour] is surprisingly frequent'; it is didactic, satiric, and ironic.
- AA1469. Davis, Michael. 'William Blake.' *TLS*, 3 June 1977, p. 681.
Brief correction of a review of his book by Morchard Bishop on 20 May.
- AB1469. A.——**William Blake: A new kind of man*. London, 1977. B. London, 1977.
A concise popular biography with 69 plates.
- B1478. Derderian, Nancy Cebula. 'Against the Patriarchal Pomp: A Study of the Feminine Principle in the Poetry of William Blake.' *DAI*, XXXV (1975), 4425A. State University of New York (Buffalo) Ph.D., 1974.
'I explore through close textual analysis, the sexual argument for Blake's rebellion against a "classical" attitude'.
- C1478. D[erolez], R. 'Words and Pictures: Hogarth and Blake.' *English Studies*, LVI (1975), 478-9.
A paragraph of casual comment on some Blake and Hogarth books.
- AA1492. Dillon, Ralph G. 'Source for Blake's "The Sick Rose"?' *American Notes & Queries*, XII (1974), 157-8.
A very faint parallel in Jeremiah iv. 30.
- AB1492. §Dimond, S. G. 'William Blake and Methodism.' *Methodist Magazine*, (Aug. 1927), 459-65.
- AC1492. Di Salvo, Jackie. 'Blake Encountering Milton: Politics and the Family in *Paradise Lost* and *The Four Zoas*.' Pp. 143-84 in *Milton and the Line of Vision*. Ed. Joseph Anthony Wittreich, Jr. Madison & London, 1975.
'Blake reads in Milton's Puritan myth the workings of the repressive family.' (P. 167)
- A1508. §Dorfman, Deborah. 'The Development of William Blake's Reputation as a Poet in the Nineteenth Century.' Yale Ph.D., 1964.
Presumably the basis of her book.
- B1509. *Doubinsky, C., & R. Lussan. 'Blake (William) 1757-1827.' Vol. III, pp. 343-6 of *Encyclopedia Universalis*. Paris, 1968.
- A1517. Drescher, Timothy Wallace. 'Art and Alienation in Blake's *The Marriage of Heaven and Hell*.' *DAI*, XXXII (1971), 386A. Wisconsin Ph.D., 1971.
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*'.
- A1522. §Dunbar, Pamela M. 'A Study of Blake's Illustrations to the Poetry of Milton.' Cambridge Ph.D., 1973.
- A1523. Dunlap, Ann Bush. 'Blake's "The Mental Traveller" and the Critics.' *DAI*, XXXIV (1974), 6586-7A. New Mexico Ph.D., 1973.
Tries to understand the poem 'through a systematic study of the poem's [27] critics'.
- B1523. Dunlap, William. MEMOIRS / OF / GEORGE FRED. COOKE, ESQ. / LATE OF / **The Theatre Royal, Covent Garden**. / BY / WILLIAM DUNLAP, ESQ. / COMPOSED PRINCIPALLY / FROM THE PERSONAL KNOWLEDGE OF THE AUTHOR, AND FROM / THE MANUSCRIPT JOURNALS LEFT BY MR. COOKE. / COMPRISING / ORIGINAL ANECDOTES OF HIS THEATRICAL CONTEMPORARIES, / HIS OPINIONS ON VARIOUS DRAMATIC WRITINGS, &c. / IN TWO VOLUMES. / VOL. I [-II]. / LONDON: / PRINTED FOR HENRY COLBURN, / BRITISH AND FOREIGN PUBLIC LIBRARY, CONDUIT-STREET, HANOVER- / SQUARE; AND SOLD BY GEORGE GOLDIE, EDINBURGH; AND JOHN CUMMING, DUBLIN. /- / 1813. Vol. II, pp. 65, 70. (BM) B. ... NEW-YORK: / PUBLISHED BY D. LONGWORTH, / At the Shakspeare Gallery, No. 11, Park, near the Theatre. /..... / 1813. Pp. 83, 88. (BM) C. ... Colburn, Bell and Bradfute, and John Cumming, 1815. Pp. 76, 81. (BM)
A reference to Cooke's subscription to Blair's *Grave*, kindly pointed out to me by Dr Dennis Read
- C1523. *Duperray, Max. 'A la source de la ville fantastique: "London" de William Blake.' *Études Anglaises*, XXVIII (1975), 385-97.
Critical comparison with Eliot and others.
1534. Easson, Roger Ralph. 'The Rhetoric and Style of Apocalypse in William Blake's *Jerusalem*.' *DAI*, XXXI (1971), 2873A. Tulsa Ph.D., 1970.
'Blake's rationale in *Jerusalem* involves a concerted and sophisticated attempt to confuse and yet tantalize the reader'
- B1556. §Epstein, E. L. 'The Self-Reflexive Artefact: The Function of Mimesis in an Approach to a Theory of Value for Literature.' Pp. 40-78 in *Style and Structure in Linguistics: Essays in the New Stylistics*. Ed. Roger Fowler. Oxford, 1975.
'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.
1583. Essick, Robert Newman. 'The Art of William Blake's Early Illuminated Books.' California (San Diego) Ph.D., 1969. See *DAI*, XXX (1969), 2020-1A.
A useful study of the illuminations through the *Visions* (1793).

AA1586. §Evans, James Carl. 'Epistemology, Aesthetics, and "Divine Analogy": A Study of the Poetics of William Blake.' Queen's (Kingston, Ontario) Ph.D., 1974.

A1588. Fairchild, Bertram Harry, Jr. '"Such Holy Song": Music as Idea, Form, and Image in the Poetry of William Blake.' *DAI*, XXXVI (1975), 900A. Tulsa Ph.D., 1975.

BA1593. *Fawcus, Arnold. 'Blake's Job.' *Illustrated London News*, CCLXIV (Dec. 1976), 63, 65-7.
About the exhibition at the Victoria & Albert and the 'astonishingly accurate', 'almost perfect' three volume facsimile of *Job* to be published by [his] Trianon Press 'next year'.

BB1593. ——— *'Blake's Last Testament.' *Observer Magazine*, 7 Nov. 1976, pp. 36-7, 39.
Includes reproductions of the coloured *Job* engravings.

1594. ——— *'William Blake, republican and anti-imperialist.' *Connoisseur*, CLXXII (1969), 78-80.
B. §Translated as 'William Blake, républicain et antiimpérialiste'. *Nouvelle de l'Estampe*, IX (1973), 11-13.
A 'necessarily simplified piece' about *America* and *Europe*, condensed from Keynes and Erdman.

A1595. *Feaver, William. 'William Feaver discusses Blake's illustrations to Gray's verse.' *Listener*, LXXXVII, No. 2232 (6 Jan. 1972), 27-8.
'Large, rather vapid, watered-down designs'.

A1604. §Ferber, Michael. 'Religion and Politics in William Blake.' Harvard Ph.D., 1976.

1607. Fisch, Harold. *Jerusalem and Albion*. ... B. N.Y., 1964.

1612. Fiske, Irving. *Bernard Shaw's Debt to William Blake*. ... C. §The booklet was reprinted in Folcroft, Pennsylvania, 1974. Folcroft Library Editions.

A1612. Fite, Monte D. 'Yeats as an Editor of Blake: Interpretation and Emendation in *The Works of William Blake, Poetic, Symbolic and Critical*.' *DAI*, XXXI (1971), 355A. North Carolina Ph.D., 1968.
'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, symbology, and poetics.'

B1616. §Fleissner, Robert F. 'William Blake, "The Little Black Boy".' *Notes on Teaching English*, III, i (1975), 8-9.

A1623. Folkenflik, Robert. 'Macpherson, Chatterton, Blake and the Great Age of Literary Forgery.' *Centennial Review*, XVIII (1974), 378-91.
Mostly background; Blake is on pp. 388-91.

AA1631. Fox, Susan Christine. 'Hammer and Loom: The Design of Blake's *Milton*.' *DAI*, XXXI (1971), 6547A. Yale Ph.D., 1970.
'The two books of the *Milton* are exhaustively

parallel'. The dissertation was printed as a book.

AB1631. ——— **Poetic Form in Blake's MILTON*. Princeton, 1976.

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.

B1631. §Freedman, Marsha Brody. 'Blake's Kinetic Imagery: A Symbolology of Perceptual Process.' California (Berkeley) Ph.D., 1975.

A1638. Frost, Everett Calvin. 'The Prophet Armed: William Blake's *Marriage of Heaven and Hell*.' *DAI*, XXXII (1971), 2685A. Iowa Ph.D., 1971.

The *Marriage* 'is a carefully organized narrative of the training of a prophet'.

1643. Frye, Northrop, ed. *Blake: A Collection of Critical Essays*. ... B. [1966] A Spectrum Book.

1645. Frye, Northrop. 'Blake's Treatment of the Archetype.' ... Reprinted in Abrams, No. AA770.

AA1658. Gabbett-Mulhallen, K. A. 'Blake's *Night Thoughts* Designs: Context, Christology and Composite Work.' 3 vols. Toronto Ph.D., 1975.
See also Karen G. Mulhallen.

B1658. Galbraith, Thomas William. 'A "Fresher Morning": Blake Labors to Awaken Man.' *DAI*, XXXVII (1976), 984A. Washington Ph.D., 1975.

Approaches Blake's poetry 'as a record of growth and discovery'.

1669. Garnett, Richard. *William Blake, Painter and Poet*. ... B. N.Y., 1971.

A1677. Gershgoren, Sid Carl. 'Millennarian and Apocalyptic Literature from Thomas Burnet to William Blake.' *DAI*, XXXI (1971), 2385A. California (Davis) Ph.D., 1969.

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

B1688. §Gillham, D. G. 'William Blake's Account of the Imagination: A Critical and Historical Study of the Songs of Innocence and Experience [sic].' Bristol Ph.D., 1964.

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

A1701. Gleckner, Robert F. 'Most Holy Forms of Thought: Some Observations on Blake and Language.' *ELH*, XLI (1974), 555-77.

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

1702. Gleckner, Robert F. *The Piper & The Bard*. ... B. 1960.

- A1705. §Glen, Heather J. 'Blake's Songs of Innocence and of Experience and Wordsworth's Lyrical Ballads: A Comparative Study in Relation to the Thought of their Time.' Cambridge Ph.D., 1974.
1706. Goddard, Harold C. *Blake's Fourfold Vision*. ... B. 1965.
- A1724. *Grant, John E. 'The Female Awakening at the End of Blake's *Milton*: A Picture Story, with Questions.' Pp. 78-101 of *Milton Reconsidered: Essays in Honor of Arthur E. Barker*. Ed. John Karl Franson. Salzburg, 1976. Salzburg Studies in English Literature: Elizabethan & Renaissance Studies 49. 'What should be seen to happen' on *Milton* pl. 42, 48-50; 'I believe Blake deliberately does not show ... everything the viewer needs to grasp the significance of what is represented' (pp. 78, 84).
- B1728. ———. 'Studies in the Organization of Major Romantic Epics.' Harvard Ph.D., 1960. Chiefly on Wordsworth, Keats, and Blake's Prophecies.
- A1730. Grant, Philip Bernard. 'Blake's *The Everlasting Gospel*: An Edition and Study.' DAI, XXXVII (1977), 4366-7A. Pennsylvania Ph.D., 1976. Includes 'a reading of the poem as visionary casuistry'.
- A1731. Graves, Robert. 'Tyger, Tyger.' Chapter 17 (pp. 133-40) of his *The Crane Bag and other disputed subjects*. London, 1969. The poem 'makes poor prose sense' (p. 135), but is a powerful poem.
- B1740. Green, Richard G. 'Blake and Dante on Paradise.' *comparative literature*, XXVI (1974), 51-61. A responsible, brief 'attempt' 'to compare their conceptions of Eternity and Paradise' (p. 51).
- A1745. Gretton, Francis. 'Images of Color in the Poetry of William Blake.' DAI, XXXV (1974), 3740A. Columbia Ph.D., 1974. 'Blake revitalizes and synthesizes traditional color meanings'.
1748. Grierson, H. J. C. *Lyrical Poetry from Blake to Hardy*. ... B. Second Impression. London & Toronto, 1950.
1752. Grigson, Geoffrey. 'English Painting from Blake to Byron. ...' *Blake to Byron*. ... B. §1961. C. §Revised. 1962. D. §1963. E. 1965.
1770. *Hagstrum, Jean H. *William Blake Poet and Painter*. ... C. 1969.
1780. Hamblen, Emily S. *On the Minor Prophecies of William Blake*. ... B. N.Y., 1968.
- AA1802. *Harvey, J. R. 'Blake's Art.' *Cambridge Quarterly*, VII (1977), 129-50. 'A critical note', enquiring 'How important an artist is William Blake?' (pp. 145, 129).
- B1826. Helms, [Loyce] Randel. 'Ezekiel and Blake's *Jerusalem*.' *Studies in Romanticism*, XIII (1974), 127-40.
- A1827. §Helms, Randel. 'Proverbs of Heaven and Proverbs of Hell.' *Punch*, XXXVIII (1974), 51-8.
- A1837. Herrstrom, David Sten. 'Mythopoeia and Blake's Major Prophecies.' DAI, XXXVI (1975), 3652A. New York University Ph.D., 1975. 'Blake is not a mythmaker but a poet who exploits mythic modes of perception'
- A1845. §Hill, Gillian McMahon. 'Blake as Interpreter: His Illustrations to Young, Gray and Blair, with a Descriptive Catalogue of, and Subject Index to, the Drawings for Young's *Night Thoughts*.' Exeter Ph.D., 1972.
- A1846. §Hill, Melvyn Alan. 'Politics and Art in the Poetry of William Blake.' Chicago Ph.D., 1969.
- AA1849. Hinkel, Howard H. 'From Pivotal Idea to Poetic Ideal: Blake's Theory of Contraries and "The Little Black Boy".' *Papers in Language & Literature*, XI (1975), 39-45. 'The poem ... is structured upon a series of contraries which the mother and child recognize as only opposites' (p. 40).
1853. Hirsch, E. D., Jr. *Innocence and Experience*. ... B. Chicago & London, 1975.
- A1864. Hoeveler, Diane Long. 'The Erotic Apocalypse: The Androgynous Ideal in Blake and Shelley.' DAI, XXXVII (1977), 6498A. Illinois Ph.D., 1976. Both 'employed the symbol of the androgyne to depict an asexual state of consciousness'.
- A1869. §*Hofmann, W. 'Era gia un anarchico.' *Bolaffiarte*, VI, no. 50 (1975), 21-5. Extracts from an essay by Hofmann asserting that Blake was an anarchist.
1875. Holloway, John. *Blake: The Lyric Poetry*. ... B. 1975.
- A1881. Hoover, Suzanne Robinson. 'William Blake in the Wilderness: The Early History of His Reputation.' DAI, XXXI (1971), 1231A. Columbia Ph.D., 1967. Traces his reputation down to the 1860s; the thesis was substantially printed in No. A2350 16.
- A1895. Howard, John. *Blake's Milton: A Study in the Selfhood*. Rutherford, Madison, Teaneck [New Jersey], London, 1976. 'It is with Blake's view of the process [of psychic fall and redemption] that we are concerned here' (p. 13).
- A1898. Hower, Harold E. 'The Aesthetics of Composite Art in William Blake's *Jerusalem*.' DAI, XXXV (1974), 3683-4A. Kent State Ph.D., 1974.
- A1946. §James, Carol. 'Eldridge Builds Art At Golgonooza: Blakeian Spirit Motivates.' *Sunday Messenger* [Athens, Ohio], 25 Nov. 1973, p. C-1. B. Reprinted in *Golgonooza* [24 Nov. 1976], pp. 5-7.
1958. *Jenkins, Herbert G. *William Blake: Studies of his Life and Personality*. ... B. §Norwood, Pennsylvania, 1976.

B1960. Jofré, Manuel. 'Lecture de "The Tiger" de William Blake.' *Boletín del Instituto de Filología de la Univ. de Chile*, XXIII-XXIV (1972-73), 245-59.

A1984. Kaplan, Nancy A. 'William Blake's *The Four Zoas*: The Rhetoric of Vision.' *DAI*, XXXVI (1975), 2846-7A. Cornell Ph.D., 1975.

Especially on the relationship of text and design.

A1986. Karvonen, Paul Edwin. 'Part I: *Concert Overture* for Orchestra. Part II: *The Little Black Boy* for Soprano Solo, String Quartet, and Clarinet, to the Poems of William Blake.' *DA*, XXII (1961), 595A. Iowa Ph.D., 1960.

A1990. Kauvar, Elaine Mozer. 'Blake's Botanical Imagery.' *DAI*, XXXII (1971), 3255-6A. Northwestern Ph.D., 1971.

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

A1991. Keating, Ruth Aikman. 'A Fourth Dimension in Word and Picture: William Blake's Theory of

Imagination.' *DAI*, XXXVI (1976), 6115A. Texas Woman's University Ph.D., 1974.

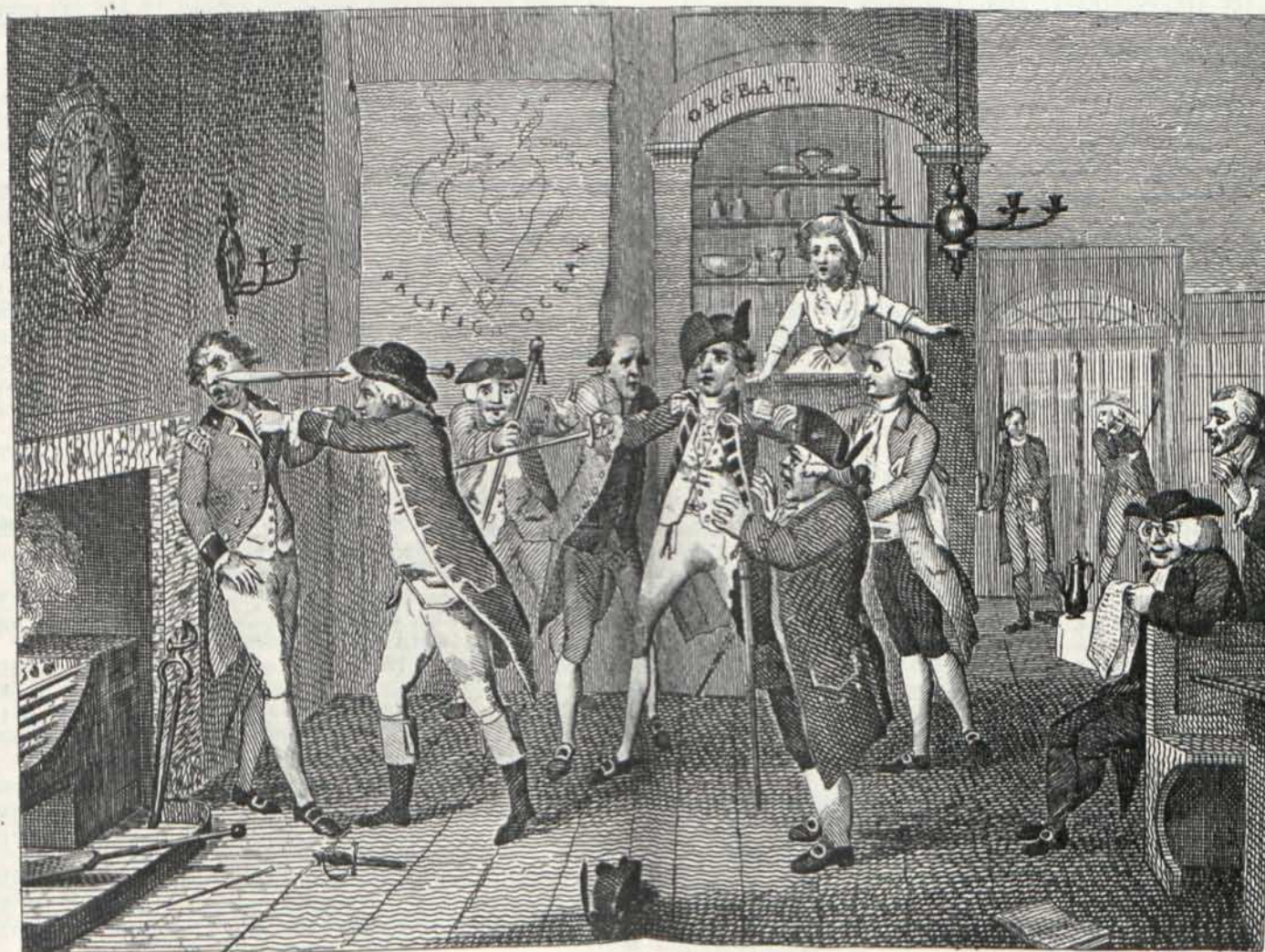
'The works considered are all the lyrics of *Songs of Innocence* and several lyrics of *Songs of Experience*.'

A1993. Kegel-Brinkgreve, E. 'Auguries of Innocence.' *Dutch Quarterly Review of Anglo-American Letters*, IV (1974), 111-19.

A1998. Kenmare, Dallas. 'The Prophet of England.' *Poetry Review*, XXXI (1940), 397-404.

'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.



THE DISCOMFITED DUELLISTS.

Published as the Act directed by Gordon & Co. April 1, 1784.

A2002. Kerr, S. P., Roger Fry, Douglas Jerrold, Greville MacDonald, Archibald G. B. Russell, R. 'Blake and British Art.' *Nation*, XIV (8, 22, 29 Nov., 6, 13, 20, 27 Dec. 1913, 3, 10 Jan., 7 Feb. 1914), 256 (Kerr), 359 (Fry), 359 (Kerr), 434 (Jerrold), 496-97 (MacDonald), 537 (Russell), 574 (R.), 612 (MacDonald), 642 (Russell), 791-2 (Fry).

A correspondence, set off by Anon.'s review of the 1913 Blake exhibition ('The Artist of the Soul') and capped by an article by Fry (pp. 791-2). For Kerr, Fry, Jerrold, and R., it is a debate on 'What is Art?' (p. 791), with Blake as a touchstone. Fry says (p. 359) that 'We are almost forced to choose between Blake and the rest of British Art. ... I vote for Blake'. Kerr asserts (p. 256) that Blake's pictures are 'not art at all. ... They are hideous ... above all, not sane'.

Meanwhile, under the same title, MacDonald and Russell wage a separate vendetta about the quality of Russell's catalogue of the 1913 exhibition.

A2046. §*Keynes, Geoffrey. *William Blake's Laocoon: A last Testament*. London, 1977.

There are 60 plates.

C2063. §Knights, Lionel C. *Explorations 3*. London, 1976.

A chapter is about Blake.

A2082. *Kumashiro, Soho. *Blake no tadashiku yomu* [Correct Reading of Blake]. Tokyo, 1972. 174 pp. in Japanese.

A2095. Lande, Lawrence, 'William Blake and the Prophetic Tradition.' [Chapter 1] (pp. 7-31) of his *Toward the Complete Man: A Discourse, Together with an Appreciation*. Montreal, 1974. B. Revised and reprinted as Part II (pp. 91-106) of his *Adventures in Collecting: Books and Blake and Buber*. Montreal, 1976.

'Blake comes to us like the balm of Gilead' (A, p. 26).

B2095. §Landro, Laura. 'Glimpsing Golgonooza: Blake's bards.' *Post*, 9 May 1975. B. Reprinted in *Golgonooza* [24 Nov. 1976], pp. 9-11.

About Alexandra and Aethelred Eldridge.

AA2106. Leavis, F. R. 'Dickens and Blake: *Little Dorrit*.' Chapter V (pp. 213-76) of F. R. Leavis & Q. D. Leavis, *Dickens the Novelist*. London, 1970.

'There is the closest essential affinity between Dickens and the author of "London"'; 'I know of no better way of developing an account of Blake's thought than by turning ... to *Little Dorrit*' (pp. 227, 229). Blake is on pp. 227-9, 273-6.

A2107. Lechay, Daniel T. 'The Escape from the Lonely Dell: Studies in Spenser, Shakespeare, Wordsworth and Blake.' *DAI*, XXXVI (1975), 2220A. Iowa Ph.D., 1975.

Applies 'three interrelated dicta of William Blake' to Shakespeare's *Coriolanus*, Spenser's 'Muiopotmos', Wordsworth's 'Matthew' poems, and Blake's 'Little Girl Lost' and 'Found'.

A2114. Lemaitre, Henri. 'État présent des études blakiennes.' *Études Anglaises*, XXVIII (1975), 439-43.

A survey of books published in 1968-1975.

A2116. Lento, Thomas Vincent. 'The Epic Consciousness in Four Romantic and Modern Epics by Blake, Byron, Eliot and Hart Crane.' *DAI*, XXXV (1975), 7911A. Iowa Ph.D., 1974.

Blake's *Vala* and Byron's *Don Juan* indicate 'that both the conception of the epic hero and the vision of a desirable society changed in the Romantic age.'

B2133. *Lipking, Lawrence. 'Blake's Initiation: The Marriage of Heaven and Hell.' Pp. 217-43 of *Woman in the 18th Century and Other Essays*. Ed. Paul Fritz & Richard Morton. Toronto & Sarasota [Florida], 1976.

'The Marriage ... belongs ... to a distinct literary kind', which Lipking calls 'The Initiation' and it represents 'the education of a prophet' (pp. 220-1, 228).

A2135. *Lister, Raymond. *Infernal Methods: A Study of William Blake's Art Techniques*. London, 1975.

Brief, conventional text (pp. 1-84) on engraving, painting, colour-prints, and the Illuminated Books; there are 70 plates.

B2135. — Samuel Palmer: A Biography. London, 1974. Pp. 41-54 and passim.

The Blake section is largely résumé.

A2139. §Loehrich, Rolf. 'Menage a Trois / Blake at a seminar, with the menage present, among others.' In his *Exercitium Cogitandi* Vol. VI: The Personal Equation--Dancing with Death: A Diagnostic Imper-tinence. London [?1976].

It 'expresses my hostilities directed against Kant, Luther, Blake, Jaspers ... with due tolerance of the existential limitations we all suffer jointly.'

2141. Long, Kay Parkhurst. 'Unity in William Blake's *Songs of Innocence and of Experience: A Review and Discussion*.' *DAI*, XXXI (1971), 2884A. Tulsa Ph.D., 1970.

It includes 'a survey of criticism' and 'a reading'.

A2150. Lowry, Mark Daniel. 'Relationship of Design, Color, and Text in the Stirling-Keir Copy of William Blake's *Jerusalem*.' *DAI*, XXXVI (1975), 2850A. Texas Ph.D., 1975.

2168. MacDonald, Greville. ... C. **The Sanity of William Blake* with six illustrations of Blake's drawings. N.Y., 1966.

A2170. §Machin, N. P. F. 'The Influence of the Visual Arts and of Art-Theories in Romantic Poetry, with Special Reference to James Usher, Blake, Wordsworth, Coleridge, and Keats.' London M. Phil., 1967.

A2172. Mackerness, E. D. 'Blake and the Malkins.' *Durham University Journal*, LXVI (N.S., XXXV) (1974), 179-84.

A biographical account of the Malkins.

C2187. Marks, Mollyanne [Kauffman]. 'Structure and Irony in Blake's "The Book of Urizen".' *SEL*, XV (1975), 579-90.

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

D2187. ——— 'Renovation of Form: Time as Hero in Blake's Major Prophecies.' *Studies in Eighteenth-Century Culture* Volume Five. Ed. Ronald C. Rosbottom. Madison, 1975?

A2191. Masterson, Donald Joseph. 'The Method of Openness and the Theme of Love in the Early Poetry of William Blake.' Illinois Ph.D., 1975. See DAI, XXXVI (1976), 6117A.

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.

A2195. *Mayoux, Jean-Jacques. 'Du préromantisme à l'ultraromantisme. L'hellénisme et la montée du sublime. Les tentations de l'aventure optique, de l'art visionnaire et de la surnature: Louthembourg, Ward, Martin, Danby, Etty, Fuseli. Le passage à la double vision: Blake, Linnell, Palmer.' Chapter 6 (pp. 161-96) of his *La Peinture Anglaise: De Hogarth aux Préraphaelites*. Geneve. 1972.

Blake is found especially in 'La vision se détourne 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.

A2196. McClellan, Jane Martha. 'William Blake's Concept of Man in *The Four Zoas*, *Milton*, and *Jerusalem*.' DAI, XXXVII (1977), 4371-2A. Florida State Ph.D., 1976.

A2203. *McLuhan, [Herbert] Marshall, & Harley Parker. 'The Tyger, William Blake.' Section 27 (pp. 138-41) of their *Through the Vanishing Point: Space in Poetry and Painting*. N.Y., Evanston, & London, 1968. World Perspectives Volume XXXVII.
'Text of 'The Tyger', with some aphorisms, e.g., 'This tiger is not in any tank or any zoo. It is a world.'

A2210. Mellor, Anne K. 'Anne K. Mellor Replies.' *Wordsworth Circle*, V (1974), 189.

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.'

A2219. Middleman, Louis Isaac. 'William Blake and the Form of Error: Satiric Craft in the Engraved Minor Prophecies.' DAI, XXXV (1974), 2947A. Pittsburgh Ph.D., 1974. 169pp.

'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'.

D2232. sMitchell, O. S. 'The Child in the Works of William Blake in the Context of Contemporary Life and Thought.' London Ph.D., 1968.

A2246. Morris, David B. '"The Egotistical Sublime": Blake, Wordsworth, and Coleridge.' Pp. 180-96 of his *The Religious Sublime: Christian Poetry and Critical Tradition in 18th Century England*. Lexington, Kentucky, 1972.

2251. Morton, A. L. *The Everlasting Gospel: A study in the sources of William Blake*. ... B. N.Y., 1966. C. sFolcroft, Pennsylvania, 1974.

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

B2251. Moss, John G. 'William Blake and Wilson Harris: The Objective Vision.' *Journal of Commonwealth Literature*, IX, 3 (1975), 23-40.
'He [Wilson] and Blake are prophets of the same creed' (p. 30), very vaguely defined.

A2256. sMuggeridge, Malcolm. *A Third Testament*. Boston, 1976.

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

A2257. *Mulhallen, Karen G. '"For Friendships Sake": Some Additions to Blake's Sheets for *Designs to a Series of Ballads* (1802).' *SB*, XXIX (1976), 331-42.

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

2262. Murry, John Middleton. *William Blake*. ... D. N.Y., 1971.

A2268. Nanavutty, Piloo. 'Blake and Gnostic Legends.' *Aligarh Journal of English Studies*, I (1976), 168-90.

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).

2275. Nathan, Norman. *Prince William B.: The Philosophical Conceptions of William Blake*. [New York University Ph.D., 1947. Published abridgment.] N.Y., 1949 (vMKN). B. Paris, 1975. *Studies in English Literature* Volume 100.

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).

A2276. sNear, P. L. 'William Blake's Illustrations to the Book of Job.' *Arts in Virginia*, XV, 2 (1974-75), 1-24.

Recently acquired by a Virginia museum.

AA2289. Noer, Philip Douglas. 'The Rhetorical Structure of *Milton*: An Introduction to the Reading of Blake's Major Prophecies as Poetry.' DAI, XXXI (1971), 5418A. Minnesota Ph.D., 1970.

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

A2309. sOgawa, Kazuo. 'Burning Bright.' *Eigo Seinen*, CXIX (1974), 578-80, 797-9; CXX (1974), 10-12, 65-8, 117-18, 168-70, 219-21, 282-4, 321-3, 414-17. In Japanese.

2327. A. O'Neill, Judith, ed. *Critics on Blake*. London, 1970. Readings in Literary Criticism 7. B. Coral Gables, Florida, 1970.
- A2330. Orel, Harold. 'Blake's Hostility to the Enlightenment.' Chapter II (pp. 37-59) of his *English Romantic poets and the Enlightenment: nine essays on a literary relationship*. Banbury, Oxfordshire, 1973. Studies on Voltaire and the Eighteenth Century Vol. CIII, ed. Theodore Besterman. To the enlightenment Blake opposes the New Jerusalem.
2336. Ostriker, Alicia S. 'William Blake: A Study in Poetic Technique.' *DA*, XXIV (1964), 3754-5A. Wisconsin Ph.D., 1963. The basis of her book.
- A2348. *Paley, Morton D. 'John Camden Hotten, A. C. Swinburne, and the Blake Facsimiles of 1868.' *BNYPL*, LXXIX (1976), 259-96. An admirably detailed essay giving evidence that the 'Camden Hotten forgeries' were not made with fraudulent intent.
2353. Palmer, A. H. *The Life and Letters of Samuel Palmer, Painter and Etcher ... B. A New Edition with an Introductory Essay by Raymond Lister and A Preface by Kathleen Raine*. London, 1972. A facsimile reprint; Lister's introduction is pp. ix-xvi, Raine's Preface is pp. xvii-xix.
- A2355. Palmer, Samuel. *The Letters of Samuel Palmer*. Ed. Raymond Lister. [2 vols.] Volume I: 1814-1859 [Volume II: 1860-1881]. Oxford, 1974. Passim.
- A2357. Pananides, Dean Nicholas. 'Vision and Form in William Blake's Illuminated Poetry.' California (Santa Barbara) Ph.D., 1976.
- BA2386. Peterfreund, Stuart Samuel. 'A Program Toward Prophecy: Eighteenth-Century Influences on the Poetry of William Blake.' *DAI*, XXXVI (1975), 3700A. Washington Ph.D., 1974.
- 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 prophecies'.
- C2386. Peterson, Jane A. 'The Visions of the Daughters of Albion: A Problem in Perception.' *PQ*, LII (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.
- AA2391. Phillips, Michael. 'The Reputation of Blake's *Poetical Sketches* 1783-1863.' *RES*, N.S., XXVI (1975), 19-33. A summary based upon Crabb Robinson's papers 1811 ff.
- 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.
- A2407. *P[into], V. de S., & Da[vid] Bi[ndman]. 'Blake, William' *Encyclopædia Britannica*, III (1972), 754-8, 758A-B, 759.
2421. Plowman, Max. *An Introduction to the Study of William Blake*. ... D. N.Y., 1967.
2492. *Raine, Kathleen. *William Blake*. ... B. N.Y. & Washington, 1971.
- C2497. *Read, Dennis Myron. 'William Blake and The Grave.' Wisconsin (Milwaukee) Ph.D., 1976. See *DAI*, XXXVII (1977), 6478A. A responsible study of its context, growth, and significance, with a useful 'Catalogue Raisonné of Blake's *Grave* Designs' (pp. 239-339).
- A2507. Reisner, Thomas A. 'Blake's TO TIRZAH.' *Explicator*, XXXIII (1974), Item 3. 'Lo tirzah' is the Hebrew apparently for Thou Shalt Not Murder.
- A2544. §Roe, Albert S. 'William Blake's Illustrations to the Divine Comedy of Dante.' Harvard Ph.D., 1950. Presumably the basis of his book.
- B2545. Rollins, Mark Edwin. 'The Necessity of Art: A Study of William Blake.' *DAI*, XXXV (1975), 6156A. Massachusetts Ph.D., 1974. 'A study of William Blake's philosophy of social and cultural reform.'
- C2545. §Romeo, Duccio. 'William Blake: Visionario o genio?' *Galleria*, XXIV (1974), 237-48.
2557. Rose, Edward J. 'Mental Forms Creating: A Study in Blake's Thought and Symbols.' Toronto Ph.D., 1963. See *DA*, XXV (1964), 1923-4A. 'The thesis contends that Blake's metaphors, images, and symbols describe the creative process' (p. ii). No. 2552, 2556, 2560 appear to be derived from it.
- A2560. ——— *'Ut Pictura Poesis and the Problem Of Pictorial Statement in William Blake.' Pp. 279-99 of *Women in the 18th Century and Other Essays*. Ed. Paul Fritz & Richard Morton. Toronto & Sarasota [Florida], 1976. Mostly 'a few observations on the paintings Blake made for' Revelation xii-xiii, xvii.
2565. *Rosenfeld, Alvin H., ed. *William Blake: Essays for S. Foster Damon*. Providence, 1969. ... 12. Northrop Frye, 'Blake's Reading of the Book of Job.' Pp. 221-34. B. Reprinted in his *Spiritus Mundi: Essays on Literature, Myth, and Society*. Bloomington & London, 1976. Pp. 228-44. (A 'conjectural reconstruction of the reader's "vision" of Job that preceded the final re-creation in the engravings' [A p. 221]. 'The original

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

A2566. §Ross, D. 'An EYEBALL View of Blake's Songs of Innocence and of Experience.' Pp. 94-108 of *Computers in the Humanities: Papers from the International Conference on Computers in the Humanities*, University of Minnesota, Minneapolis, July 20-22, 1973. Ed. J. L. Mitchell. Minneapolis, 1974.

A2589. §Ruhlman, John Arthur. 'The Development of Los through the Prophecies of William Blake.' California (Berkeley) Ph.D., 1974.

A2603. Ryan, Robert Emmett. 'The Structure and Function of the Cosmogonic Myth in William Blake's *Jerusalem*.' *DAI*, XXXVII (1976), 339A. Case Western Reserve Ph.D., 1975.

A2609. Ryskamp, Charles [& Thomas V. Lange]. '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).

C2611. Sachs, Myron. 'The Development of Blake's Extended Myth.' *DAI*, XXXIII (1971), 2903A. Tufts Ph.D., 1971.

Seems to be mostly about *Tiriel* and *The French Revolution*.

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

A2627. §Samuel, G. 'Blake's View of Milton and Edward Young.' London Ph.D., 1970.

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'.

AA2662. Schicker, Stephen Mathias. 'The Rainbow Beneath the Ground: A Study of the Descent into Hell Metaphor in William Blake's *The Marriage of Heaven and Hell*, Gérard de Nerval's *Aurélia*, and Arthur

Rimbaud's *Une Saison en Enfer*.' *DAI*, XXXI (1969), 269A. Syracuse Ph.D., 1969.

'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.

B2662. Schlieper, Reinhold. 'William Blake, Philosopher: An Analysis of the Metaphysical System Underlying His Poetry.' *DAI*, XXXV (1975), 6158-9A. Ball State Ed.D., 1974.

Blake is 'a lucid and consistent thinker'.

A2673. Schotz, Myra Glazer. 'The Altering Eye: William Blake and the Art of Parallax: An Approach to *The Four Zoas*.' *DAI*, XXXVI (1975), 910-11A. Brandeis Ph.D., 1974.

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), 2792-3A.

A gallimaufrey 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'.

2702. Short, Ernest H. *Blake*. ... B. N.Y.: Fredrick A. Stokes Co. [?1925]. C. §N.Y., 1970.

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*, I (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., I (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.' *DAI*, XXXI (1971), 4136A. Nebraska Ph.D., 1970.

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).

A2778. *Studies in Romanticism*, Vol. XIII (Spring 1974):

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



THE BLIND BEGGARS HATS.

Published as the Art directs by Benjamin F. C. M. 1784.

2. Nancy M. Goslee. "'In England's green & pleasant Land': The Building of Vision in Blake's Stanzas from *Milton*." Pp. 105-25. (An analysis of its 'imaginative complexity' [p. 105].)
3. Randel Helms. 'Ezekiel and Blake's *Jerusalem*.' Pp. 127-40. ('A study of the relationship between Ezekiel and *Jerusalem*', attempting to correct Harold Bloom, *Blake's Apocalypse* [p. 127].)
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].)

B2821. Tannenbaum, Leslie. 'Lord Byron in the Wilderness: Biblical Tradition in Byron's *Cain* and Blake's *The Ghost of Abel*.' *MP*, LXXII (1975), 350-64.

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

A2825. Tayler, Irene. 'The Woman Scaly.' *Bulletin of the Midwest Modern Language Association*, VI (1973), 74-87.

A2826. Taylor, Gary. 'Blake's PROVERB 67 (from THE MARRIAGE OF HEAVEN AND HELL).' *Explicator*, XXXII (1973), Item 8.

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.'

C2826. Taylor, J. A. 'William Blake: The Radical Context: A Study in the Relationship between Blake's Work and the Popular Radical Culture, 1790-1830.' Leeds Ph.D., 1970.

D2826. Taylor, Peter Alan. 'A Reading of Blake's *Milton*.' *DAI*, XXX (1969), 737-8A. Connecticut Ph.D., 1969.

'Blake is an active participant' in the poem.

E2826. Taylor, Richard Loring. 'William Blake's Cosmogonic Myth: The Irony of Origins.' California (Santa Barbara) Ph.D., 1970.

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

F2826. Taylor, Ronald Clayton. 'The Semantics of Time in the Later Poetry of William Blake: A Stylistic Study.' *DAI*, XXXVII (1977), 5857A. California (Berkeley) Ph.D., 1976.

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

A2827. Tebbets, Terrell Louis. 'A Critical Study of Blake's *America*.' *DAI*, XXXII (1971), 987-8A. Arkansas Ph.D., 1971.

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

A2835. Thompson, Edwin James. 'Innocence, Experience, and Value: A Study of Joyce Cary.' *DAI*, XXXV (1975), 7331-2A. Brown Ph.D., 1974.

'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'.

A2843. Timbs, John. *Anecdote Lives of William Hogarth, Sir Joshua Reynolds, Thomas Gainsborough, Henry Fuseli, Sir Thomas Lawrence, and J. M. W. Turner*. London, 1860. P. 211. B. London, 1887. P. 211.

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

A2863. *Tomory, Peter. 'A Blake Sketch for Hayley's Ballad "The Lion" and a Connection with Fuseli.' *Burlington Magazine*, CXVII (1975), 376-8. Sketches for 'The Lion' and 'The Elephant' in the Royal Academy.

A2864. Trent, Robert J. 'The Case Against Death: Transformation of "Generation" in the Writings of William Blake.' *DAI*, XXXVII (1976), 1573A. New York Ph.D., 1976.

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

AA2871. Tsuchiya, Shigeko. '"Love's Secret" Ko [On "Love's Secret"].' *Eigo Seinen*, CXX (1974), 184-5.

A2872. *Twitchell, James B. '"The Mental Traveller," Infinity and the "Arlington Court Picture".' *criticism*, XVII, (1975), 1-14.

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

A2888. Unruh, Donald John. 'Jerusalem: The Primitive Christian Vision of William Blake.' *DAI*, XXXI (1971), 1819A. Southern California Ph.D., 1970.

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

A2895. Valiukenas, Delija J. 'Jurgis Baltrusaitis [1873-1944] and William Blake: A Brief Comparison.' *Lituanus: The Lithuanian Quarterly*, XX, no. 1 (1974), 58-76.

Distant parallels.

A2904. Viscoli, Lois Katherine. 'The Promethean Archetype.' *DAI*, XXXV (1975), 6114A. New Mexico Ph.D., 1975.

'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

8 'May-Day in London,' frontispiece for *The Wit's Magazine* for May 1784. It would be worth knowing whether Peter Pu[] Pewterer and The Original Shaving Shop really stood thus in Milk Street in 1784.



Collings del.

Blake sculp.

MAY-DAY, LONDON.

Published as the Act directs. W. & C. June 1, 1784.

Hart Crane.' Yale Ph.D., 1964.
Presumably the basis of his book.

AB2908. Wagenknecht, David. 'David Wagenknecht Replies.' *Wordsworth Circle*, V (1974), 189-90.
Complains of a review (pp. 183-8): 'Mr. [John E.] Grant's manners seem to me as defective as his understanding.'

A2918. *Ward, Aileen. 'The Forging of Orc: Blake and the Idea of Revolution.' *Tri-Quarterly*, XXIII-XXIV (1972), 204-27. B. Reprinted in *Literature in Revolution*. Ed. George Abbott White & Charles Newman. N.Y., 1972.
Blake's use of the word 'revolution' is conservative.

A2920. Ward, Marney Jean McLaughlin. 'Text and Design in Blake's Developing Myth.' *DAI*, XXXV (1974), 3704-5A. British Columbia Ph.D., 1974.
Examines 'a number of crucial motifs' in *Songs*, *Urizen*, and *Jerusalem*.

A2922. sWardle, J. 'Myth and Image in Three Romantics: A Study of Blake, Shelley and Yeats.' Queen's (Belfast) Ph.D., 1970.

A2924. *Wark, Robert. 'Facets of William Blake Demand Several Shows.' *Los Angeles Times*, 21 March 1976, p. 88.
Review of the Blake exhibitions at the Santa Barbara conference.

A2925. Warner, Janet. 'Blake's "Auguries of Innocence".' *Colby Library Quarterly*, XII (1976), 126-38.
'A close look at the patterns of language of the poem' shows them 'to be remarkably coherent, and the poem ... to be ... a microcosm of Blake's thought' (p. 127).

B2925. sWarner, William Robert. 'The Composite Art of Blake's "Laughing Song".' University of the Pacific Ph.D., 1975.

A2927. Waters, Gregory Leo. 'I. Conrad Aiken: A Basis for Criticism. II. G. T.'s "Worthless Enterprise": A Study of the Narrator in Gascoigne's "The Adventures of Master F. J." III. Blake and Rossetti.' *DAI*, XXXV (1974), 3775-6A. Rutgers Ph.D., 1974.

'Rossetti seems to have learned little from him [Blake]', and his work is 'one-dimensional'.

A2936. Waxler, Robert Phillip. 'William Blake: The Sexual Dynamics of his Early Illuminated Works.' *DAI*, XXXVII (1976), 995-6A. State University of New York (Stony Brook) Ph.D., 1976.

A2941. Weiskel, Thomas. 'Darkening Man: Blake's Critique of Transcendence.' Chapter 3 (pp. 63-79) of his *The Romantic Sublime: Studies in the Structure and Psychology of Transcendence*. Baltimore & London, 1976. Also passim.
It is about 'the confrontation of Blake and Kant' (p. 66).

A2951. Whitehead, Frederick Allan. 'Studies in the Structure of European History in Blake's Epics.'

DAI, XXXV (1975), 7927-8A. Columbia Ph.D., 1972.
'It is the thesis of this study that the mythic-psychological and the social-economic levels of meaning are mutually dependent in Blake's prophetic epics, and that the main structure of the epics is the representation of the entire history of European man.'

AA2952. sWhitla, William. 'Sources for Browning in Byron, Blake, and Poe.' *Studies in Browning and His Circle*, II, i (1974), 7-16.

A2962. sWild, David W. 'The Emergence of Literacy (1780-1860): William Blake, William Cobbett, Charles Dickens.' Washington (Seattle) Ph.D., 1972.

B2969. Wilkinson, Carolyn. 'Perception, Action and Character: The Structure of Blake's *Jerusalem*.' *DAI*, XXXV (1974), 1638-9A. Michigan State Ph.D., 1974.

She is 'primarily concerned with the question of perception in *Jerusalem*, with what the characters perceive and with how they act according to their perception', with 'a plate by plate analysis of the narrative events'.

C2974. Williams, Porter, Jr. '"Duty" in Blake's "The Chimney Sweeper" of *Songs of Innocence*.' *ELN*, XII (1974), 92-6.
A useful parallel with *Jerusalem* pl. 45, ll. 52-3.

C2977. Wilner, Eleanor. 'The Uncommon Eye: Vision in the Poetry of Blake, Beddoes, and Yeats.' Chapter 2 (pp. 47-134) of her *Gathering the Winds: Visionary Imagination and Radical Transformation of Self and Society*. Baltimore & London, 1975.
'What Blake presents, above all, is the missing link between religious vision and creative imagination' (p. 66). The 'reading' of Blake is especially on pp. 47-70.

2981. Wilson, Mona. *The Life of William Blake*. ...
A. An insertion of 'January 1928' in some copies of the 1927 edition contains a 3 page Addendum (on the source of the *Revue Britannique* [1833] article in *The Monthly Magazine* [1833]) and 1 page of Corrigenda.

A2986. sWinter, Peter. 'Blake.' *Das Kunstwerk*, XXVIII (May 1975), 46-7.
A review of the 1975 Hamburg Blake exhibition.

2988. Witcutt, W. P. *Blake: A Psychological Study*. ... C. sFolcroft, Pennsylvania, 1974.

B2992. sWitke, Joanne Stauch. 'The Empiricism of William Blake's Metaphysics.' California (Berkeley) Ph.D., 1974.
Particularly concerned with his relationship with Berkeley.

A2993. *Wittreich, Joseph Anthony, Jr. *Angel of Apocalypse: Blake's Idea of Milton*. Madison, 1975.
'The book investigates Blake's idea of Milton' (p. xvii), mostly in designs. The 45 reproductions include all the drawings for *Paradise Regained*. His essay on '"Divine Countenance"' (1975) appears in 'revised' form in Chapter 1, that on 'William Blake: Illustrator-Interpreter of *Paradise Regained*' (1971)

is 'greatly expanded' in Chapter 2, and those on 'Sublime Allegory' (1972, No. 1218 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.

3004. Wolfe-Gumpold, Kaethe. *William Blake* B. Spring Valley, N.Y., 1973.

A3006. \$Wooster, Margaret, & Arthur Efron. 'On Blake's "Streams of Gore": An Exchange.' *Punch*, No. 40-1 (April 1975), 152-65.

B3006. *Worbs, Erich. 'Jakob Böhme--Ein geistiger Ahne des englischen Früromantikers William Blake: Ein Beitrag zur Wiederkehr des 350. Todestages und des 400. Geburtstages von Jakob Böhme in den Jahren 1974 und 1975.' *Aurora: Eichendorff Jahrbuch der Gesellschaft*, XXXIV (1974), 75-86.

3047. *Yeats, W. B. 'Academy Portraits. ...' ... E. Dublin, 1905. ... H. 1914. Pp. 117-22. [E-I become F-G, I-K]

3051. *William Blake and his Illustrations to the *Divine Comedy*. ... E. Dublin, 1905. ... H. 1914. [E-G become F-G, I]

NOTES

¹ G. E. Bentley, Jr., *Blake Books: Annotated Catalogues of William Blake's Writings in Illuminated Printing, in Conventional Typography and in Manuscript and Reprints thereof, Reproductions of his Designs, Books with his Engravings, Catalogues, Books he owned and Scholarly and Critical Works about him.* (Oxford: Clarendon Press, 1977).

² The largest lacunae are probably from foreign (particularly Japanese) publications such as the issue of *Misue*, No. 816 ([Tokyo] 1973), 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 *Flaxman collection*' offered in a Quaritch list (Nov. 1886) for £3.16s.

⁵ Similar, probably by coincidence, to *Innocence* (L), *Songs* (Q, T¹), and *No Natural Religion* (F).

⁶ On the versos of most insertions 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^r (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 28.5 cm, design-size 20.8 x 25.4 cm), f. 124 (24.2[?] x 28.8 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 Pl. 2a has *Jerusalem* pl. 70 on the verso, pl. 2b has *Jerusalem* pl. 75 on the verso, and pl. 6-7 are printed back-to-back.

⁹ 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.

¹⁰ Pl. 70 has *Europe* pl. 2a on the verso, and pl. 75 has *Europe* pl. 2b on the verso.

¹¹ Only details of watermark, size, and printing colour are new

¹² Most information about copy J comes from the owner, who believes it to be a posthumous impression on machine-made paper.

¹³ Pl. 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.

¹⁴ Each plate is cut down to the design. N.B. Pl. 5, 22^b seem to be the only known copies of *Innocence* which are colour-printed.

¹⁵ W. B. Todd, *A Directory of Printers ... 1800-1840* (1972).

¹⁶ The North American National Union Catalog lists a similar copy in the Library of Congress.

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