



*Blake*

AN ILLUSTRATED QUARTERLY 43

Volume Eleven • Number Three • Winter 1977-1978

# Blake

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by G. E. Bentley, Jr.

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G. E. BENTLEY, JR., of the University of Toronto, is the author of numerous articles and books on Blake--most recently *Blake Books* (1977) and, scheduled for publication later this year, a two-volume text of Blake's poetry and prose.

ROBERT N. ESSICK, of California State University, Northridge, recently co-edited with Donald Pearce a collection of essays from the conference on "Blake in the Art of His Time" held at the University of California, Santa Barbara, in 1976 (scheduled for publication by Indiana University Press, 1978).

W. J. T. MITCHELL, Associate Professor of English at the University of Chicago, is the author of *Blake's Composite Art: A Study of the Illuminated Poetry* (Princeton, 1978).

EDWARD J. ROSE, University of Alberta, is co-editing the Oxford volumes of reproductions of and commentaries on Blake's illustrations for Young's *Night Thoughts*.

CORLETTE WALKER, of the Department of Art, University of California, Santa Barbara, edited the catalogue for the exhibition of Blake's work held in conjunction with the conference on "Blake in the Art of His Time" at Santa Barbara in 1976.

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Some BACK ISSUES are available. Address Jane Welford. Prices: whole numbers 1-8 (bound together), #9-13 (bound together), \$5 each (individuals, \$4). #22-present, \$2 each, except #35 (Checklist of Blake Material in Rosenwald Collection, ed. Ruth Fine Lehrer), \$3. #14-21 are out of print.

MANUSCRIPTS are welcome. Send two copies, typed and documented according to the forms suggested in the MLA Style Sheet, 2nd ed., to either of the editors: Morris Eaves, Dept. of English, Univ. of New Mexico, Albuquerque, NM 87131; Morton D. Paley, Dept. of English, Univ. of California, Berkeley, CA 94720.

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## INFORMATION



W Blake inv & sculp  
A Scene in the Last Judgment  
Satan's holy Trinity the Accuser the Judge, & the Executioner

# A SUPPLEMENT TO BLAKE BOOKS

G.E. BENTLEY, JR.

When *Blake Books*<sup>1</sup> 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.<sup>2</sup> 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.

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<sup>1</sup> '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).

**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)	--- <sup>3</sup>	Loose <sup>3</sup>	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 <sup>4</sup>	1	_____	_____	Loose <sup>3</sup>	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;<sup>5</sup> (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<sup>b</sup>, 6-7, 2<sup>a</sup> (ff. 24<sup>r</sup>, 39<sup>r-v</sup>, 41<sup>v</sup>);  
*Jerusalem* pl. 75, 28, 70, 2, 46, 59 (ff. 24<sup>v</sup>, 29, 41<sup>r</sup>, 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);<sup>6</sup> (3) After the volume was received by the Morgan Library, the leaves were foliated in pencil 1-165 at the top right corners by Mr Thomas Lange, the volume was disbound, the leaves were shaved at the inner margin, and some of the plates of Blake's writings were separately mounted.

HISTORY: (1) W. H. Herriman (d. July 1918), whose bookplate is on the front cover, bequeathed it in 1920<sup>7</sup> to (2) The American Academy in Rome, whose library stamp is on f.3 and which sold it in 1976<sup>7</sup> to (3) The PIERPONT MORGAN LIBRARY.

## A16

<sup>5</sup>*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 <sup>a-b</sup> ,	3 <sup>8</sup>	_____	_____	Loose	24.2 x 33.0 (2 <sup>a-b</sup> )	Black (greyish- Green) (2 <sup>a</sup> ) Black (2 <sup>b</sup> )
	6-7		_____	_____		24.2 x 32.9 (6-7)	greyish-Black (6) Black (bluish- Green) (7)

Pl. 2<sup>a</sup> (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<sup>a-b</sup>, 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<sup>a-b</sup>, 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 history<sup>9</sup> 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 <sup>10</sup>	EDMEADS & PINE/ 1802 (28)	_____	Loose <sup>3</sup>	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 <sup>11</sup>	2	_____	24.2 x 31.0	Black
I MORGAN	2	_____	15.9 x 27.7	Black
J Essick <sup>12</sup>	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.

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*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 <sup>2</sup> <i>Essick</i>	32	1	_____	32	12.1 x 15.8	brick-Red
Anon	5, 20-1, 22a-b	4 <sup>13</sup>	-5 <sup>b</sup> [20-1], 22 <sup>b</sup>	_____	6.5 x 7.1 (5) <sup>14</sup> 6.4 x 3.1 ([20-1]) <sup>14</sup> 7.5 x 2.8 (22a) <sup>14</sup> 6.9 x 4.2 (22b) <sup>14</sup>	coloured-printed (5, 22b) <sup>14</sup> Brown [20-1]

Pl. 5, 20-1, 22<sup>a-b</sup>. 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<sup>a-b</sup>. 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 T<sup>2</sup> pl. 32. BINDING: Loose.

HISTORY: ... (2ci) Pl. 32 from T<sup>2</sup> (the text un-  
coloured) was acquired at an anonymous Christie's  
sale, 26 Oct. 1976, lot 236, by (2cii) Professor  
*Robert N. Essick*; (2di) Pl. ... 33, 40, 42 from T<sup>2</sup>  
are UNTRACED.

COPY W: BINDING: ... George Richmond thought 'M.<sup>rs</sup>  
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 G<sup>1</sup>: 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 G<sup>1</sup> 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.

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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.

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Following

In thoughts perturbed they rose from the bright ruins silent  
 To her King, who sought his ancient temple serpent-form'd  
 That stretches out its shady length along the Island white.  
 Round him roll'd his clouds of war; silent the fuzel 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.  
 Plac'd in the order of the stars, when the five senses whirl'd  
 In deluge o'er the earth-born man; then turn'd the fucile 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 divid'd  
 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 fligel;  
 Heav'n a mighty circle turning; God a tyrant crown'd.

Now arriv'd the ancient Guardian at the southern perch,  
 That plant'd thick with trees of blackest leaf, & in a vale  
 Obscure, inclos'd the Stone of Night; oblique it stood, overhung  
 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 us 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]'.  
11. 33-48 are omitted.
- 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 wood-block 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 Oriol 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).

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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.

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*Albions 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), *Anti-jacobin 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.

CHAUCER, 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 Jenijoy 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 1820<sup>15</sup>), and the other citing Charles Cooke as publisher with the printer but no date. Probably the work changed hands after Cooke's death, but the second titlepage did not record the change--or the McGill set (the only one reported<sup>16</sup>) 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.<sup>15</sup> 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] /... *Milton*: / BY R. SMITHSON, JUN. BOOKSELLER AND STATIONER, / IN YORKERSGATE. /- / 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 Francis Turner Palgrave, '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, 48<sup>a</sup>-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 Fawcst 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 East*.

## 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.

- 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, 1. 5, derives from Swedenborg's cosmogony, in which Mars, representing intellect and emotions, is in the position of the heart of the Grand Man (p. 15).
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 Enoch* 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 11. 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-Etching 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 Françoise Wagener] with Pierre Leyris.' Tr. Simone Pignard. Pp. 115-6. (Questions such as 'How relevant is Blake today', reprinted from *Le Monde*, 12 July 1974.)
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 Michelangelesque 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 Salytkov-Shchedrin State Public Library in Leningrad.)
223. Rochelle C. Gross & C. M. Henning. 'Dissertations 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. §Blaydes, 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.' *Encyclopaedia 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. §Carlson, 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. §Carter, Peter. *The Gates of Paradise*. Oxford, 1974.  
A novel about Blake for children.
- A1387. §Chokai, Hisayoshi. 'Hyogensei to Chushosei to--Blake Obogaki [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.
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- 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.  
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- A1419. Cowling, William Hammill. 'Blake and the Redeemer-Poet.' *DAI*, XXXI (1969), 382-3A. Indiana Ph.D., 1969.
- A1439. §Curtis, 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 ... & C<sup>o</sup> March 1. 1784.

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1462. \*Daugherty, James. *William Blake*. ... B. 1969.
- A1465. Davies, J. G. 'The Theology of William Blake.' Oxford B.D., 1946.  
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- A1468. Davis, John Lindsay. 'Blake and the Rhetoric of Humor.' *DAI*, XXXV (1974), 2936A. Texas Ph.D., 1974.  
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- AA1469. Davis, Michael. 'William Blake.' *TLS*, 3 June 1977, p. 681.  
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- 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.  
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- 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.  
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- 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
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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.  
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- 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.
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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.  
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- 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.  
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- A1604. §Ferber, Michael. 'Religion and Politics in William Blake.' Harvard Ph.D., 1976.
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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.  
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- B1631. §Freedman, Marsha Brody. 'Blake's Kinetic Imagery: A Symbology 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.  
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- 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.
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- 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).
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- 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).
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- A1846. §Hill, Melvyn Alan. 'Politics and Art in the Poetry of William Blake.' Chicago Ph.D., 1969.
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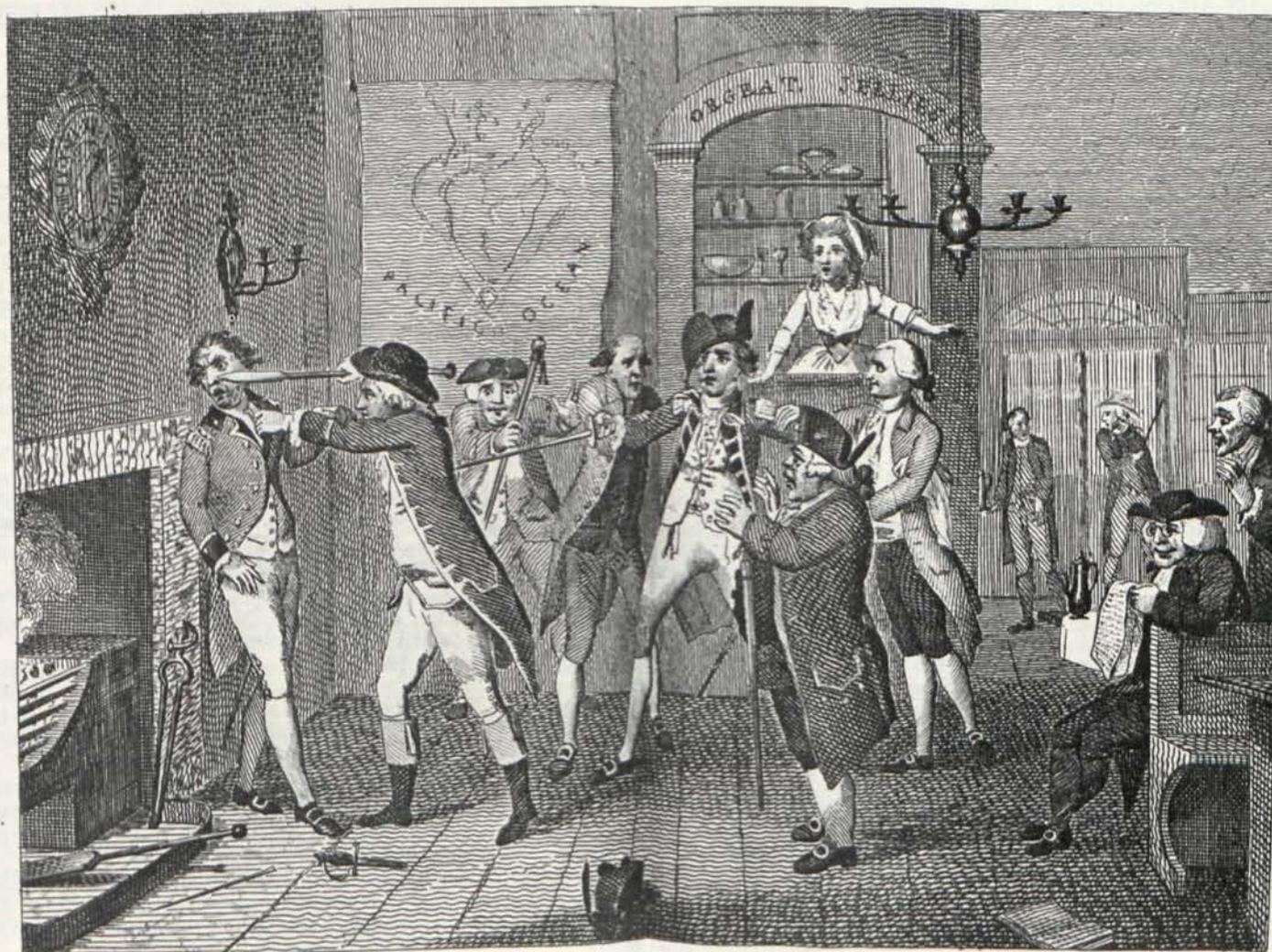
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A1993. Kegel-Brinkgreve, E. 'Auguries of Innocence.' *Dutch Quarterly Review of Anglo-American Letters*, IV (1974), 111-19.

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 Hamilton & 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 'Moiopotmos', 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, Ety, 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 ....' *Encyclopaedia 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 direct by Gordon F. C. May 1, 1784.

2. Nancy M. Goslee. "'In Englands 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. †Taylor, 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, IN LONDON.

Published as the Act directs. Whittaker & Co. 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. §Wardle, 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. §Warner, 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. §Whitla, William. 'Sources for Browning in Byron, Blake, and Poe.' *Studies in Browning and His Circle*, II, i (1974), 7-16.

A2962. §Wild, 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. §Winter, 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. §Folcroft, Pennsylvania, 1974.

B2992. §Witke, 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

<sup>1</sup> 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).

<sup>2</sup> 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.

<sup>3</sup> 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.

<sup>4</sup> Perhaps these 84 Commercial Engravings include the '45 [Blake] Engravings ... from the *Flaxman collection*' offered in a Quaritch list (Nov. 1886) for £3.16s.

<sup>5</sup> Similar, probably by coincidence, to *Innocence* (L), *Songs* (Q, T<sup>1</sup>), and *No Natural Religion* (F).

<sup>6</sup> 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<sup>a</sup> (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.)

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

<sup>8</sup> Pl. 2<sup>a</sup> has *Jerusalem* pl. 70 on the verso, pl. 2<sup>b</sup> has *Jerusalem* pl. 75 on the verso, and pl. 6-7 are printed back-to-back.

<sup>9</sup> 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.

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

<sup>11</sup> Only details of watermark, size, and printing colour are new

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

<sup>13</sup> 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.

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

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

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

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# REVIEWS

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. Pp. xii + 1079. £40 U.K., \$88 U.S.  
**Reviewed by Robert N. Essick**

The first impression is one of sheer overwhelming size and of the Herculean effort that must have gone into this book's production. Have we really churned out enough Blake criticism since 1964 to increase the enchiridion dimensions of the Bentley & Nurmi *Bibliography* to over one thousand pages? Not quite. *Blake Books* is far more than an updating of its predecessor, for it supplies vast amounts of information in areas not even touched upon in its prototype. Most significantly, Bentley has written a new census of the illuminated books. There may be some initial resistance to replacing the familiar and more elegantly printed pages of the Keynes & Wolf *Census* with this bulky new bibliography. Some may grumble over the format, particularly the use of densely packed charts, but the amount and diversity of material require complex packaging. In the long run, *Blake Books* will be accepted as the standard bibliography in its field and will remain so for many years.

When reviewing a work of this magnitude, one serves little purpose by setting down general evaluations based on a casual overview or the spot checking of a few entries. The slower and less showy work of correction and augmentation is far more important. My intention is to deal with each of the six sections of *Blake Books* in turn, plunging as quickly and deeply as possible into those minute particulars which form the heart of any bibliography.

## "INTRODUCTION" & "BLAKE'S REPUTATION & INTERPRETERS"

Bentley explains the organization and coverage of the volume in the eleven page Introduction. He has "examined every original copy of Blake's works which could be located, in some ninety collections

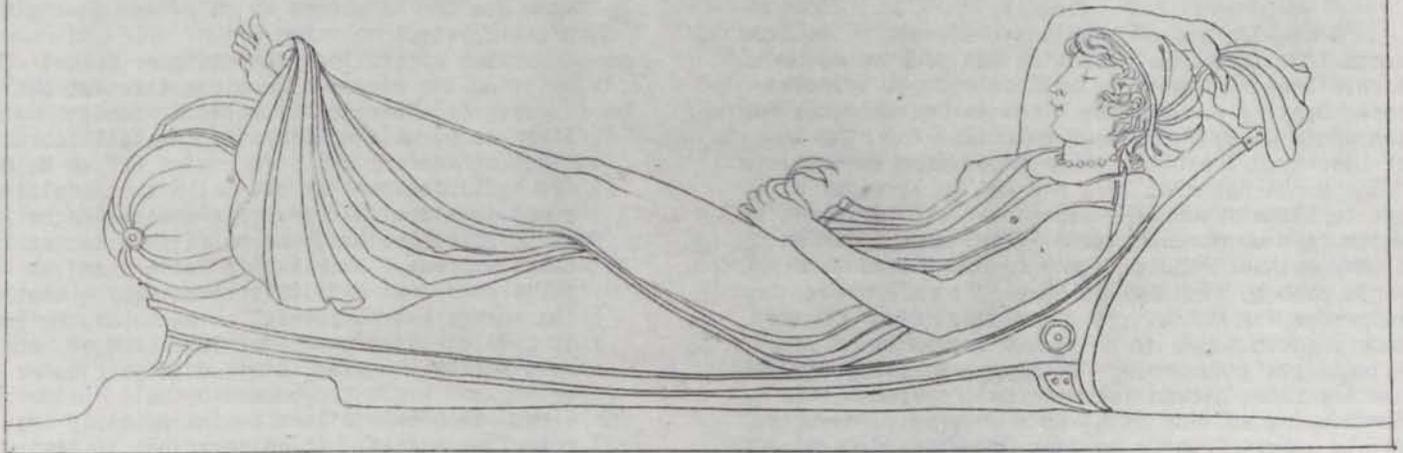
ranging from Edinburgh to Auckland" (p. 9). Thus Bentley has no doubt inspected more copies of Blake's writings than anyone else--save for their author. He has replaced the "perfunctory descriptions" of Blake's writings in Bentley & Nurmi with "the results of work on the originals" (p.11). A final "Post-script" (p. 14) notes that "the body of the text" includes entries to the end of 1970, but that "most important works published by June 1974" have been either added to the main sequence of entries or gathered in the fifty-page "Addenda."

The thirty-six page survey of Blake's reputation and interpreters takes the same broad, long-range perspective provided by the earlier version in Bentley & Nurmi. The emphasis is on objective summarizing and pointing out the acknowledged high-points, but Bentley sometimes reveals his own wry evaluations: "In Blake studies, at least, there is an unfortunate connection between an inclination to make psychological interpretations and scholarly incompetence" (p. 48). Two points need correction. The monochrome facsimile of *The Marriage of Heaven and Hell* edited by Clark Emery (Miami, 1963) does not reproduce the Blake Trust facsimile of copy D (as Bentley states, p. 38 n.3), but the Dent facsimile (1927) of copy I (I warned you I was going to get minute). As far as I understand the genesis of the *Blake Newsletter* and *Blake Studies*, it is not in fact true that the latter was established "in imitation" (p. 49) of the former. The founding editors of *Blake Studies* tell me that they had already announced their first issue before they learned of the existence of the *Newsletter*.

1 Plate 13, "Psyche Repents," in George Cumberland, *Thoughts On Outline*, 1796. Blake after Cumberland. Plate-mark 12.4 X 16.1 cm. Author's Collection.

NOR SWORDS WERE FORGD BUT VOID OF CARE AND CRIME  
THE SOFT CREATION SLEPT AWAY THEIR TIME

and Golden Age



Design'd & Engrav'd by G. C. & Publish'd Jan<sup>r</sup> 1. 1795

### PART I EDITIONS OF BLAKE'S WRITINGS

In the most important, and longest, section of his book, Bentley gives us complete bibliographic descriptions of all of Blake's writings, including the letters and those prints bearing inscriptions that are more than just titles. A considerable amount of information on the illuminated books, either ignored or treated summarily in Keynes & Wolf, is now available, including individual plate sizes,

2 Plate 6 in Cumberland, *Thoughts On Outline*, 1796. Designed and engraved by Cumberland, inscriptions probably engraved by Blake. Plate-mark 11.9 X 22.7 cm. Note the similarity of the letters of the imprint to those in Illus. 1 and the left-pointing serif on the *g* of *Design'd*. Author's Collection.

watermarks plate by plate, leaf sizes (width followed by height--the reverse of the conventional order in print catalogues), binding history, offsets, original numeration, and stab-hole measurements. Bentley has traced and described a good many copies and fragments of copies not in Keynes & Wolf, and eliminated a few conjectural copies by identifying them with known ones. This last improvement was made possible by more thorough recordings of provenances. Valuable information is also provided on pairs of designs with identical plate-mark dimensions, thus indicating that Blake used both sides of his copperplates in most cases. The printing dates of many copies have been revised in light of a more thorough consideration of the sequence of variants than that provided by Keynes & Wolf. Although this considerably alters the printing sequence for many titles, and some past assumptions about Blake's development as a colorist, the old, familiar letter designations are retained, for which we should all be thankful. Plate numbering is different for many titles since Bentley has numbered all copies continuously, whereas Keynes & Wolf sometimes use roman numerals for front-matter. In the plate numbering



From the original *Imagination* by G. Cumberland. Engr'd by W. Blake. Publish'd in the Art Society Nov<sup>r</sup> 2. 1794

of *Milton*, Bentley and Keynes & Wolf are the same, but Erdman's *Illuminated Blake* uses a different sequence, and Erdman's *Poetry & Prose* and Keynes' *Writings* yet another. For *Jerusalem*, Bentley, Keynes, and Keynes & Wolf are all in accord, following copy E; but Erdman follows copies A, C, and F. All this can cause a good deal of confusion, and we should take pains to make clear which system we are using in each case. The best long-term solution will be to take *Blake Books* as the standard.

A similar set of problems confronts us in line numbering. The usual practice has been to number each plate individually, but for most illuminated books Bentley numbers the lines in one sequence for the whole work, excluding preludia. For "The Song of Liberty," the "line" references (for example, in *Blake Books* pp. 290, 297) are not to lines at all, but to Blake's numbered sentences, all but three of which take up more than one line. Happily this clumsy method, requiring one to count through a whole poem to find one of Bentley's references, is suspended for *Milton* and *Jerusalem*, and of course each poem in *Songs of Innocence and of Experience* is separately numbered. I suspect that Bentley will use the same, albeit inconsistent, system in his forthcoming edition of Blake's writings, and this should make it easier to look up a line reference in *Blake Books*.

For each plate, Bentley gives a part-line incipit followed by a brief description of the design. These should be used only as identifying notes on major design elements; Bentley makes no attempt to number every streak on every tulip. Comparisons between Erdman's descriptions in *The Illuminated Blake* and Bentley's--a game I will not play here at any length--show once again that there is no such thing as a completely objective description of a picture. We are also given a good deal of information on coloring, particularly of people and their dress. These notes offer both nourishment and correction to those interested in the pursuit of color symbolism.

Bentley also deals with variants between copies of the same illuminated book--a problem which, as he reminds us in the Introduction (p. 9), is extremely tricky. Let me set down a few of my own conclusions about this important issue, based on examinations of Blake's prints and on my own etching and printing of relief plates. Traditional bibliography, based on the study of typographic printing, is incapable of dealing with many elements of printing from relief blocks. The bibliographer must give way to the chalcographer, and the first great truth he must utter is that *no two impressions from Blake's copperplates printed in relief are identical*. In relief printing, unlike intaglio, the ink spreads over large areas relative to the total size of the image. The larger the area, the greater the chance for accidental, uncontrollable, and *visible* variations in texture and color. Such factors as ink viscosity, humidity, and air pressure can affect the appearance of each impression. Far more than with modern inking rollers, Blake's inking balls made it easy to under-ink, or completely miss, small relief plateaus, over-ink others, and foul bitten areas. Because of these inevitable and

uncontrollable differences between all impressions, it is important to keep in mind the following five distinct types of variants, listed in descending order of chalcographic significance:

1. Changes made in the plate. These have great significance since they take conscious effort to execute and have a high degree of permanence. Erasing black lines (i.e., increasing bitten areas) is easy; adding black lines is difficult, although not impossible. Alterations of this type are the *only* ones which affect the "state" of the plate.
2. Conscious alterations in inking or color printing the plate. These can take two basic forms: (a) Deletion of words or design elements by masking (as with the last four lines on *America* pl. 4 in copies B-F, H-M, R, a), by wiping the ink off (as with the plate edges in almost all of Blake's eighteenth-century impressions), or by failure to ink certain areas. With simple failure to ink it is sometimes difficult to determine whether the change was purposeful or not. If the area is completely uninked (not just smudged) and is discrete--that is, limited to particular motifs and words surrounded by well inked areas--then the failure to ink probably took conscious effort. (b) Alterations in inking color, texture, or directional wiping (as in *Jerusalem* copy F).
3. Conscious addition or elimination of design elements or text with ink or watercolors on individual impressions after printing.
4. Pen & ink work or coloring on individual impressions after printing which does not add new lines not on the copperplate, or subtract them, but only underscores or tints what is already there.
5. Accidental variants in inking or coloring, including foul inking of whites, incomplete wiping of ink from whites, the running of watercolor washes beyond bounding lines, and other countless minor variations of all sorts.

Bentley properly deals almost exclusively with categories 1-3 in his lists of variants. It is important to indicate, however, which type of variant one is describing in each case, and *Blake Books* sometimes fails to do this. Individual problems are dealt with below.

Bentley brings us to similar difficulties with categories in his notes on drawings related to designs in the illuminated books and, in Part III, in commercial book illustrations. There is a considerable difference between a true preliminary drawing and an analogue. It is often important to make a further distinction between analogues produced prior to the design in question and those produced later, particularly when tracing the development of a motif through Blake's career. It is frequently difficult to make these distinctions in each individual case, but the bibliographer-chalcographer should seek the aid of the art historian and give it a try if he is going to delve into the matter at all. Bentley's notes hover between a list of preliminaries and a list of analogues, the latter sometimes masquerading as the former. For example, on p. 86 we find that "there are sketches on *Notebook* pp. 75 (top right), 77

(bottom), and 17 [should read "71"] related to designs on [America] pl. 7, 11, 14." Here, "related to" must mean different things for each plate, for the sketch on *Notebook* p. 71 is a preliminary for *The Gates of Paradise* pl. 17 and no more "related to" *America* pl. 14 (to use Bentley's new numbers) than the engraving; the sketch on p. 75 and the man and snake on *America* pl. 7 are variations on the same motifs but pictorially quite different; and the prone infant on p. 77 is much closer to the one in *Night Thoughts*, p. 23 of the engravings, than to *America* pl. 11. In his notes on *Europe* pl. 10 (p. 153), Bentley states that the "sketch for the three bottom figures appears on *Notebook* p. 25." But this sketch is no doubt a rejected preliminary (numbered 32 *del.*, 23) for a series of emblems that finally emerged as *The Gates of Paradise*. Bentley's "for" could lead to a false impression about the development of these important motifs which make their first appearance in a water color of c.1779, usually called "Pestilence" or "Plague,"<sup>1</sup> and then again in a slightly later water color of the same subject.<sup>2</sup> Bentley mentions only the first water color. His wording is misleading when he notes (p. 254) that the verso sketch on the drawing of "Albion Rose" (Victoria & Albert Museum)<sup>3</sup> is "for" *Jerusalem* pl. 76, and again when he states that the wash drawing<sup>4</sup> of a battlefield scene in the collection of the Earl of Crawford & Balcarres is "for" "The Counsellor, King, Warrior, Mother & Child in the Tomb" among the *Grave* illustrations. In each case, the design referred to is an early appearance of the motifs in question, but is in no sense a preliminary "for" the later work. In light of these art-historical complexities that can take many sentences to explain fully, the best recourse for the bibliographer may be to avoid preliminary and analogue lists altogether.

What follows is a list of additions and corrections to Part I, intermixed with a few longer discussions or queries about particular points. I have not added material outside the scope of Bentley's coverage, nor fussed over minor and subjective disagreements on color or descriptions of designs. Except where I question a point or simply indicate an area where more work must be done, I have a good deal of confidence in my corrections to all parts of *Blake Books*. They are based on examinations of the original materials involved or high quality reproductions when these are sufficient. Many of these corrections are minor, to say the least, but the importance of Bentley's book warrants a microscopic perspective. Unless indicated otherwise, all page- and entry-number references and quotations are from *Blake Books*. Those interested only in a general overview of *Blake Books* can precede directly to the last paragraph of this review. "And after this warning," as Fielding puts it, if the reader "shall be of opinion that he can find enough of Serious in other parts of this history, he may pass over these, in which we profess to be laboriously dull."

"The Accusers," no. 1, p.76. Bentley gets the order of the first two states backwards. The first state in the Bodleian (Bentley's copy B) is followed by the untraced second state (copy I in Bentley's list at the top of the page, but called "A" in footnote 1) known through its description in the Boston

Museum of Fine Arts 1891 catalogue. This sequence is confirmed by the presence of fragments of the second state inscriptions on the third state but not on Bentley's second state, which therefore must be the true first.<sup>5</sup> The second state (not the third, as Bentley has it) resides beneath the Rosenwald color printed impression, and presumably beneath the more thickly printed British Museum copy as well.

According to *William Blake: The Painter as Poet*, catalogue of an exhibition at the Swirbul Library, Adelphi University (1977), entry 15, a copy (previously unrecorded) of the third state is in the Philadelphia Museum of Art. P. 77, copy G. Reference to Small Book of Designs should be to p. 356, not 236.

"Albion Rose," no. 2, p. 78. The dating and sequence of states is wrong. The engraving beneath the Huntington color printed copy, and no doubt beneath the more thickly printed British Museum copy, is a first state lacking the inscription. There is no known impression of this state printed in intaglio. The "Albion" inscription was added c.1804 when the extensive burnishing and the worm and bat-winged moth were also added to the plate. In footnote 3, Bentley states that "Erdman, p. 804, guesses 1790-1 on the basis of the rightward, conventional terminal 'g' in 'Giving'" as the date of the inscription. The only work by Erdman I can find with a reference to "Albion Rose" on p. 804 is his edition of the *Poetry & Prose*, where he dates the inscription "1790 or early 1791" in his first printing of 1965, but changes this "to the late 1790s (or later)" by the fourth printing of 1970.<sup>6</sup> The images in the inscription (compare to Blake's letter to Hayley of 23 Oct. 1804), the lettering style, and the development of Blake's burnishing techniques all point to an 1804 date for the second state bearing the "Albion" inscription.

*There is No Natural Religion*, no. 3, pp. 80-81. Bentley indicates that all copies are color printed. With such small plates it is difficult to tell the difference between true color printing and the reticulated surface of thick watercolors that have dried quickly, and as Bentley notes (p. 84), "the colour printing in both works [*All Religions are One* and *No Natural Religion*] is very tentative." But if he is right, then either all recorded copies were printed c.1795--a remarkable situation--or the usual dating of Blake's color printing must be changed. Perhaps some of these small prints were made with colored inks or blotted hand coloring, and thus represent an early stage in Blake's development of color printing techniques.

*All Religions are One*, no. 3, p. 85. The incipit recorded for pl. 2 is actually inscribed at the bottom of pl. 1. Bentley's note that the angel on pl. 2 has "his right hand on the stone and his left on the old man's shoulder" corrects Erdman's "a winged angel, with arms around stone tablets" (*The Illuminated Blake*, p. 24). P. 85, pl. 5. The man leans on his left hand. P. 86, pls. 2-10. The Huntington copy includes

pl. a2 (not a1) of *No Natural Religion*. This error also appears in the Table of Collections, p. 60.

*America*, no. 6, p. 86. Title: period follows 1793.

P. 86, footnote 2. "The fact that the top lines of text on pl. 7 are curtailed by the design suggests that here at least the design was etched before the text." I very much doubt that Blake "etched" text and design at different times, for this would require several extra steps of stopping-out and cleaning and would create many unnecessary problems in text-design coordination. He may, however, have painted the resist on the copper at different times. At any time prior to etching, any curtailment of text lines could be altered easily (by changing the design, or rewriting the text, or adjusting the left margin) if Blake had wanted to. Since the text had to be written or transferred onto the plate in reverse, the line breaks on the right margin had to be worked out well before etching. There is no way I can think of for telling which Blake painted on the plate first--design or text--from the evidence of line breaks or other spatial relationships between text and design. But it does tell us that Blake was willing to alter his text lines in order to make room for his designs, and I suspect that the reverse may also be true in many cases. Bentley makes this point in regard to *Europe* on p. 144, footnote 1, but his suggestion that "some of the design preceded the text" is not necessarily true.

P. 91, pl. 2 variants. "The printed cloud-line in copies A-M is absent in copies N-Q." The cloud does appear in N, where it has been drawn in ink as Bentley notes, p. 93, and in O and Q the entire upper left corner is colored in so that the cloud line is still present as a bounding line. I have not been able to check copy P. We need more information here on whether these variants are in printing or in subsequent hand coloring.

P. 92, pl. 14 variants and p. 97, pl. 14. "There seems to be a coiled serpent inside the door in copy O." This "serpent" is actually a partially rolled woven mat of the sort pictured in Blake's white line etching of "Death's Door" and in Schiavonetti's copy engraving.

P. 92, pl. 1. There is no "plant at bottom right," only a plant-like relief decoration in the stone.

P. 93, pl. 3 incipit. First letter of "daughter" is lower case.

P. 94, pl. 5. Which "P" in "PROPHECY" is the terminus for a cloud line, and which for flames, in copy A?

P. 94, pl. 6. The leaf of *America* sketches in the BMRP has a hesitant line that suggests a copy and makes the attribution to Blake questionable.

P. 95, pl. 7. The figure holding a sword is probably a man, not a "long-haired woman." His hair is hardly longer than that of the "flying man [holding] a balance."

P. 96, pl. 10 incipit. First letter of "terror" is lower case.

P. 96, pl. 11. There is no corn-field "left of the text"--only swirls of crosshatching quite distinct from the wheat below the text.

P. 96, pl. 12. The flames reach up the left (not right) margin.

P. 97, pl. 14. Reference should be to *Notebook* p. 71.

P. 98, pl. 16. It is clear from copy I that only one line of text was deleted on the plate. Pp. 98-99, pl. a. "... there are no birds above or below the 'Y' of 'PROPHECY'." There is one below "Y," and two above and to the left of the first "P." "The only surviving copperplate from Blake's works in Illuminated Printing is a fragment from the top right corner of this rejected plate from *America*." The fragment is from the right margin extending from the lower part of the "Y" of "PROPHECY" to mid-way in line 6. In the quoted text on this fragment there is a comma or period at the end of the third line. The deletion marks noted by Bentley are of two types. The two horizontal scratches through part of the first line may well be part of a purposeful deletion; but the vertical gouges, too haphazard and deep to be text deletions, through the right side of lines 4-5 were probably created after the plate was cut up and at least this one piece given to young Butts.

P. 99, pl. d. "If it was intended for *America*, there must have been text or design cut off at the bottom." It seems far more likely that it was cut off at the top where the fragmentary text appears.

"Ancient of Days," no. 10, pp. 108-10. Even though this plate bears no "writings," the colored impressions are listed in a separate section here. Uncolored impressions not bound in copies of *Europe* are listed on p. 161. On p. 148, Bentley suggests that the "Ancient of Days" was printed from a different plate than the *Europe* frontispiece--hence the separate entry for it. There are indeed two plates of this design, but not quite in the way Bentley has it. One colored impression in Keynes' collection (Bentley's copy C, p. 107)<sup>7</sup> has rather different cloud outlines, larger crosshatching patterns in the clouds on both sides of the figure's extended arm and in the upper right corner, fewer but bolder lines of radiance below the clouds, a shorter beard on the figure, and a central disc measuring 10.3 cm. in diameter--a full 6 mm. greater than in all other versions I have measured. The differences among all other impressions can be accounted for by differences in inking and coloring. The fractional differences in plate-mark, given by Bentley, can be accounted for by paper shrinkage (a phenomenon Bentley takes note of on p. 67) and are no greater than variances (1 to 2 mm.) between separate colored impressions themselves. All the separate colored impressions of the "Ancient of Days" were printed from the same plate as the *Europe* frontispiece--with the single exception of the Keynes copy described above.

*The Book of Ahania*, no. 14, p. 113, pl. 1. The man does not have "his head on his knees." The woman looks up, but not "at him."

*The Book of Thel*, no. 18, p. 123, pl. 4 variants. The tree is not "extended up the right margin in copy O." A second tree trunk is added to the right margin but it extends no higher than its companion.

*Descriptive Catalogue*, no. 32, p. 135, title-page.  
"by" follows "Printed" and "J. Blake" is in roman letters.

*Europe*, no. 33, p. 141, title-page. Copies a, C-E, H-I, and L have a colon after "Blake."  
P. 149, pl. 1 variants. "In the proofs, the clouds by the god's right knee are not hatched (a), there is no division between clouds at the top middle (a), ...and the top cloud impinges on the sun at the left (Keynes pull)." In copy a, the clouds have considerable hatching, but it does not extend as far towards the left margin as in the finished state, and the division between clouds is present although not clearly printed. The top cloud does not impinge "on the sun at the left" in the Keynes uncolored impression, which is not a proof.  
P. 149, pl. 2 variants. There is now a further proof with sketches in the Pierpont Morgan Library.<sup>8</sup>  
P. 150, pl. 3. "The only trace of decoration is a little foliage at the foot." There is also a fly left of the vegetation.  
P. 151, pl. 6. The sphere with a crouching man is not invariably yellow.  
P. 153, pl. 9 state 2. There are also additional white lines added to the smoke.  
P. 153, pl. 11. A proof in copy a lacks the white line hatching in the area just below the leg, from upper thigh to calf, of the woman closest to the viewer.  
P. 154, pl. 14. The man's ears are not "long" or "pointed" on the plate, but in copies B and C the inner sides of the pointed vaults on either side of the man's head have been transformed into giant ears through tinting with flesh-tones. I can discern no difference in the sex of the two angels.  
P. 156, pl. 18 variants. In copy a, there are white lines "on the right ankle of the man."

"Exhibition of Paintings," p. 164, title-page. The "y" in "By" (fifth line) is a small capital.

*The First Book of Urizen*, no. 38, p. 166, title-page. There is a period after "1794" (colored out in copy G). "The logical, consecutive nature of the narrative is emphasized by chapter- and section-numbers and by running heads." It seems to me that Blake has set up a tension between these mechanical, Bible-like divisions and his non-consecutive narrative as a formal embodiment of the conflict between Urizen and the Eternals.  
P. 167. Pl. 15 would also "seem to be etched over other designs, as the odd swirls in copy D suggest," but I am not certain about pl. 20. In copy D the coloring does not correspond to relief surfaces, but this does not necessarily mean that fragments of an earlier etching lie beneath pl. 20.  
P. 176, pl. 13 incipit. First letter of "Nostrils" is a capital.  
P. 177, pl. 17. "The whole page is a design of a (?female) figure with long hair and a Red skirt (but no top) who holds her ears as she bends towards us over a flaming sphere." In the note on "Colouring," the figure is called "Enitharmon." Erdman, *The Illuminated Blake*, p. 199, claims (rightly, I think) that the figure is Los and that

the globe is not "flaming" but pendant on veins of blood. The disagreement here calls into question Bentley's contention that this is one of "many ... designs" in *Urizen* which "illustrate the text more literally than was often Blake's custom" (p. 166).

P. 178, pl. 21 variants. "Enitharmon has her right hand in the small of Orc's back" in copy B as well as A. The cloth she holds is absent from A.

P. 178, pl. 22 variants. In copy G, the tears are on his cheeks, not "in his eyes."

P. 179, pl. 24. "... across the middle of the page floats a man with his hands raised to shoulder level and a Red swirl coming from his chest." The swirl is not visible in copies B, D, G, and is probably just a highlighted cloud-line elsewhere.

Variants: the top-most figure's arms are not visible in copy B. The reference to "Fuzon" and "Grodna" are somewhat mysterious since these figures are not located by name in the design description. According to Erdman, *The Illuminated Blake*, p. 206, they are the figures at top and lower right.

*For Children: The Gates of Paradise*, no. 43, p. 185, title-page. No apostrophe after "Pauls."  
p. 187, pl. 1 variants. There is "shading above the chrysalis" in the first state.  
P. 191, pl. 18. "... on the ground to the right are the profiles of two or more men the same colour as the earth." In reference to a monochrome intaglio print, "colour" traditionally means the linear patterns that create tone, but on this plate these patterns are not the same on the faces and the ground.

*For the Sexes: The Gates of Paradise*, no. 45, p. 199, pls. 5 & 7. There are intermediate states between Bentley's first and second in copy D. On pl. 5, copy D has most of the work on the figure and the hatching lower left of the final state, but lacks the additional hatching on the rocks lower right and a few strokes on the man's arms. On pl. 7, there are more scales on the figure's loins than in the first state, but they do not extend as far up his belly as in the final state. This intermediate state also lacks many fine lines on the figure. Blake seems to have tinkered with *For the Sexes* to the end of his life.  
P. 205, no. 48. The limited edition of the Blake Trust Facsimile includes five extra plates from copies G and L.

*The French Revolution*, no. 48, p. 205, title-page. Period after "FIRST."

*The Ghost of Abel*, no. 51, p. 207. A previously unrecorded copy of pl. 1 only, now in my collection, is printed in black on a sheet of unwatermarked wove paper measuring 24.5 x 34.5 cm.  
P. 208, pl. 1 incipit. "THE" is in what might be called small capitals, "GHOST" is in larger letters, and "ABEL" is still larger. The problem here is a good example of the frequently encountered difficulty in reducing Blake's etched texts to typographic forms and the conventions of

descriptive bibliography based on them. This, I suspect, is just what Blake wanted.

P. 209, pl. 2. The "horizontal figure in a fur skirt" does not lean "on the ground" but rests on the chest of another figure prone on the ground.

Inscription on a title-page design for Blair's *Grave*, no. 58, p. 213. A colon follows "*Designs*." All words and numbers are italic except "*Grave*," which is followed by a period.

*An Island in the Moon*, no. 74, p. 223. "There is no context for p. A, and the immediately preceding pages may have been removed because they reveal too directly or too inaccurately Blake's secret method of Illuminated Printing." This seems unlikely because the surviving fragment says nothing about relief etching and is probably just a gentle parody of Cumberland's notions about engraved writing in intaglio.

*Jerusalem*, no. 75, p. 224, title-page. Period after "W" visible in copy C.

P. 224, footnote 2. "Forty-two of the 52 (or more) copperplates needed for *Jerusalem* could have been formed from the centres of Blake's engravings for Young's *Night thoughts* [sic] (1797) left blank (except for p. 65) for the typeset text." This is very unlikely. The standard eighteenth-century practice was for the publisher to purchase the coppers in which he retained all rights after engraving. If Blake did acquire the plates, he could not have made use of the unengraved centers without cutting through the surrounding areas. This would have produced a pile of odd pieces of copper and would have been far less economical than scraping and burnishing the engraved areas to make use of the whole plates.

P. 231. "Of these designs [in *Jerusalem*], those on pl. 1-2, 11, 26, 35, 37, 51, 53 and 76 are in White line; that is, they are engraved in the ordinary manner, but with Blake's method of intaglio printing..." Pl. 46 should be added to this list, and pl. 28 is largely white line. They are basically etchings, not engravings, and printed in relief, not "intaglio."

P. 232, footnote 9. Bentley states that the catchword on the BMPR proof of pl. 53 was "altered ineffectively to 'In' in all other copies." I cannot find this catchword in reproductions of copies C, D, or E, and on p. 250 Bentley states that the "catchword is gone in all" but the BMPR proof.

P. 238, pl. 1 variants. "The traveller's fingers [in the second state] extend through the central cone of light in B, not just through its rays as elsewhere." The fingers *can* be seen within the disc in copies A, C-F, and I (I have not checked H). In B the entire hand can be seen within the disc (perhaps a sphere--but why a "cone"?).

P. 239. The states listed 4-5 lines from the bottom of the page are of pl. 4, not pl. 5 as a printer's error makes it seem.

P. 244, pl. 25. The plate exists in three states. The first (copies A-C, and the Preston proof now in the National Gallery of Art, Canberra) lacks the black squiggle lines on the rocks (below and on each side of the central figure) and around the

head and arm upper right, and also lacks the contour lines on the legs and torso of the woman on the right, all added to the second state (copies D, E). In the third state (copies F, H, I, and no doubt posthumous copy J) there is further black line shading on the rocks and in the upper right corner, plus additional white line work in the hair of the top and right women. Bentley mentions none of these interesting white and black line additions, some probably made by engraving white lines and printing in relief from the burr.<sup>9</sup>

P. 244, pl. 26. Line break after "ME" in quoted text.  
P. 246, pl. 36 incipit. Apostrophe in "return'd."  
P. 246, pl. 37, note on line 1. "The first six words are engraved (not etched) in intaglio..." The words are in relief, for if they were in intaglio they would print white like the last three lines and the ampersand. Whether engraved or etched is hard to tell, but Bentley may be right since the letters appear to be relief plateaus remaining after surrounding areas were scraped or gouged away with a tool.

P. 247, pl. 40 incipit. Apostrophe in "shudder'd."

P. 248, pl. 46. The Tonner copy of "God Judging Adam" is now in the Philadelphia Museum of Art.

P. 248, pl. 47. The quoted incipit is *not* "deleted" (but there is a deleted line above it) and it does not begin with an ampersand but with the first word quoted by Bentley, "From."

P. 249, pl. 51. The sketch previously in the collection of David J. Black has been sold through Colnaghi's to the Hamburg Kunsthalle.

P. 252, pl. 64. The "low, Regency chair" is probably a large scroll.

P. 252, pl. 69. If the text was "altered in the copper" then at least two states should be listed. In which copies do these appear?

P. 253, pl. 72. Capital "D" in "Decaying," "Tormenters" not "Tormentors," in the quoted lines.

P. 253, pl. 75. Why is the figure on the left a "man" rather than another long-haired, crowned woman?

P. 254, pl. 78 incipit. Period after "Jerusalem."  
P. 255, pl. 81. The last two lines are *not* "written in a solid Black part of the margin" but in a white peninsula etched into the surrounding relief area.

P. 256, pl. 92. The "Note" should be appended to pl. 94.

P. 257, pl. 97 variants. "The light to the left and below the globe is gone in C." Its disappearance is caused by (accidental?) fouling of whites. This impression bears other evidence of fouling and smudging in the whites on the figure and globe.  
P. 258, copy A. The "colour microfilm by Micro Methods Ltd." is of the Blake Trust facsimile of copy E, not of the uncolored copy A.

P. 263, history of pl. 47. This print was listed for sale in Colnaghi's May 1977 catalogue.

"Joseph of Arimathea," no. 83, p. 266, table of copies. Neither copy B nor E is "*colour-printed*." Keynes, *Separate Plates*, p. 4, and in *Bibliotheca Bibliographica*, p. 61, reports that his copy E is watermarked 1828, not 1825. There are two copies not on Bentley's list: one with added washes (as in copy H) recently acquired by the Pierpont Morgan Library, and one on late paper (1830-50?) in my

collection (Bentley's untraced copy G?).

"Laocoon," no. 84, p. 268. The leaf-size of copy B indicates that it must be cropped considerably at top, bottom, or both.  
P. 269. "The original and the engraving for Rees are faithful copies of the cast, showing it without the hands, arms, and serpent heads." All of Blake's versions have all hands, arms, and heads, as does the Royal Academy cast at present. I do not know if the cast was ever incomplete, but I doubt it.

Malkin's *Father's Memoirs*, no. 97, p. 285, title-page. All but first letter of "ASTROPHEL" are small capitals.

*The Marriage of Heaven and Hell*, no. 98, p. 290, variants. It is difficult to understand how all but the second of the "changes on pl. 24-25, 27 [in copies K-M] were made ... on the copperplate." On p. 297, Bentley notes that pl. 24 "was masked in printing, so that nothing shows of the design in K"--which makes more sense than removal from the copper. If pl. 27 of untraced copy M is indeed "without the 8-line Chorus at the end" (as the Linnell sale catalogue of 15 March 1918 states), it was probably masked in printing or simply cut out of the leaf. Auction catalogues are more likely to record defects for the vendor's protection against returns than to note details for their own sakes.

P. 291, pl. 3 variants. "The bottom woman is on a cloud in A." The "cloud" would seem not to be a variant, for it appears in copies A-E, H, I, and is partly colored out only in F. It is etched in the copper, as uncolored copy B shows.

P. 293, pl. 6. "Below the text there appear to be non-functional lines including the letters 'WOH...' in mirror-writing." Erdman's reading ("HOW" in *The Illuminated Blake*, p. 104) makes the letters functional, but the leftward slant of the letters does suggest mirror-image writing.

P. 293, pl. 10 incipit. Line break after "Hell."  
P. 294, pl. 11 variants. The "stump" is extended and colored like water in copy I, and the "island is not distinguishable from the water" as in D and both the BMPR and Newton color prints of the design.

P. 295, pl. 16. The figures sit on the floor of their cell, not on the "grass."

*Milton*, no. 118, p. 312, pl. 8. Is one of the figures on the left a "woman" (Bentley) or a man (Erdman, *The Illuminated Blake*, p. 226)?

P. 317, pl. 38 variants. "In copy D, the man's left thumb on the woman's left leg has been extended to place it on her vagina." The left thumb has been painted in, and perhaps extended a bit, but it is below her vagina and extends downward along her inner thigh. Bentley does not mention the man's erect penis, visible in the Harvey loose pull and copy A, obscured in B and C, and painted out in D.

P. 318, p. 40 incipit. First letters are capitals in "All" and "Things."

*Notebook*, no. 122, p. 323. I doubt that the "writing..., especially that in pencil" has "faded

noticeably since the facsimile of 1935 was made." The darker lines in the facsimile are probably the result of the photographic processes used, for the paper looks darker and dirtier in this facimile than in the original.

Pp. 324-32, Designs in the *Notebook*. Bentley follows the sequence of pages as they are now bound, not the reconstruction of the original order in Erdman's 1973 facsimile, and gives many, but not all, of the deleted emblem numbers recorded by Erdman. My corrections noted here are based on a study of the original manuscript.

P. 326, p. 17 of the *Notebook*. Line break after "find," not "can."

P. 326, p. 19. Bentley's transcription of the lines from *The Faerie Queene* are true to both Spenser and Blake, correcting the Erdman facsimile's "That" for "Full" and "now" for "thou."

P. 327, p. 27. The "two (?) smudged figures" are part of an early version of "A Breach in a City, the Morning after Battle" (two versions, one formerly Robertson, the other formerly Rosenbloom, collections) and "War" (Fogg Musuem). It is numbered 53 *del*, not "33."

P. 327, p. 33. Design is numbered 11.

P. 328, p. 41. First deleted number is 37, not "32."

P. 328, p. 45. Erdman facsimile records "2" for the second deleted number, not "7." It looks like 9 to me.

P. 328, p. 47. Erdman facsimile records "25" for the first number, not "2"; it is hard to tell which is right.

P. 328, p. 49. First deleted number is 11, not "4."

P. 329, p. 55. Design is numbered 50, not "5."

P. 329, p. 58. I doubt that the design upper right is "for pl. 11" of *For Children* because it shows a figure holding on to a tree. The third "undecipherable" sketch (upper left) clearly shows a figure sitting beneath a tree.

P. 329, p. 60. Following the deleted number Blake has added "44" according to Erdman's facsimile. Could be 41.

P. 329, p. 61. The first deleted number is 29. Erdman's facsimile accurately transcribes "we," not "to," in the quoted inscription.

P. 329, p. 63. Erdman's facsimile records "43 *del* 45," not "[10 *del*] 15." The 4s are fairly clear.

P. 329, p. 64. Bentley overlooks the sketch of two figures on this page.

P. 329, p. 65. Deleted number is 47.

P. 329, p. 66. Besides the profile, there is a reclining figure near the center of the page.

P. 329, p. 67. Erdman's facsimile records "41" for the deleted number, not "48." I can't make out the second digit at all.

P. 329, p. 68. No "e" in both "shouldst" in quoted inscription.

P. 329, p. 69. Following the deleted number Blake has added 7.

P. 330, p. 71. After 35 *del* Erdman's facsimile records "14." There are two numbers, but 14 may be the deleted one.

P. 330, p. 73. The deleted number is 15, not "18." In the inscription, the word is "perswade," not "persuade."

P. 330, p. 74. The sketch for the woman "etched reversed in *Songs* (1794) pl. 33" is accompanied by

- the (dead?) child. Bentley's "fourth" sketch looks like one figure, not two, and looks nothing like "Urizen ... pl. 21" to me.
- P. 330, p. 77. Erdman's facsimile records the design numbers as 9 *del*, 10.
- P. 330, p. 79. Bentley overlooks the partially erased sketch numbered 18 *del*, 12.
- P. 330, p. 81. Erdman's facsimile gives the deleted number as "19," not "14." I can't tell which is right.
- P. 330, p. 83. The design is numbered 49 *del*, 37.
- P. 331, p. 89. Bentley overlooks the faint sketch numbered 21.
- P. 331, p. 91. Above the other numbers is 22 *del*.
- P. 331, p. 94. Line break after "the," not "as."
- P. 332, p. 97. The first deleted number is 25.
- P. 332, p. 98. I can't find the "5" Bentley records.
- P. 332, p. 101. No line break in the inscription.
- P. 332, p. 114. Bentley overlooks the swirls on this page, perhaps representing figures.
- "Small Book of Designs," no. 136, pp. 356-57. The three color printed designs from *Songs of Innocence* sold Sotheby's London, 5 April 1977, lots 207, 209, 210, may have once been part of one of the design books.
- The Song of Los*, no. 137, p. 359. "The first five lines of text, the prelude, are etched in italic, the rest in roman characters." This is backwards -- the first five lines are in roman, the rest in italic.
- Songs of Innocence and of Experience*, no. 139, p. 380, general title-page. Last three letters of "Soul" are lower case italic.
- P. 381, footnote 1. "The *Innocence* plates appear to be both etched and engraved but the *Experience* plates only etched." I take this to mean that there is some white line work (whether etched or engraved is hard to tell in each case) on some *Innocence* plates but none in *Experience*. However, there is crude white line work on a number of plates in *Experience*, most apparent on the old man in "London" and the lower trunk of the tree in "Human Abstract."
- P. 388, pl. 1. Leaves are around the "nude" woman's loins as well as the man's.
- P. 389, pl. 4. The vignette upper right (as etched) shows a bird, not "a standing man." In copies Y and Z a standing figure is painted in the lower right vignette.
- P. 393, pl. 18. How can we tell that the floating figure upper left is a "man" and the figure lower right partly beneath the plant is a "woman"? The first wears a flowing gown like the "walking woman" beside her/him, and the second looks no more feminine than the rising figure just above.
- P. 394, pl. 19. The adult leading the girls is very likely a female matron, not a "man."
- P. 396, pl. 26. The lantern is in the watchman's left hand, not "fastened at the top" of his staff.
- P. 398, pl. 37. The *falling* snow is "Black"--that is, the color in which the plate is printed--but on the ground it is white.
- P. 399, pl. 39. The figure is not "wrapped round" by the worm in all copies (for example, not in A, B, I, K, N, Z, AA).
- P. 400, pl. 42 variants. The pen & ink addition in copy P is "Formd," not "Formed." This misspelling also appears on p. 388, line 5. The question mark after "hand" in line 12 was also erased along with "& what."
- P. 401, pl. 46. How can we tell that the old man is "blind"?
- P. 421, copy T. A previously untraced copy of "The Clod & the Pebble" now in my collection may have originally been part of copy T.<sup>10</sup> The print now in T is one of the color printed plates inserted to complete the copy. Like the other hand tinted prints in T, my impression is printed in terra-cotta orange with an orange pen & ink framing line (6-7 mm. outside the plate) and number (32) upper right within the frame. The number indicates that this is not a separate impression, and Bentley lists no other copy of the book with similar frames and numbers lacking pl. 32.
- P. 429. "The electrotypes seem to be identical in form with Blake's plates except for pl. 29." There are several minor differences visible in all impressions from the electrotypes I have seen:
- "A Cradle Song," line 3, "dreams": "d" missing.
  - "Holy Thursday," in *Experience*, line 4: dot of question mark missing. Line 14, "rain": "n" missing.
  - "Ah! Sun-Flower": hyphen in title missing.
  - "London," line 9, "Chimney-sweepers": hyphen missing.
  - "Infant Sorrow," line 1: vertical of exclamation mark after "groand" missing. Period at end of line 4 missing.
  - "The School Boy," line 29, "bless": "e" partly missing.
- P. 432, no. 143. The Benn 1927 facsimile is indeed of copy A, except that "To Tirzah," "A Little Boy Lost," and "A Little Girl Lost" are from copy T.
- P. 437, no. 178. The colored copies of this 1923 facsimile follow copy T.
- P. 438, no. A191. There is a revised edition of 1973 with a new "Publisher's Foreword."
- There is No Natural Religion*, no. 200, p. 443, pl. b10. The engraving of a man holding a compass pointed out by Michael Phillips as the design from which Blake "adapted" his etching is only one of many analogues.
- P. 445, copies G and I. The Pierpont Morgan Library sold six plates from these copies, Sotheby Parke Bernet New York, 24 May 1977, lot 153. Pls. a4, a6, and b12 are now in an anonymous American collection; pls. a3, a9, and b12 are in my collection.
- P. 447. Bentley overlooks the following color facsimile, apparently of copy C: *There is No Natural Religion* by W. Blake. Privately Printed. London, Pickering & Co., 1886. This is clearly distinct from the Muir facsimile of the same year.
- Tiriel*, no. 203, p. 448. The twelfth drawing, formerly in the Hanley collection, is now in the private collection of a New York art dealer.
- "To the Queen," no. 207, p. 451, engraved title to Blair's *Grave*. "THE," "Illustrated by twelve Etchings," "From the Original," "OF," and "WILLIAM BLAKE." are all in italic. "A Poem" is in gothic letters, and all but the first letters of "GRAVE"

and "WILLIAM BLAKE" are small capitals. "BY" is in italic capitals and is on a separate line.  
P. 452, footnote 1. Last date should be 1870.

*Visions of the Daughters of Albion*, no. 213, p. 469, pl. 2. Four, not "five," figures "are sporting" in the rainbow.  
P. 470, pl. 4 incipit. Comma after "Enslav'd."  
P. 486, no. 236. The Introduction and Notes are in the same place in both editions.  
P. 488, no. 249c, Muir facsimile of *Visions*. At least one copy (in my collection) is colored after copy G (bound with *The* copy J used by Muir for his 1884 facsimile) rather than A.  
P. 490, no. 259. Also published N.Y.  
P. 493, no. 287. Also printed London & N.Y., 1965.  
P. 495, no. 303. Also printed 1935 & 1946.

## PART II REPRODUCTIONS OF DRAWINGS & PAINTINGS

This Part updates the similar section in Bentley & Nurmi. A few corrections and additions (not beyond Bentley's terminal date) follow.  
P. 506, no. 390. The illustrations were also issued loose in a portfolio with a different title-page.  
P. 507, no. 398. Also printed London, 1961.  
P. 508, no. 408. The illustrations were also issued loose in portfolio.  
Addition: *William Blake. The Masters 6*. Ed. Geoffrey Keynes. London, 1965.

## PART III COMMERCIAL BOOK ENGRAVINGS

This is a thorough revision of the similar section in Bentley & Nurmi, with several new titles, now all transcribed, giving much more information on publication history, plate-size, plate inscriptions, proofs, and other pertinent matters. Some of the books with plates engraved by others after Blake's designs are simply hand-made reproductions of earlier engravings and thus should be categorized somewhere between the first generation graphics, made from Blake's drawings, and modern photographic reproductions. For example, the *Night Thoughts* design in *The Seraph* (no. 512) and the two *Grave* designs in *Hamilton's English School* (no. 463) are no doubt copies of the plates engraved by Blake and Schiavonetti, not of the drawings. Bentley has been selective in his choice of this type of material, apparently including only metal-plate reproductions made shortly after Blake's death and excluding various nineteenth-century wood engravings after Blake's designs, such as those in *Gilchrist's Life*, vol. 20 of *Scribner's Monthly*, or *Chatto's Treatise on Wood Engraving*, which are just as close to the originals in the number of reproductive steps. On the other hand, the Virgil illustrations in *Gilchrist's Life* and the 1843 *Athenaeum* are mentioned only in passing (p. 630) even though they were printed from Blake's original blocks. There is some minor inconsistency in the way modern reprints are listed. For example, reproductions of the complete Job series are given individual entry numbers, but twentieth-century

reproductions of Blair's *Grave* (including two lacking the text) are listed as editions under the single *Grave* entry number.

Corrections and additions follow. Some of the latter is previously unrecorded information on Blake's plates contained in vols. II-III of *William Blake: Book Illustrator*, the publication of which has been long delayed. One or two of the many corrections I propose in Bentley's transcriptions of title-pages and plate inscriptions may be due to our inspection of copies that do in fact differ. In most cases, however, I have checked multiple copies, including some of those Bentley lists, and I doubt that I am simply recording a host of variants. I have not been able to compare Bentley's information directly against the following works, listed by Bentley's entry numbers: 419, 436B-D, 452B, 453D, E, 454, 455, 456C, 457B-E, 462, 463, 464B, 475A, C-D, 477A-D, 478, 481B, 485B, 486B, 487C, D, 492D, 494C, 495, 496, 497B, 498D, E, 499D, E, 511, 512A-B, 514B.

Allen, *History of England*, no. 415, p. 512. Title: "parti-/ cular," double rule after "period," and the title-page is dated 1798 not "1797."

Ariosto, *Orlando Furioso*, no. 417C, p. 513. Title: comma after "Hoole," line break and rule after volume number. The design in D (1799) is considerably reworked into a high-finish plate.

*Bellamy's Picturesque Magazine*, no. 418, p. 514. Title: Line break after first "AND," all but first letters of "LITERARY MUSEUM" and "LONDON" are small capitals. The correct position of the plate is facing p. [37] (Huntington copy) where the essay illustrated begins, not "between pp. 48 and 49" (Harvard copy).

*Royal Universal Family Bible*, no. 420, pp. 515-16. Title: "difference" in thirtieth line, "Trans-/ lation" in forty-first line. An impression of pl 1 in my collection, on paper watermarked 1803, is in a later state. The plate is cut down from 28.5 x 18.6 cm. to 25.1 x 18 cm. and the inscriptions removed, probably in preparation for use in another book.

*Job*, no. 424, p. 524. I can confirm Keynes' remark, quoted by Bentley, "that the reduced-size plates were also issued separately in a portfolio." Isn't no. 425 just the N.Y. issue of no. 424? No. 431, p. 525. There is also a N.Y. issue.

Blair, *The Grave*, no. 435, pp. 526-31. Title of F: Period, not comma, after "POEM."  
No. 435K, title: "Prophetic" not "Prophet."  
The 1808 folio is not "marked 'Proof Copy' on the plates," but only on the engraved title-page.  
Engraved title-page: all but first letter of "GRAVE" are small capitals, "WILLIAM BLAKE" is in italic small capitals except for the first letters in each word, and all but the first letter of "Executed" are lower case.  
Label in Subscribers' copies: "BLAIR'S" is in gothic letters, "ENGRAVED BY SCHIAVONETTI" in italic capitals, dash before (not after) "Price." Phillips portrait: there are other versions in the collection of Philip Hofer and another in a

- private British collection (Sir Geoffrey Keynes tells me).
- Pl. 1. The inscriptions recorded for this and all other *Grave* plates are those of the second states appearing in the 1808 quarto.
- Pl. 3. The sketch in the Robertson catalogue, no. 82, is not related to pl. 3 but may be a rejected alternate design for pl. 2.
- Pl. 4 inscription. "Counsellor," not "Counsellor."
- Pl. 6 inscription. "her's," not "hers." I have never been able to locate a sketch for this plate "in the Rosenwald Collection." The Rosenwald does have, however, a separate color print of the design on pl. 14 of *The Marriage of Heaven and Hell* which was entitled "The Soul Hovering Over the Body" in the Philadelphia exhibition catalogue (1939), no. 188.
- Pl. 7. I have not been able to locate any sketch for this plate "in the Rosenwald Collection." Ruth Fine Lehrer's "Blake Materials in the Lessing J. Rosenwald Collection," *Blake Newsletter*, 9 (Winter 1975-76), does not list any sketches for this or the previous plate.
- Pl. 8. There is a proof before inscriptions except for the signatures in the Achenbach Print Collection, San Francisco.
- Pl. 11. I have never been able to locate a "proof before the verses were added" in Keynes' collection, but Sir Geoffrey does own a loose impression of the first published state from the 1808 folio (which lacks the verses).
- P. 531. "The Gambols of Ghosts" was for some years on deposit at the Fitzwilliam Museum, where I saw it, but is now (June 1977) for sale by a New York dealer. The Princeton and Harvard copies with the transcribed label are 1813 large folios.
- P. 534, F-G. The "biography of 'William Blake'" does not appear in the N.Y. edition of 1847. The plates are not signed in the 1847 edition.
- Bonnycastle, *Introduction to Mensuration*, no. 436, p. 535. The lettering on the BMPR proof is in the plate, not hand written on the print as Bentley implies. The plate was cut down for the 1787 (not first in the 1791) edition. I can find no differences between second edition (1787) and third edition (1791) impressions that cannot be accounted for by differences in inking, printing, and wear.
- Boydell's *Shakespeare*, no. 437, pp. 535-36. Title: "SERIES OF PRINTS" is in roman capitals, line break after "works," "Engraved from" in gothic letters, second letter of "CO." is a small capital, line break, rule, and no period after "Cheapside," comma after "Halliwell."
- Brown, *Elements of Medicine*, no. 438, pp. 536-37. Title: No hyphen after "deduc" in first volume, periods after "DARWIN" and "ZOONOMIA." Plate inscription: all but the first letters in names are small capitals in "JOHN BROWN, M.D.," period after "May 1."
- Bryant, *New System of Mythology*, no. 439, p. 537. The transcribed title-page is of the second (1775) edition, not the 1774 first edition as indicated. There are differences in lineation, as Bentley notes, and "INDOSCYTHAE" is not hyphenated in the first edition. In both editions there is a comma after "OR," "LELEGES" has but two Ls, and there is a line break after "CHARING-CROSS." In the second edition, the plate at the end of vol. II has the outer frame removed.
- Burger, *Leonora*, no. 440, p. 537. Title: single rule after "BURGER."
- Catullus, *Poems*, no. 441, p. 539. Title: colon after "NEPOS" in vol. I, period in vol. II. "March 19" in plate imprint.
- Prologue and Characters of Chaucer's Pilgrims*, no. 443, p. 540. Title: "PRICE TWO SHILLINGS AND SIXPENCE" is in italic capitals, date has three periods--"M.DCCC.XII."
- Commins, *Elegy*, no. 444, p. 540. Title: colon after "Tho" below "s." No period at end of quoted verse, "Street, Strand." at end of plate imprint.
- Cumberland, *An Attempt to Describe Hafod*, no. 445, pp. 540-41. Title: Last letter in "DEVIL's" is a small capital. Bentley comments that, "since pl. 2-3, 5-11, 22 signed with some variant of 'Engraved by G:C:' in Cumberland's *Thoughts on Outline* (1796) exhibit [like the *Hafod*] this eccentric, sinister 'g,' it seems likely that Cumberland too used this 'g.' (Otherwise, we must assume that Blake lettered the plates signed 'Engraved by G:C:')." I think it is very likely that Blake did indeed do all the lettering for Cumberland on the *Thoughts on Outline* plates. The inscriptions on the "G:C:" plates not only have the leftward serif on the "g," but all the letters are formed the same as on Blake's signed plates in *Thoughts* [compare illus. 1 & 2]. I doubt that Cumberland had any skill at writing backwards--witness his difficulties with his "New Mode of Printing"<sup>11</sup>--and thus had to have Blake do all the lettering for him. It is of course possible that Blake engraved the lettering on the *Hafod* map but not the map itself.
- Cumberland, *Outlines of the Antients*, no. 446, pp. 541-42. Title of A: no comma after "CUMBERLAND." The "variant titles" in B are in the table of contents; the plates are the same as in A.
- Cumberland, *Thoughts on Outline*, no. 447, pp. 542-43. Title: line break after "DESIGNS OF," semi-colon after "COMMONS." The quoted "legend" is all in italic. Bentley reports that the BMPR has "proofs of pl. 2-24." In a thorough search I have been able to find only the following related to Blake's plates, other than loose impressions of the published plates: pl. 16, a tinted drawing of the design, with inscriptions by Cumberland; pl. 18, tinted drawing; pl. 19, tinted impression, state undetermined; pl. 23, tinted drawing.
- Dante, *Illustrations of*, no. 448, pp. 544-46. Title: double quotation marks around "Illustrations of / the Book of Job," line break after "sat," all but the first letters of "CARY'S DANTE" are small capitals. In the quoted letter to Linnell of 30 Dec. 1856, J. H. Chance mentions "Two proofs of Emmaus." This is no doubt Linnell's mezzotint,

"The Journey to Emmaus," the published state of which bears an imprint dated 17 June 1839. "Proof" in Chance's letter may mean no more than "impression."

Pl. 1. The inscription is scratched on the plate in mirror-image writing, and no doubt was intended for re-engraving right way round (i.e., reversed in the copper) before publication. Bentley states that "there are proofs of each [Dante plate] in the BMPR," but I have found proofs of only three plates, the other four being published states. None of the plates were completed before Blake's death.

Darwin, *Botanic Garden*, no. 450, pp. 546-47.

General title of A-B: single rule after "CHURCH-YARD," "Entered at Stationers Hall" in gothic letters.

General title of C: rule and line break before "MDCCXCV."

Pl. 1. The rain-god *does* appear in Fuseli's original sketch, but he is smaller than in Blake's rendering and his arms are at a 45° angle.

Pls. 2-5. There are imprints reading "1 [2, 3, 4]. London, Published Dec. 1<sup>st</sup> 1791, by J. Johnson, St Paul's Church Yard." This is trimmed off in all copies of pl. 2 I have seen except one at Princetown in which the binder folded the lower quarter of the plate before trimming text pages.

In B, there is a date on pl. 1 (same as in A).

Pl. 6. Another proof is in the collection of Raymond Lister. These five proofs, all lacking the same considerable amount of finishing lines in the design, have various amounts of lettering from signatures only to full inscriptions as published. In D, Bentley believes that the plates (except for one additional illustration) "were evidently commissioned and executed at the same time as those for the first edition," presumably because the same dates appear on these reduced plates. However, it seems to have been a common practice in the eighteenth century to retain original imprint dates when reissuing the same illustrations, even if they are printed from new copperplates. And I doubt that even Joseph Johnson was prescient enough in 1791 to know that he would be publishing an octavo edition of Darwin eight years later.

Donne, *Poetical Works*, no. A450, pp. 548-49. Title:

"Anno" is in italic letters. That the previously unidentified proof in the BMPR [illus. 3] was intended for Bell's Poets is certain because of the border design; that it was to illustrate the Donne volume is somewhat less certain. Another possibility is that it was meant for the first Milton volume in the series; for the published plate therein, after Mortimer's design, has the same subject as this proof [illus. 4].

Emlyn, *Proposition*, no. 452, pp. 550-51. Title of

A: line break after "FOR," semi-colon after "CHARING CROSS," period after date. Bentley rejects Gibson & Minnick's contention that the plate Blake signed in 1781 was "reworked, rather than re-engraved entirely" for the 1797 edition. I tend to agree with Gibson & Minnick. The differences in the feathers cited by Bentley can be explained as the common practice of reworking

areas that printed weakly in earlier editions. Two bits of evidence suggest that Blake's plate was indeed reworked and cut down. A fragment of a semi-circular measurement line (upper left) still appears on the plate even though it no longer has any function. This can be most easily explained as an oversight in reworking the plate; it would be odd to retain an unnecessary line on a new plate. More convincing evidence is provided by five tiny dots. In the 1781 impressions, dots are clearly visible in the exact centers of the four half-circles that terminate two pad-like elements of the column's base. These were no doubt made by the fixed foot of the compass used to mechanically draw the half-circles (yes, Blake *did* use compasses). On the left end of the lower pad are two dots, probably made by the need to replace the compass foot in a second position in order to get the semi-circle right. All these dots--including the extra one lower left in exactly the same place--also appear in the 1797 plate. An "accidental" (to borrow a bibliographic term) of this sort is a far better indication that two impressions are from the same copperplate than the "substantive" elements of design which receive careful attention in reworking a plate.

Enfield, *The Speaker*, no. 453, pp. 551-52. Title of A: the lineation follows the Bodleian copy. The BM and American Blake Foundation copies differ in lineation. There is also an unillustrated edition of 1786.

Pl. 1. The BMPR has a proof before letters, with the face of the winged figure visible rather than covered with hair, but I have never been able to find "a sketch." There is a drawing by Stothard illustrating *Richard III*, but it shows Richard tossing on his bed in his tent and is totally unlike Blake's plate. In the W. E. Moss sale, Sotheby's, 2 March 1937, lot 232, were the "Original Sketches by Stothard, for the re-working of the 3rd state" (?), and in his 1921 *Bibliography*, p. 226, Keynes records that "Stothard's original sketch for the design" was then in Moss's collection, but I have not been able to locate any of these. Bentley notes that the plate was "touched up" in the 1795 edition, but I believe wear and printing differences can account for the variations.

Euler, *Elements of Algebra*, no. 454, p. 553, pl. 1 inscription. Double comma under "r" in "Esq<sup>r</sup>."

Fenning & Collyer, *New System of Geography*, no. 455, p. 554, pl. 2 imprint. "Pauls Church Yard" is in italic. The "reference beside the proof" of pl. 1 is in pencil.

Flaxman, *Hesiod*, no. 456, pp. 556-60. Title of A:

3 Proof of an engraving intended for *Bell's Edition* [of] *The Poets of Great Britain*, 1778-84. Blake after Thomas Stothard, 20 X 14.5 cm. British Museum. (Over.)

4 Engraved title-page to *The Poetical Works of John Milton*, Vol. I, 1779, in *Bell's Edition* [of] *The Poets of Great Britain*. John Hall after John Hamilton Mortimer. 10.5 X 6.1 cm. Author's Collection. (Over.)



Stothard, del.

Blake, sc.

BELL'S EDITION.  
 The POETS of GREAT BRITAIN  
 COMPLETE FROM  
 CHAUCER to CHURCHILL.



MILTON VOLUME I.  
 Then with expanded wings he steers his flight  
 Aloft, incumbent on the dusky Air.  
Par. l. 611. B. 4. l. 709. 212.

*Mortimer del.*

*Hall sculp!*

Printed for John Bell near Exeter Exchange Strand London Nov: 20<sup>th</sup> 1777.

- the double rule after "BLAKE" is actually the frame surrounding the title. The 24 *Hesiod* drawings in "Grey wash" (Metropolitan Museum) are very likely copies after the engravings. A drawing in the BMPR may be an alternate for pl. 6. I have never been able to locate the proofs in the Bodleian, although several people (including Bentley) tell me they have seen them there in the past.
- Pl. 3. The two drawings formerly in the Powney collection, both alternates very different from the published version, were offered for sale by the Heim Gallery, London, spring 1976, catalogue nos. 18, 19.
- Pl. 6. There is a drawing in the Fitzwilliam.
- Pl. 7. One of the Powney drawings was offered for sale by the Heim Gallery, spring 1976, catalogue no. 20.
- Pl. 12. There are three related sheets of studies in the BMPR.
- Pls. 18, 22. The Princeton sketches are very likely copies after the engravings.
- Pl. 32. The Powney drawing (not "draft") was offered for sale by the Heim Gallery, spring 1976, catalogue no. 22.
- Pl. 33. A variant drawing from the Powney collection was offered for sale by the Heim Gallery, spring 1976, catalogue no. 23.
- An unpublished design showing Rhea consulting with Uranus and Terra was in the Heim sale, catalogue no. 21. I do not know the present whereabouts of any of these Powney-Heim drawings. In the Bell edition (B), the original imprints have been removed from the plates.
- Flaxman, *Iliad*, no. 457, pp. 560-63. Title of A: ampersand, not "AND," after "REES." 1879 edition (C): there is an edition of 1885 by Seely & Co. containing the *Hesiod* as well as the *Iliad*. The title suggests that the *Hesiod* also appeared in the 1879 edition.
- Pl. 2 inscription. Period after "B.1." The Chicago Art Institute sketch is probably a copy after the engraving; the sketch formerly in the Powney collection is now in my possession.
- Pl. 3. I have not been able to find any "proof" in the BMPR. A variant sketch is in University College, London.
- Flaxman, *Naval Pillar*, no. 458, p. 564. There are six related sketches in the Rosenwald collection, two of which are close to pl. 1.<sup>12</sup>
- Fuseli, *Lectures on Painting*, no. 459, p. 564, pl. 1 inscription. "Ancora." A proof before letters except signatures is in Keynes' collection.
- Gay, *Fables*, no. 460, pp. 564-65. Title: "Printed for John Stockdale, Piccadilly" (not all capitals). There is a proof of pl. 2 in the BMPR, but the other loose impressions are in the published state.
- Gough, *Sepulchral Monuments*, no. 461, pp. 566-68. There is a variant title to "PART I," lacking the volume designation, in my collection.
- Pl. 10. Proof before letters in the collection of Raymond Lister. For some plates there is only one proof impression (not "three to five") in the Bodleian.
- Greco, *Mrs. Q*, no. 462, p. 568, pl. 1. All inscriptions are in italic. Comma after "1820," period after "Pancras." The prints in Greco's book are in the second state with some reworking of the aquatint in the woman's hair.
- Hartley, *Observations on Man*, no. 464, p. 570. Title of A: "y" in "BY DAVID" is a small capital, no line division after "Rev." or "PISTORIUS," all but the first letter of "Rector of" lower case, all but "I" of "Island" lower case in "in the Island of." Issue A is a quarto, B an octavo.
- Hayley, *Ballads*, no. 465, p. 571. Title: all but first letter of "Esq." are small capitals. There are two states of pls. 1-3. The second states appear in some copies with the regular title-page as well as the Princeton variant noted by Bentley.
- Hayley, *Designs to a Series of Ballads*, no. 466, pp. 572-73. Title: all but the first letter of "Esq." are small capitals, "Chichester" in gothic letters.
- Pl. 1. I have not been able to find "a proof before imprint ... in the BMPR," although there is a loose impression of the published state.
- Pl. 4. Sketches appear on pp. 6 & 92 of the *Notebook*.
- Hayley, *Essay on Sculpture*, no. 467, p. 575, pl. 1. A sketch by Flaxman is in the Rosenwald Collection.<sup>12</sup> The reason for Flaxman sketching a design attributed on the plate to Thomas Hayley is explained by W. Hayley's letter to Flaxman of 21 Dec. 1799: "You I know will have the Goodness to retouch for Him [Tom] his Demosthenes in such a manner, that it may form an engrav'd outline, & yet still remain very fairly his own design" (*Blake Records*, p. 62).
- Hayley, *Life of Cowper*, no. 468, pp. 576-77. Title of A: no comma after "LETTER," single rule after the 5-line motto, "Chichester" in gothic letters. Title of B: "Chichester" in gothic letters, "PRINTED BY J. SEAGRAVE" in italic.
- Pl. 4. A second state appears in the second edition, and a proof of an intermediate state (on a sheet with the typography of the first edition) is in Keynes' collection.
- Pl. 6. There are drawings at Princeton (by Blake of Hayley's own version),<sup>13</sup> Harvard (one by Blake after Flaxman's design, and another by Blake of Hayley's version), and the Berg Collection of the New York Public Library (an alternate version by Flaxman). According to Charles Ryskamp,<sup>14</sup> there is yet another drawing of Cowper's monument (perhaps by Blake) in the collection of James Osborne. The weak sketch of Cowper (perhaps by Blake) in the Widener Collection, Harvard, is probably after Romney's portrait, not Lawrence's. Keynes, *Bibliography* (1921), reports proofs in his collection of pls. 3 & 4 (the intermediate state noted above), not pl. 6.
- Hayley, *Life of Romney*, no. 469, p. 577. Title: line break before "GEORGE," comma after "ROMNEY," double rule and line break after 10-line motto, double rule before "Chichester."

- Hayley, *Little Tom the Sailor*, no. 470, pp. 577-78. Title and imprint: the periods after "Sailor" and "1800" appear in the Walker-Muir facsimile, but not in the original.
- Hayley, *Triumphs of Temper*, no. 471, p. 578. Title of A: no line breaks after "TRIUMPHS" or before "TEMPER," "OF" between the two in small capitals, comma after "HAYLEY." Title of B: corrections to A given above, plus "y" in "By WILLIAM" is lower case, "Esqr." after "HAYLEY," "Mitate" ("Mirate" in A), "Dante, *Inferno*, *Canto*" in italic, comma after "CORRECTED." I suspect that there is no true "large paper" issue. All were probably issued on the same tall sheets and small paper copies have simply been cut down.
- Henry, *Memoirs of Albert de Haller*, no. 472, p. 579, pl. 1 inscription. No period after "d."
- Hoare, *Academic Correspondence*, no. 473, p. 580. Title: "London" is in gothic letters.
- Hoare, *Inquiry*, no. 474, p. 581, pl. 1 inscriptions. Period after "sc," comma after "Street."
- Hogarth, *Works*, no. 475, pp. 581-84. Title of B: all quotation marks are double, no line break after "Virtue," comma after "JAMES'S." The open letter state of Blake's plate appears in the Metropolitan Museum of Art and Princeton copies of the 1790 edition and is thus the first state published in a book. I have been able to find only two later states: filled letters in most copies of the 1790 (A) edition and all copies examined (about 15) of the undated Boydell edition (B); the "restored" (perhaps "ruined" would be more accurate) plate in Heath's edition of 1822 (C). All subsequent changes in this plate, probably printed more often than any other engraving by Blake, can be attributed to excessive wear. The impression in the 1965 portfolio (I) is a mere ghost of what began as one of Blake's finest reproductive prints.
- Hunter, *Historical Journal*, no. 476, pp. 584-85. Title of A: line break and rule after "1792," rule and line break before "LONDON." Title of B: middle word in "PHILLIP AND KING" is in small capitals, as are all letters in "BY JOHN HUNTER, Esq<sup>r</sup>." except first letters of second, third, and fourth words. Pl. 1 inscription. "OF" is in small capitals, colon under "r" in "Nov<sup>r</sup>," comma after "15." In the octavo edition (B), the plate is in a second state, with smaller letters in the title inscription, now 9 mm. closer to the design than in the quarto (A).
- Josephus, *Works*, no. 477, pp. 587-88. Title of E: comma after "Philo." Pl. 2. There are two states of the published plate. The second, appearing in the third and subsequent issues, has new finishing work in the design.
- Kimpton, *History of the Bible*, no. 478, pp. 590-91, pls. 1-3 inscriptions. The words and numbers Bentley records as capitals are small capitals except for the first letter in each word and "XIII" on pl. 1. On all three published plates the ornamental frames and inscriptions were changed for publication in the *Josephus*. Pl. 4. "Grinke" not "Grinka."
- Lavater, *Aphorisms*, no. 480, pp. 592-93. Title of B: period after "CHURCH-YARD." Title of C: double rule after "EDITION." The second state of the plate, with additional hatching on the seated figure's arms and legs and on the floor, appears in some copies of the 1794 edition (Bodleian, British Library, Preston Blake Library, and the Bentley, Keynes, and Essick collections). The "proofs" in the Rosenwald Collection are all first states with variations in inking and wear.
- Lavater, *Essays on Physiognomy*, no. 481, pp. 593-94. Title of A: colon after "LONDON." Pl. 2 inscription. All but first letter of "DEMOCRITUS" are small capitals.
- Malkin, *Father's Memoirs*, no. 482, pp. 595-96. Title: line break after "ROW." Pl. 1 inscription. Periods after initials in "R. H. Cromek." Above the design and to the right is "Page" (visible in the Princeton and Essick copies in boards). I believe that only one of the two loose impressions in BMPR is a proof before letters. There are related drawings in the BMPR (two women and a child) and in the collection of Donald Davidson (child's face).<sup>15</sup>
- Monthly Magazine*, no. 483, p. 596, pl. 1 inscription. Small capital "R" in "M<sup>R</sup>."
- Mora, *Meditaciones Poeticas*, no. 484, p. 596. The imprint and Blake's signature also appear on pl. 1 (visible in the Gordon N. Ray copy on deposit in the Pierpont Morgan Library). Pl. 1 inscription. "por" is in gothic letters.
- Novelist's Magazine*, nos. 485-87, pp. 597-603. There are two states of all plates. No. 485, A, title: all but first letter of "LONDON" are in small capitals. Pls. 1, 2. There are proofs before letters in the BMPR. No. 486, iv.A, title: period after "SMOLLETT." There is a title-page for Smollett's *Launcelot Greaves* dated 1792 (this should be No. 486 iv.C in Bentley's reckoning). Pl. 1. There are two proofs before letters in the BMPR. Pl. 3. There is a proof before letters in the BMPR. No. 487, A, title: line break after "Third," no comma or line break after "Fourth." Pls. 1, 2. There are proofs before letters in the BMPR.
- Olivier, *Fencing Familiarized*, no. 488, pp. 602-03. Title: "OLIVIER" (not "OLIVER"), two periods after "Delectatione." Pl. 1 inscription. Two commas beneath "e" in "4<sup>e</sup>," "quarte" (not "quatre").
- Rees, *Cyclopaedia*, no. 489, pp. 603-05. Title: "Arts, Sciences, and Literature" is in gothic



letters, period after "VOL. I." Bentley has not transcribed the following after "BROWN":

PATERNOSTER-ROW, / F. C. AND J. RIVINGTON, A. STRAHAN, PAYNE AND FOSS.

Pl. 2. An untraced drawing [illus. 5] for the three figures lower left was in the Robertson sale, Sotheby's 22 July 1949, lot 68A. This drawing also contains sketches of figures on pls. I (unsigned) and II (signed *Bond sculp.*) of "BASSO RELIEVO." Perhaps William Blake had something to do with the execution of these plates as well.

Pl. 3. A proof of the lower portion of the design, reportedly from a different plate, is in the Pierpont Morgan Library.<sup>16</sup>

*Remember Me!*, no. 490, pp. 605-06. Title: "OR" and "London" are in gothic letters, as is "Presented by" in the frontispiece inscription.

Pl. 1. A proof before letters is in the BMPR.

Ritson, *Select Collection of English Songs*, no. 491, pp. 606-07. The signatures on the BMPR proofs are in the plate, not "inscribed in ink."

Salzmann, *Elements of Morality*, no. 492, pp. 607-08. There are at least two, and in most cases three, states of the plates: first, 1791 edition; second, 1792; third, 1799 and subsequent editions. Title of A: line break before "VOL." Title of E: comma after "MORALITY." The designer is Daniel Nicolas Chodowiecki (1726-1801), not "David Chodowiecki."

Salzmann, *Gymnastics for Youth*, no. 493, p. 610. Title: "AND" is in small capitals, rule and line

5 Blake's pencil sketch, vouched for by Frederick Tatham, of designs in Abraham Rees, *The Cyclopaedia*, Plates Vol. II, 1820, section on "Brasso Relievo." Sketch lower left is for pl. IV (engraved by Blake); top for pl. I (unsigned); lower right for pl. II (engraved by William Bond). 31.8 x 28.3 cm. Untraced.

break before "London" which is in gothic letters. The proofs in the BMPR are of pls. 2, 3, 5, 6, 8-10. Only the last is "reversed."

Pl. 10 inscription. No period after "Swimming."

Scott, *Poetical Works*, no. 494, p. 611. Title: period after "ESQ." There are proofs before letters in the BMPR (pls. 1-3) as well as those in the Rosenwald Collection (pls. 2, 3 only).

Seally & Lyons, *Complete Geographical Dictionary*, no. 495, p. 612.

Pl. 1 inscription. "23" not "3."

*Seaman's Recorder*, no. 496, p. 614, pl. 2 inscription. Period after "NELSON."

Bentley records Keynes' objections to the attribution of these plates to Blake. Erdman has also questioned it,<sup>17</sup> and one can only hope that Blake did not do such miserable work late in his career --in spite of the prima facie evidence of his name on each plate. The problem is not simply that the engravings are bad, but that they are bad in a way not at all characteristic of Blake in the last years of his life when he brought his own very recognizable style even to small plates for ephemeral publications like *Remember Me!* and a calling card for Cumberland.

Shakespeare, *Dramatic Works*, no. 497, p. 614.

Title of A: line break after "REVISED," double rule and line break before "PRINTED."

Shakespeare, *Plays of*, no. 498, p. 619, pl. 1.

Blake's squared drawing of Fuseli's design is in the Rosenwald Collection.

Pl. 2. A proof before letters except for signatures is bound in an extra-illustrated copy of the 1805 ten-volume edition in the Huntington Library.

Stedman, *Narrative*, no. 499, pp. 621-23. Title of

A: "Revolted Negroes", "Surinam", "By" (before "CAPT."), and "London" are in gothic letters, "WILD COAST of" in italic, period after "Guinea." Title of B: "London" is in gothic letters.

Pl. 1 inscription. Lower case "a" in "armed."

*Vetusta Monumenta*, no. 503, pp. 626-27. Title: comma after "NICHOLS."

Pls. 5, 6 inscriptions. No periods at end of each. There are two drawings each for pls. 3 and 5 in the Royal Society of Antiquaries, but they are not "duplicates." One drawing for pl. 3 is of figs. A-C, the other for fig. D; one for pl. 5 is of King Seberty, the other of King Henry III. The drawings for pl. 5 in the Bodleian are similarly divided between the two kings.

Virgil, *Pastorals*, no. 504, pp. 627-30. Title: semi-colon and no line break after "Whittaker and

Co." For the brief biographies inscribed on pls. 1-4 Bentley does not give the lineation.  
 Pl. 1 inscription. Comma after "Poet."  
 Pl. 2. A proof lacking letters and some work in the design is in the BMPR.  
 Pl. 3 inscription. "Cleopatria" [sic] not "Cleopatra."  
 Pl. 4 inscription. Period after "Tyrannically."  
 Pl. 5 inscription. Line break before "FRONTIS-PIECE."  
 Pl. 25 inscription. Line break after "INTRODUCTORY."  
 Pl. 26 inscription. Period after "Æra" and at end.  
 Pl. 27 inscription. Double quotation marks around "De Rerum Naturâ," "B.C." are capitals (not small capitals) in both cases.  
 There are proofs of Blake's untrimmed wood engravings in the Rosenwald Collection (nos. 2-5, 6-9) and the Pierpont Morgan Library (nos. 6-9). Fine impressions from the original blocks of the wood engravings were issued loose in portfolio in 1977 by British Museum Publications, Ltd.

Wedgwood's *Catalogue*, no. 511, p. 631. Besides those noted by Bentley, pls. 8 and 16 in the BMPR are also proofs.

Whitaker, *The Seraph*, no. 512, p. 633. Title of C: quoted lines are in roman letters.

*The Wit's Magazine*, no. 513, pp. 634-35. Title: the "s" of "WIT's" is not raised in some copies (Essick [Illus. 6] and Princeton), "COMPLETE" not "COMPLETE" and line break before "Printed" in all copies examined, period under "o" of "NO" in some copies (Essick) [Illus. 6].

Pl. 1. Unfortunately, there is no proof "in the collection of Mr. Robert N. Essick." The error is mine; I thought I had a proof before realizing that there are two plates of the design, as Bentley explains [see illus. 6 & 7].

Pl. 2. A proof before signatures, with other inscriptions cropped, is in the Rosenwald Collection.

The back of the original wrapper for the Nov. 1784 issue in my collection advertises separate colored copies of Blake's prints and issues of the magazine with two impressions, one plain and one colored. I have never seen a colored copy.

Wollstonecraft, *Original Stories*, no. 514, pp. 635-36. Title of A: Bentley does not transcribe the following line after "GOODNESS": BY MARY WOLLSTONECRAFT. Title of C: no period at end.  
 Pl. 1 inscription. Period after "Frontispiece."  
 There are three states of pls. 1-2, as described in Easson and Essick, *William Blake: Book Illustrator*, vol. I.

Young, *Night Thoughts*, no. 515, pp. 636-40. Title: comma after "NOBLE," spaces after the "M" and second "C" in the date. Blake's monogram originally appeared on pl. 34, but was eliminated in the published state except for a small fragment.

Pl. 1 inscription. "NIGHT the FIRST" is in italic letters.

Pls. 5, 25. A copy of the book in my collection contains impressions before imprints.

Pl. 11. A few copies of the book contain an early

state<sup>18</sup> with many differences from the more common final state.

## PART IV CATALOGUES & BIBLIOGRAPHIES

The corresponding section in Bentley & Nurmi has been deepened and extended. The emphasis is naturally on catalogues of Blake's writings, but Bentley has included most of the important exhibition and sale catalogues devoted to Blake's pictorial art. One addition in this category would be the sale of Lady Melchett's collection, Christie's, 9 Nov. 1971, lots 71-79--the last auction catalogue to contain a significant number of Blakes, including two *Tiriel* drawings. Bentley includes the Hoe sale catalogue of 1911 (Part II, nos. 452-55, and Part III, nos. 376-88, should also be referred to) but overlooks the privately printed *Catalogue of Books in English Later than 1700, forming a portion of the Library of Robert Hoe New York 1905*.

## PART V BOOKS OWNED BY BLAKE

This Part is divided into three lists: six titles "Blake is known to have owned" (edition unidentified), forty-four copies of books owned by Blake, and ten "Books Owned by the Wrong William Blake." The second list is appropriately conservative, including only works with Blake's name in the subscribers' list, or for which we have a copy inscribed by him, or which we know that he owned (and which edition) from Blake's own writings. These principles of selection exclude from all three lists a number of works that we know, from indirect evidence, that Blake had read. His reference to Bryant in the *Descriptive Catalogue* and his own methods in comparative mythology show familiarity with *A New System, or, an Analysis of Ancient Mythology*. Apparently this is not included in Bentley's first list because there is no direct evidence that Blake owned it. Law's edition of *The Works of Jacob Behmen* and Byron's *Cain*, both in Bentley & Nurmi, also go unmentioned here, presumably for similar reasons. It would be interesting to have a full list of books (the Bible, Chaucer, Shakespeare, Milton, Ossian--to name some of the more obvious entries) that we can be reasonably sure Blake knew from the evidence of his writings and the subjects of his designs.

Bentley gives title-page transcriptions of most of the works in his main list. Some corrections to these follow. I have not been able to check nos. 712, 734, 738, 742, 743.

Aeschylus, *Tragedies*, no. 711. Period after "TRANSLATED," line break after "NOTES."

Blair, *The Grave*, no. 716. "Twelve Etchings" is in gothic letters.

Cennini, *Trattato*, no. 717. "ANNOTAZIONI," "SOCIO," lower case first letter in "approvazione."

Chatterton, *Poems*, no. 718. "POEMS" is in roman letters.

Cumberland, *Thoughts on Outline*, no. 720. Line

- break before "CLASSICAL," semi-colon after "DOCTORS'-COMMONS."
- Dante, *Inferno*, no. 721. This is a two volume work, although Blake's annotations appear only in the first.
- Gay, *Fables*, no. 724. "AND" is in italic capitals, "Printed for John Stockdale, Piccadilly" (not all capitals).
- Hayley, *Life of Cowper*, no. 727. No comma after "LETTER," single rule after 5-line motto, "Chichester" in gothic letters.
- Hayley, *Triumphs of Temper*, no. 730. "OF" is in small capitals on the same line with "TRIUMPHS" and "TEMPER."
- Homer, *Iliad and Odyssey*, no. 732. Comma after "72."
- Lavater, *Aphorisms*, no. 735. "ON" is in small capitals, colon after "MAN."
- Percy, *Reliques*, no. 736. Period after date.
- Spurzheim, *Observations*, no. 739. All quotation marks are double.
- Stedman, *Narrative*, no. 740. See corrections to no. 499, Part III above.
- Swedenborg, *Heaven and Hell*, no. 741. "AND" (after "HEAVEN," after "HEARD," and after "HONOURABLE"), the "Y" in "BY" and "THE" (both before "HONOURABLE") are in small capitals, line breaks after "Kingdom" and "LONDON" (the latter in italic capitals), and no "the" before "other Booksellers."

- Tatham, *Etchings*, no. 744. All letters are roman, line break and double rule after "1796" and "BOLOGNA," "Y" in "BY" (before "CHARLES") and all but first letter of "ARCHITECT" are small capitals, "OF" before "THE INSTITUTE."
- Tatham, *Three Designs*, no. 745. All letters are roman, except that "London" is in gothic letters.
- Thomas, *Religious Emblems*, no. 746. Line break before "1809."
- Thornton, *Lord's Prayer*, no. 747. Capital "P" in "Printed," "PRICE" after "BOOKSELLERS."
- Watson, *Apology*, no. 749. "R. WATSON" is in italic capitals, "UNI-/ VERSITY."
- Wordsworth, *Excursion*, no. 752. Line break after "LONDON."

## PART VI BIOGRAPHY & CRITICISM

A great many items have been added to the 1964 list in Bentley & Nurmi, and all authors are now included in the index. But there have also been some eliminations. As Bentley explains in the general Introduction, he has "omitted scores of entries which appear in *A Blake Bibliography* (1964), normally because closer inspection proved them either to be reviews [all excluded] or to be substantially irrelevant to Blake" (p. 11). Some of these



Stoddard del.

Blake fmgp

THE TEMPLE OF MIRTH.

Published as the Act directs, by Harrison & C<sup>o</sup> 1784.

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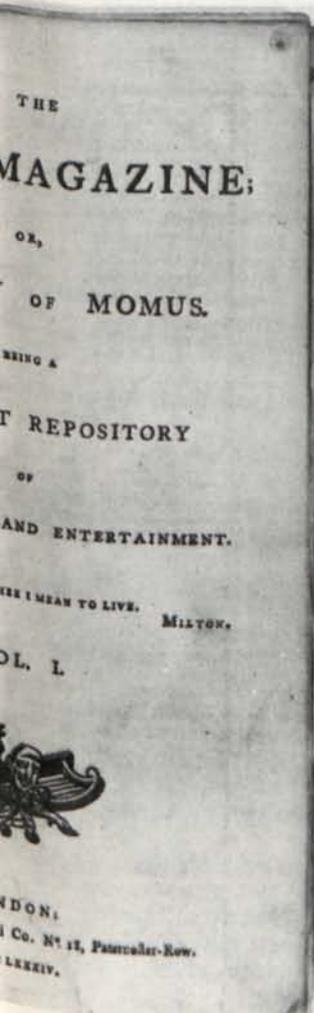
omissions deserve listing because of their importance, in spite of brevity, and these have been included in the following list of corrections and additions. Bentley does include some important books with only passing references to Blake, like Ellmann's *Yeats: The Man and the Masks*, but does not list others if they contain less than a chapter on Blake. A few significant works of this sort which I have encountered are included below. I have not listed any items published since Bentley's terminal date of June 1974. I know of some of the newspaper articles only through clippings without page numbers.

- Aldington, Richard. "Everyman's Poets." *Everyman*, 15 April 1933, p. 462.
- Anon. "An Allegory." *Bibby's Annual*, 1922. P. 43. On the "Epitome of Hervey's Meditations."
- \_\_\_\_\_. "Blake as Artist-Printer." *The Times*, 15 July 1964.
- \_\_\_\_\_. "Blake in Poet's Corner." *Manchester Guardian*, 25 Nov. 1957.
- \_\_\_\_\_. "Blake Moulded in Song." *The Times*, 7 Dec. 1965.
- \_\_\_\_\_. "Blake's Home to be Betting Shop." *Evening Standard*, 24 Jan. 1968.
- \_\_\_\_\_. "Bitter Cycle of Song by Britten." *The Times*, 25 June 1965.
- \_\_\_\_\_. "Epstein Bust of Blake." *The Times*, 25 Nov. 1957.

- \_\_\_\_\_. "William Blake." *The Times*, 12 Sept. 1927.
- B., W. H. "Blake and Dante." *Bibby's Annual*, 1922. Pp. 42-43.
- Baker, C. H. Collins, and Montague R. James. "Barry, Fuseli and Blake." Pp. 166-70 of *British Painting*. London, 1933.
- Bland, *History of Book Illustration*, no. 1221. There is a second ed., Berkeley, Calif., 1969.
- Brooks, Cleanth and Robert Penn Warren. *Understanding Poetry*. New York, 1938. Third ed., 1960. Pp. 95-96, 147, 380-83.
- Bronowski, Jacob. "Artist in Revolt." *Books and Art*, I (Dec. 1957), 20-22.
- \_\_\_\_\_. "The Modern Mr. Blake." *Radio Times*, 3 Jan. 1969.
- Brower, Reuben Arthur. *The Fields of Light: An Experiment in Critical Reading*. London, 1951. New York, 1962. Pp. 6-13. On "The Sick Rose."

6 General title-page and frontispiece of *The Wit's Magazine*, Jan. 1784 issue. Bentley's first version of the frontispiece, Blake after Thomas Stothard. 17.4 X 22.6 cm. Author's Collection.

7 Frontispiece of *The Wit's Magazine*, Jan. 1784 issue. Bentley's second version, Blake after Thomas Stothard. 17.1 X 22.6 cm. Author's Collection.



THE TEMPLE OF MIRTH.

Published as the Set directs by Harrison & Co. Feb'y. 1784.

- Bury, Adrian. "The Astrologer." Pp. 49-61 in *John Varley of the "Old Society."* Leigh-on-Sea, 1946.
- Carter, Peter. *The Gates of Paradise.* London, 1974. A fictionalized account of Blake for younger readers.
- Carey, *Critical Description of ... Chaucer's Pilgrims*, no. 1338A.  
Line breaks before "PROCESSION," "JOHN," and "1808," "CANTERBURY" is in italic capitals, double quotation marks throughout.
- Choremi, Argine. "William Blake: Visions of Eternity." *International History Magazine*, no. 11, Nov. 1973. Pp. 56-65 (with 10 illus., 6 in color).
- Cunningham, *Cabinet Gallery*, no. 1431. There is also an edition of London, 1836, in 2 vols. published by George and William Nicol and Hodgson and Graves. Blake account in vol. I, pp. 11-13.
- Damon, *Blake Dictionary*, no. 1445. There is a third printing, 1973.  
*Note on ... a New Page*, no. 1450. Rpt. Folcroft, Pa., 1972.
- Davie, Donald. *Articulate Energy: An Inquiry into the Syntax of English Poetry.* London, 1955. Pp. 80-85.
- Dibdin, *Library Companion*, no. 1484A. "**Library Companion**" is in gothic letters, no rule before "LONDON," no line break before "FINSBURY-SQUARE." I have a copy in boards with (original?) labels which is not "separately paginated."
- Eppink, Norman R. *101 Prints: The History and Techniques of Printmaking.* Norman, Oklahoma, 1967, 1971. Pp. 52, 54, 124.  
On Blake's method of relief etching.
- Freeman, Rosemary. *English Emblem Books.* London, 1948. Rpt. New York, 1966. Pp. 27-32.
- Frye. "Yeats and the Language of Symbolism," no. 1652. Rpt. in Frye, *Fables of Identity.* New York, 1963.
- Gahlin, Sven. "Blake for Sale." *Books and Art*, Dec. 1957, p. 22.
- Grant, John E. "Apocalypse in Blake's 'Auguries of Innocence'." *Texas Studies in Literature and Language*, V (1964), 489-508.
- Grigson, Geoffrey. "The Upas Tree." Pp. 56-65 in *The Harp of Aeolus.* London, 1947.
- Hardic, *English Coloured Books*, no. 1785. Rpt. Bath, 1973.
- Hayter, *New Ways of Gravure*, no. 1815. Second ed., London, 1966.
- Hudson, Derek. "Reynolds and Blake." *Listener*. 27 Feb. 1969.
- No. 1920, *English Neoclassical Art.* The author is David Irwin, not Robin Ironside.
- Johnstone, *Creative Art in England*, no. 1964. There is a revised edition, London, 1950, with the new title, *Creative Art in Britain.* The Blake section is pp. 144-49.
- Kitson, Michael and Alexandra Wedgwood. "William Blake: The Spiritual Form of Nelson guiding Leviathan." 2 pp. (unnumbered) and large color repro. in *Art of the Western World: English Painting.* New York, 1964.
- Lande, Lawrence. "McGill's Blake Collection." *McGill Reporter*, 3 April 1969.
- Lang, *The Library*, no. 2097C. The 1892 edition was also published in London.
- Langbaum, Robert. *The Poetry of Experience.* New York, 1957. *Passim.*
- Las Vergnas, Raymond. "William Blake." *Les Lettres*, vol. II, 1946, Cahier Special 5-6. Pp. 59-73.
- Locker, Frederick. "The Illustrations in Mrs. Godwin's 'Elements of Morality'." *Notes and Queries*, I, 6th S. (19 June 1880), 493-94.
- MacDonald, *Sanity of Blake*, no. 2168. There is a "New Issue" of 1920.
- McLuhan, Marshall and Harley Parker. "The Tyger." Pp. 138-41 in *Through the Vanishing Point.* New York, 1969.
- Mullaly, Terence. "Drawing by Blake Sold for 4,000 gns." *Daily Telegraph*, 11 Feb. 1958.
- Palmer, *Life and Letters of Samuel Palmer*, no. 2353. Rpt. London, 1972, with a new "Introductory Essay" by Raymond Lister and a new "Preface" by Kathleen Raine.
- Paris, H. J. "Rowlandson and Blake." Pp. 33-36 in *English Water Colour Painters.* London, 1945.
- Pearson, *Banbury Chap Books*, no. 2371. In spite of the mention of Blake on the title-page, the wood engraving reproduced from Thornton's *Virgil* has nothing to do with Blake. It is a cut printed on the verso of the scene painted by Poussin, drawn by Blake, and cut by Byfield.
- Pevsner, *Englishness of English Art*, no. 2388. Rpt. London, 1964.
- Piper, John. "Vision and Imagination." Pp. 24-32 in *British Romantic Artists.* London, 1946.
- Quayle, Thomas. "William Blake." *Bibby's Annual*, 1921. Pp. 53-54.
- Raine, Kathleen. "Thomas Taylor in England." In *Thomas Taylor the Platonist: Selected Writings*, ed. Kathleen Raine and George Mills Harper. Princeton, 1969. *Passim.*
- Redgrave, Samuel. "William Blake." In *A Dictionary of Artists of the English School.* London, 1873. Second ed., London, 1878; rpt. London, 1970. Pp. 44-45.
- Reti, Ladislao. "Leonardo da Vinci and the Graphic Arts: The Early Invention of Relief-Etching." *Burlington Magazine*, CXIII (April 1971), 189-95. Leonardo's methods are compared to Blake's.
- Rosenblum, Robert. *Transformations in Late Eighteenth-Century Art.* Princeton, 1967. Second printing, with revisions, 1969. Third printing, with revisions, 1970. *Passim.*
- The Rossetti-Macmillan Letters.* Ed. Lona Mosk Packer. Berkeley and Cambridge, 1963.  
Minor Blake references in letters of 1863-64.
- Shipp, Horace. "William Blake Makes a Minority Report." Pp. 96-107 in *The British Masters: A Survey and Guide.* London, [1943?].
- Story, *Blake*, no. 2772A. The first edition was issued in both large and small paper formats, the former with four plates not in the latter.
- Todd, Ruthven. "Miro in New York: A Reminiscence." *Malahat Review*, no. 1 (1967), 77-92. Rpt. as a 15 pp. booklet, Brookville, New York, 1967.  
Contains some details about Todd's experiments with relief etching not recorded elsewhere.
- Vaizey, Marina. "Blake." *Arts Review*, 18 Dec. 1971. On the exhibition of Gray designs at the Tate.
- Wallis, Neville. "Blake's Vision." *The Spectator*, 14 Aug. 1964.
- White, Gleeson. *The Master Painters of Britain.* Birmingham, 1910. Pp. 56-59.  
On the "Canterbury Pilgrims" and "Death's Door."
- Whitley, William T. *Artists and Their Friends in England, 1700-1799.* London and Boston, 1928. Vol. I, pp. 277, 311, 375; vol. II, 336.

*Art in England 1800-1820*. Cambridge, 1928. Pp. 10. 105, 127-28, 155.

Williams, Iolo A. *Early English Watercolours*. London, 1952; Bath, 1970. Pp. 117-21.

I fear that the fit audience, though few, who have followed the entire course of this review may come to two conclusions: (1) Essick's mind is pickled in trivia; (2) Bentley's book is seriously flawed. I hope I can disabuse you of the latter. A book that lists over 3,000 items is bound to include some mistakes. The ones that I have listed here are at worst simple errors in fact, limited to individual entries, and in no way indicate flaws in Bentley's bibliographic principles or logic. My perspective, as usual, has been that of the collector and chalcographer, interested in minor bibliographic "points," rather than that of the literary critic. I could fill even more pages than I have here with a recitation of Bentley's discoveries, corrections to previously published bibliographies, and sound deductions about such complexities as the printing sequence of the illuminated books. Sir Geoffrey remains, in his ninetieth year, the King of Blake bibliographers (and long may he reign!), but surely the author of *Blake Books* is the heir apparent.

<sup>1</sup> Repro. *Blake Newsletter*, 7 (1973), 4; collection of Donald Davidson.

<sup>2</sup> Repro. Christie's sale catalogue, 2 March 1976, no. 97; now Essick collection.

<sup>3</sup> Repro. Keynes, *Drawings by Blake* (1927), pl. 2.

<sup>4</sup> Repro. Keynes, *A Bibliography of Blake* (1921), facing p. 220. Keynes also presents this as a preliminary for *The Grave*, and my "finding list of reproductions of Blake's art," *Blake Newsletter*, 5 (1971), is also guilty of the misleading "for."

<sup>5</sup> The proper sequence was first pointed out by Erdman in "The Dating of William Blake's Engravings," *PQ*, 31 (1952), 337-43; rpt. in *The Visionary Hand*, ed. Essick, pp. 161-69. In the first printing of Erdman's *Poetry & Prose* (1965), p. 660, the states are reversed, but by the fourth printing (1970) this has been corrected. Keynes, *Separate Plates* (1956), also gets it backwards. In "Dating Blake's Script," *Blake Newsletter*, 3 (1969), 8-13, Erdman proposes a date of 1803 or earlier for the final state, but like Bentley I would put it considerably later.

<sup>6</sup> Erdman, "Dating Blake's Script," argues for c. 1800-1803 for the "Albion" inscription.

<sup>7</sup> Repro. Keynes, *Separate Plates*, pl. 16.

<sup>8</sup> See Charles Ryskamp [and Thomas V. Lange], "A Blake Discovery," *TLS* (14 Jan. 1977), 40.

<sup>9</sup> Alterations in this plate were first discussed, although without due regard for mere printing differences, in Deirdre Toomey, "The States of Plate 25 of *Jerusalem*," *Blake Newsletter*, 6 (1972), 46-48.

<sup>10</sup> This possibility was kindly suggested to me by Prof. Bentley.

<sup>11</sup> See *A New Review ... for the year 1784*, ed. Henry Maty, 6 (1784), 318-19, and Cumberland's letter to his brother suggesting a counterproofing method to reverse his backwards printing, both rpt. in *The Visionary Hand*, pp. 11-14.

<sup>12</sup> Repro. *Blake Newsletter*, 9 (Winter 1975-76), 82.

<sup>13</sup> Repro. *Princeton University Library Chronicle*, 24 (1962), facing p. 3.

<sup>14</sup> "Blake's Drawings of Cowper's Monument," *Princeton University Library Chronicle*, 24 (1962), 27-31.

<sup>15</sup> Repro. *Blake Newsletter*, 7 (Summer, 1973), 6.

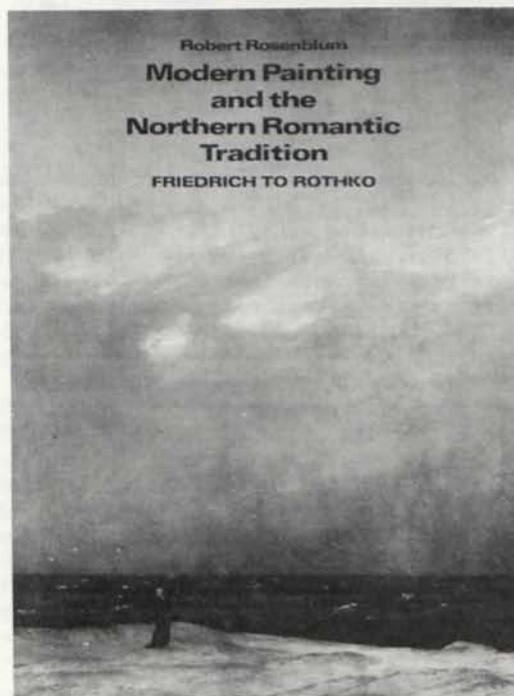
<sup>16</sup> According to Ryskamp [and Lange]--see footnote 8.

<sup>17</sup> *English Language Notes*, 9 (1971), supplement 1, pp. 27-28.

<sup>18</sup> Repro. Sotheby's (Hodgson's Rooms) catalogue, 29 June 1977, facing p. 26.



Robert Rosenblum. **Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko.** New York: Harper & Row, 1975. Pp. 240, illus. \$17.50.  
**Reviewed by W. J. T. Mitchell**



Friends and foes of Romanticism have always agreed on at least one thing: the importance of a displaced, sublimated, or (to use T. E. Hulme's word) "spilt" religious sensibility as a quality of Romantic art. Shelley may start out as an atheist, Blake as an iconoclast, Turner as a godless naturalist, but we still feel that the work of all these artists is inseparable from some form of religious quest, some attempt to probe ultimate mysteries. One of the most difficult problems in the interpretation of Romantic art has been to clarify the precise relation between secular and sacred, supernatural and natural, the infinite and finite which informs the work of particular artists. An easy way out of this dilemma is to divide nineteenth century art into two antithetical columns labelled "sacred" and "secular," give them geographical locations ("Northern" and "Southern"), and announce that you have revealed a "new structure of the history of modern art":

The gist of my ambitious argument is this: that there is an important alternate reading of the history of modern art which might well supplement the orthodox one that has as its almost exclusive locus Paris, from David and Delacroix to Matisse and Picasso. My own reading is based . . . on the impact of certain problems of modern cultural history, and most particularly the religious dilemmas posed in the Romantic movement, upon the combination of subject, feeling and structure shared by a long tradition of artists working mainly in Northern Europe and the United States. (Rosenblum, p. 7)

Robert Rosenblum is too sophisticated, however, to think that this claim will pass unchallenged, and

he carries the art of the defensive preface to new heights, anticipating all the objections a reviewer might make. He apologizes for "the many subtle and perhaps unsubtle historical distortions I have had to make for the sake of internal logic. Perhaps the most incautious of these is my far too simple-minded polarization between French and non-French art, as if all French painters were concerned primarily, if not exclusively, with art-for-art's sake, and all Northern European painters with its opposite extremes" (8). Rosenblum even warns us against the beguiling effect of his own prestige as an art historian, and of the Slade Lectures out of which this book developed, by confessing that he will be "deeply distressed . . . if my own structure of what I now see as a cohesive tradition in modern art were to be codified by innocent readers into a fixed historical truth" (8).

These caveats should be taken very seriously by all readers, innocent or not, and especially by unwary Blake scholars who will be delighted to see the crucial position given to Blake in Rosenblum's "cohesive tradition." The fact is that it is neither cohesive nor a tradition in any recognizably historical sense. The continuity of Northern Romantic art which Rosenblum constructs is riddled with adventitious associations and what Erwin Panofsky called "pseudomorphoses"--"the accidental appearance at different moments in the history of art of works whose close formal analogies falsify the fact that their meaning is totally different" (10). The Southern or "Parisian" or "orthodox" tradition which provides Rosenblum with a handy straw-man throughout is almost equally mysterious. Rosenblum tells us in his preface that he has left the "secure foothills of facts" for the "precarious summits of ideas" (7), and so he evidently feels

no obligation to show that the alleged orthodox tradition actually exists; at least we are not graced with a single footnote, a passing allusion to an author or title, or any other mundane fact which might tell us where to find the case for this orthodox tradition presented.

Our confidence in the cohesiveness of the Paris-based "secular" tradition is hardly reinforced when we turn back to Rosenblum's earlier (and better) *Transformations in Late Eighteenth Century Art* to check his assessment of the founding father of this tradition, Jacques-Louis David. Rosenblum's reading of the *Death of Marat* is filled with the purple prose which, in his newest book, is transferred to the Northern Romantics:

The somber and resonant void above the martyred figure creates a supernatural aura that demands a religious silence; it is the post-medieval painter's equivalent of a gold background. Similarly the Caravaggesque light emanating from a high and invisible source, saturates the bloody scene with an immateriality that metamorphoses the victim of a sordid bathtub murder into an icon of a new religion. (*Transformations*, 83)

How are we to reconcile this reading of David with the supposedly secular, aesthetic, realistic tradition that stems from him?

Faced with this inconsistency, Rosenblum falls back on a secondary distinction, arguing that, while a religious aura can be found in both Southern and Northern painting, "yet in the Protestant North, far more than in the Catholic South, another kind of translation from the sacred to the secular took place, one in which we feel that the powers of the deity have somehow left the flesh-and-blood dramas of Christian art and have penetrated, instead, the domain of landscape" (17). The antithesis drawn here between Christian art and landscape is both exaggerated (landscape had long been part of Christian art) and beside the point. *The Death of Marat*, Goya's *Third of May* and Ingres' *Napoleon I on his Imperial Throne*--Rosenblum's main examples of Southern religious art--are not examples of the "flesh-and-blood drama of Christian art"; they may echo Christian imagery but they are not pieces of Christian art. If we assume that Rosenblum is claiming less than he says here, and simply arguing that the distinction is between Northern religious landscape and Southern religious *figure* painting ("flesh-and-blood dramas," Christian or otherwise), the problem is not eliminated. First, he will later argue that the "powers of the deity," far from having "left the flesh and blood dramas of Christian art" in Northern painting, are renewed in precisely that format in the work of Blake and Runge. Second, the implication that all Southern landscape tends to be secular, northern religious, will be undermined countless times as the book develops. Constable's views of Salisbury Cathedral will be declared "far too sunny in mood, far too picturesque in vantage point to convey any transcendental message" (30), an assertion which conflicts both with Rosenblum's thesis about Northern religious sentiment, and with

all that we know about the actual intentions behind Constable's painting. (Constable's religious attitudes may be consulted in Basil Taylor's *Constable: Paintings, Drawings, and Watercolors*, London, 1973, pp. 26, 228, and 221.) Certain landscapes by the southern-based Corot will be allowed to have religious overtones, but they are "at the most . . . only implicit," whereas the religious dimensions of Friedrich's landscapes will be pronounced "explicit" (31). Yet elsewhere Rosenblum, borrowing from M. H. Abrams, will argue that the ability to implicitly present sacred feelings in the apparently secular domain is a crucial feature of the "natural supernaturalism" he finds in Northern Romanticism, and that the abandonment of explicit and traditional Christian imagery (those "flesh and blood dramas" again) is precisely what his new tradition is all about.

The problem, it should be evident, is that Rosenblum's simple polarities cannot hold the full range or complexity of Romantic and post-Romantic painting in any clear focus, and that he is forced repeatedly to shift the grounds of his distinctions in the face of overwhelming counter-evidence. Turner, for instance, is continually linked with Friedrich as a fellow "Northern Protestant artist," though all the evidence suggests that Turner was quite uninterested in the Friedrichian brand of natural Christianity which grew up in eighteenth century Germany. Contemporary accounts of Turner make it clear that he had, as Jack Lindsay points out, a "total lack of interest in religion, as if it were something so unimportant that he need not even indicate his blank unconcern" (*J. M. W. Turner--His Life and Work*, London, 1966, p. 35). Constable, whose "picturesque, sunny" landscapes are pronounced incompatible with religious feeling on one page, is restored to the Northern side of the equation on another, when his treatment of nature is compared with Gericault's. The *Raft of Medusa* is seen as an "anthropocentric" document, showing man dominating nature (35), in contrast to Northern Romantics like Constable who depict the "pathetic fallacy" in which human feelings are attributed to nature. Laying aside the obvious objection that the pathetic fallacy is an example of anthropocentrism, not an antithesis of it, we have to be a little uneasy when Constable is employed as a secular contrast to the religious Friedrich on page 30, and then is allied with him against the secular French painters on page 37.

Like most of the "great traditions" which have been foisted on the arts, Rosenblum's Northern Romantic tradition is essentially a rhetorical device used to bolster a series of value judgments--in this case a preference for any art that has pretensions to the mystical, symbolic, mysterious, or portentous, and thus provides an occasion for the metaphysical fireworks of critical profundity. A brief tour of Rosenblum's distinctions between southern and northern art quickly reveals the thread of invidious comparisons. Southern landscapes show us "nothing more than a cheerful prospect" (66), a "casually observed experience" like that of a "tourist holiday" (77). Northern landscapes, on the other hand, are always full of "deep" implications of one kind or another (except, of

course, when the Northern artist is working in a picturesque mode, which is probably about half the time). There is "no temptation to read beyond" the surface of Southern painting, unless, Rosenblum admits, it is for "some statement about perception" (73)--presumably a lower kind of message than the deep religious meanings of the Northerners. Northern paintings of children reveal "primal forces" while Southern examples of this genre are "sentimental and prettified" (87-88). Southern art is described throughout as "purely decorative, artificial, prosaic, earthbound, egotistical, concerned only with particulars" (an assertion that is undermined when Rosenblum contrasts the particularity of Van Gogh's flower paintings to the generality of the Impressionists). At its best, Southern art is concerned with close observation and empirical fidelity (a claim which could surely apply to Turner and Constable as well). Northern art, by contrast, is never characterized as "merely" this or that; it is an art which always gives us more than meets the eye, evoking floods of glittering abstractions which, as Rosenblum admits in a refreshingly humorous aside, always sound more convincing in German than English.

Art history has always advanced, it seems, by grand syntheses or dialectical schemes which are then eroded away after years of careful scholarly investigation. Wölfflin's distinctions between painterly and linear in *Principles of Art History* are perhaps the most famous example, and despite universal skepticism about his distinctions, they survive everywhere in the practical criticism and teaching of art. The question is, are Rosenblum's categories of Northern and Southern Romanticism useful as critical fictions in the same measure as were Wölfflin's? I think the answer must be a resounding no. Rosenblum's categories, unlike Wölfflin's, are never subjected to any criticism or analysis, but are thrown out as if they were self-evident. They are not firmly grounded in the concrete properties of the works of art under scrutiny, or in the intentions of the artists, but proceed through a series of "subtle and perhaps unsubtle historical distortions . . . for the sake of internal logic" (8). Substitute the word "rhetoric" for "logic" here and you get the picture. Most important, Rosenblum's distinctions do not serve to differentiate two equally valid and often intermingling currents in nineteenth century art, the complex dialectic between sacred and secular; they emerge rather as thinly veiled attempts to elevate Northern art by depreciating Southern. Perhaps this was inevitable in a book which set out to change the balance of power in art history, and to assert the value of a rival tradition. But neither the value or nature of that tradition is well-served by invidious comparisons masquerading as reasoned distinctions.

It will be important for Blake scholars in particular to be wary of the beguiling over-

simplifications of Rosenblum's thesis. Blake emerges from isolation in this book (as he did on much surer grounds in Rosenblum's earlier book, *Transformations in Late Eighteenth Century Art*), to take his place as a key figure in the continuity of Romantic and Modern painting. This is heady wine for Blakeans who are used to seeing their man on the sidelines of art history, but it should be sipped with caution. Rosenblum's understanding of Blake is based on criticism which is anything but fresh (the only footnoted scholarship is Anthony Blunt's article on the *Ancient of Days* from 1938), and does little more than repeat the standard half-truths about Blake being against reason, materialism, mathematics, and in favor of imagination, spirit, and emotion. It is very intriguing to suppose that Blake belongs to a tradition that goes through Samuel Palmer to Van Gogh, but in the absence of any demonstration of historical links (Rosenblum says not a word about the Pre-Raphaelites, an astonishing omission) one must rest content with being intrigued, but unconvinced. When Rosenblum does get down to specifics with Blake he presents a far-fetched comparison with Barnett Newman on the grounds that both of them "rebelled against geometry" (209). We are told that "Blake's *Ancient of Days*, like his *Newton* of 1795, is in effect, an evil force, imposing trivial clarity in a sublime universe" (210). Surely our understanding of Blake has gotten beyond the naive allegorizing which sees Newton and Urizen as either trivial or evil forces in Blake's universe. "Heroic folly" or "Sublime Error" seem to be much more accurate descriptions of Blake's attitude toward the activities of these characters, and the images of them which he created.

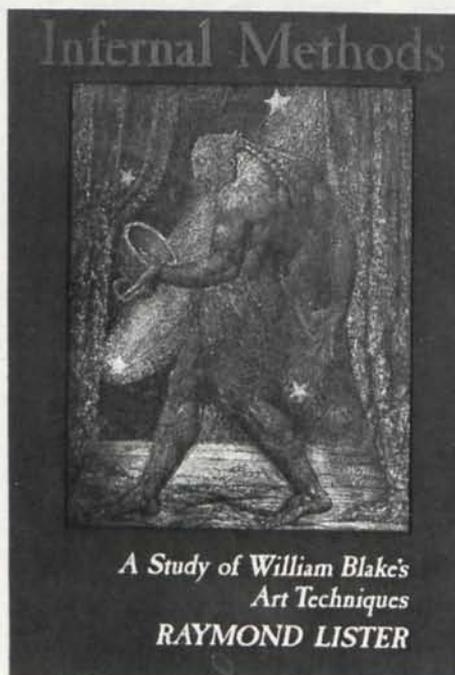
It would be pleasant to conclude that Rosenblum is, like Urizen, a Heroic Fool trying to reduce the world to two principles, and that he has conducted what Harold Bloom would call a "strong misreading" of Romantic and Modern art, killing off his symbolic father (the orthodox tradition of Paris-based art history) in order to assert a new vision. Unfortunately this is not the case. The father is never named or confronted in any concrete way, and the misreadings are consistently weak. The main value of this book is that it does provide an encyclopedic survey of a great many artists, some of whom *might* belong to a continuous tradition. In particular, it demonstrates that Friedrich's contribution to modern art is probably much greater than has been realized. If Rosenblum had contented himself with documenting Friedrich's influence in the nineteenth and twentieth centuries he probably would have produced a much sounder, if more cautious book. As a contribution to our understanding of English Romantic art (and Blake in particular) in relation to the modern tradition, it has much less to recommend it. The task of clarifying the interaction of sacred and secular themes in Romantic and Modern art remains to be done.

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

London: G. Bell & Sons, Ltd., 1975.

Pp. 102, illus. £8 (+ postage, U.S.).

**Reviewed by Corlette Walker**



An important development in Blake scholarship in recent years has been the attention paid to the influence of Blake's techniques as an engraver and as a painter on his art. Raymond Lister's *Infernal Methods: A Study of William Blake's Art Techniques* comes at the right moment to supply the necessary synthesis of these studies. Mr. Lister is a British art historian who has specialized in the Romantic period in Britain with particular emphasis on engraving and etching. In the introduction to this book he states that he is concentrating on Blake's craftsmanship and avoiding discussion of "subjects such as the symbolism of Blake's colors . . . the gestures and stances of his figures, of the relevance of his designs to his ideas of contraries, and so on, deeming it of greater importance in the present context to dwell on *how* rather than on *why*." Mr. Lister's motives in making this statement become more obvious as he describes many of Blake's techniques and admits that there is no general agreement on exactly how they were done. Some of the controversies are relatively minor, such as the problem of whether Blake varnished his watercolors or not, but some others, for example his creation of relief etching, are crucial to the *why* of his art. Indeed Mr. Lister does not avoid analyzing the effect of the techniques which Blake chose on his style--such as the influence of the firm wiry kind of engraving he learned from Basire on his conception of the "bounding line." By and large, however, with his admirable British clarity of expression, Lister does restrict himself to factual discussions of Blake's engraving and painting. And in truth it is exactly this kind of dispassionate analysis that is needed more than ever in the present climate of Blake scholarship. His discussion of Blake's engraving describes not only the techniques themselves but also their use from the seventeenth century onward. He compares Blake's techniques to those of his contemporaries, Flaxman and Fuseli, and

analyzes the effects of the new engraving techniques of the late eighteenth century.

Since engraving was Blake's profession, Lister, like most other writers on Blake's techniques, assumes that Blake was more than just conversant with the different techniques of wood engraving, aquatint and so on, even if he did not use them very often. Lister acknowledges that the same cannot be said for Blake's painting techniques, and he quotes Gilchrist's remarks that ". . . In an era of academies, associations and combined efforts we have in him a solitary self-taught and as an artist semi-taught dreamer. . . ." Lister does, however, quarrel with Gilchrist's use of the word "dreamer," again emphasizing that a craftsman even in another medium would be more of a realist in his use of different techniques than the word might imply. Blake's use of so-called "fresco painting," for example, cannot be equated with any known practice exactly and can only be labeled experimental. Yet in its way, as Lister points out, it is totally competent and realized.

He suggests much the same conclusion in his chapter on Blake's relief etching. My only quarrel with Lister, in this respect, is that he sides with Ruthven Todd, Stanley William Hayter and Joan Miro in their solution to the problem of how Blake's relief etching was really achieved. He states his agreement with them without referring to other and more current solutions. Even though his book was published in 1975, he does not mention the ideas put forth in many of the essays in Robert Essick's collection *The Visionary Hand* of 1973 nor in the essay in the 1973 *Blake Newsletter* by John Wright, nor does he suggest that it is an area of scholarly controversy.<sup>1</sup>

Lister does not, in fact, digress very often from his straightforward accounting of the often extremely

complicated techniques of painting and printmaking of this period. Therein, in my opinion, is one of the great virtues of this book. I see its almost recipe-like simplicity as an antidote to the intense and subjective approach of the literary scholar to Blake's imagery. As the German art historian Detlef Dörrbecker suggests in the 1977 summer issue of *Blake* in his review of the David Bindman catalogue of the Blake exhibition in Hamburg in 1975, art historians have only very recently decided to deal to any great degree with the problem of form in Blake. In the past with the exception of Sir Anthony Blunt and a few others, literary scholars, as Dörrbecker notes, ". . . used Blake's illuminations and paintings because of their explanatory value as a kind of visual commentary or complementary code for understanding his poetic creation. . . ." Now he is confident that the idea that Blake's work as an engraver and painter is much more than a literal translation of his writing must finally be taken seriously, and that more attention should and will be paid the special visual qualities of Blake's art. As a result the new attention to form will have a salutary influence on our knowledge of the iconographical content of Blake's designs.<sup>2</sup> I am not quite so confident that the unique character of Blake's forms as separate in some respects from his ideas is as generally accepted as Dörrbecker would like. Certainly the recent interest in Blake's relief etchings as a problem which has many different kinds of implications is a symptom of this interest. Even here, however, in the mechanical descriptions of the process--where one would think that the literary scholar would be held to the physical facts of the process--there are still many areas of misunderstanding and ignorance. These in turn often result in tortured and arcane interpretations which are fully as obscure as the most complicated iconographical studies. Over and over reviewers and scholars stumble on the most elementary problems without realizing the implications of the use of this or that technique. Recently, in the 1977 spring issue of the *Blake Newsletter* Tom Dargan criticized J. Wittreich for calling crosshatching "a net of self-hood" and for implying that Blake had used it for subjective interpretive reasons and not as Mr. Dargan points out "because crosshatching is the engraver's usual method of giving body to the outlined figure." At the same time, neither writer notes, in this regard, Blake's preoccupation with nets *per se*. Robert Essick in his article "The Traditions of Reproductive Engraving" of 1972<sup>3</sup> demonstrates quite plainly that the new net-like conventions of engraving resulted not only in images of webs and nets in Blake's poetry but, in his designs themselves, human forms covered with nets.<sup>4</sup> More often Blake's experiments with techniques are treated as individual and unique expressions. Because there is very little understanding of the conventions and *schemata* which the artist used unselfconsciously, Blake's techniques are often freighted with a meaning which is controversial as well as all but incomprehensible except to the initiate. For example, John Wright's conclusion on the impulses which caused Blake to use relief engraving--as being ". . . the stages of process and cosmography of his sculptural plates, an analogue or emblem of the layered structure of the hierarchic allegorical systems of the cultural

world he sought to anatomize and to represent by transfiguration" is an extreme example. Could it not have been just as much, as Lister, Robert Essick and others have pointed out, a part of the general tendency to experiment with techniques of all kinds in the late eighteenth century in England rather than a deliberately conscious synthesis with poetic hierarchies?

Mr. Lister's reasoned clarity, rather than intuition and interpretation--no matter how brilliant--should be the basis for further discussion of Blake's technique and the influence of this technique on his visual imagery. It is more important at this stage to know what Blake did, how he did it, how his techniques fit into the general artistic situation, than to view his formal experiments solely in connection with his poetry. This may seem like heresy to some and yet the best art historical work of recent years, Bo Lindberg's *William Blake's Illustrations to the Book of Job*, includes a whole chapter on the techniques used and their effect on the imagery of this one work alone. After all, Blake, no matter how experimental and eccentric, must have assumed that his works would be viewed in a certain way. His craftsmanship by itself would have had control over many of the effects he attempted; they could not have been the result of sudden inspiration. Lister, for example, indicates that the difference in the time taken for hand coloring those plates colored by Blake and his wife Catharine together and those colored by Blake alone, which took more time and were done with more detail, resulted in appreciable visual differences.

Furthermore, rather than being the result of some poetic idea, the very notion of hand coloring--of "fresco" painting, of recreating tempera effects--is part and parcel of the experimental British taste of the time, a taste which was often deliberately anachronistic.<sup>5</sup> One can compare Sir Joshua Reynolds (whom Blake despised) and his use of asphaltum to achieve "Rembrandtian" effects with Blake's techniques of painting and engraving in which he wished to recreate "Gothic" effects. In fact, as Thomas Hess remarked in his recent review of the newly opened Yale Center for British Art, "English painting is apt to be technically corrupt. The artists liked eclectic mixtures of texture and illumination."<sup>6</sup> British artists tended also, unlike their peers on the continent (whose long indoctrination into the hierarchy of *genres* more or less restricted experimentation to the separate medium), to wander from one technique to another. The English desire to achieve the brightness and clarity of illumination or fresco, while part of the early nineteenth century longing for the "simplicity" and "purity" of the *Quattrocento*, took forms as different as Samuel Palmer's use of body-color and later the "wet white" ground of the Pre-Raphaelites.<sup>7</sup> In this connection Blake, rather than being outside the stream of tradition as he is so often depicted in histories of painting, is at the very center of what was to become the overriding preoccupation of the nineteenth century artist--the concentration on process--on how the work of art was made and the relationship of this process to the content of the work.

**Victor N. Paananen. William Blake.**  
**Boston: Twayne Publishers/G. K. Hall &**  
**Co., 1977. Pp. 171. \$7.95.**  
**Reviewed by Edward J. Rose**

A reviewer must pity the author of a Twayne volume--the restrictions of which apparently make the writing of an intelligent and meaningful book on Blake difficult. I must assume that Victor Paananen has done his best, having accepted willingly the limitations of the Twayne format. Unfortunately, however, the final result is a near disaster that is redeemed from absolute failure only by Paananen's understanding that he is not writing about a mythological poet but a prophet who tried to dramatize mental strife and not to create another rattletrap pantheon of bloated gods and goddesses. The Twayne *Blake*, however, cannot be taken seriously as a contribution to the study of Blake. It is, in fact, not even a good introduction and fares poorly when compared to Max Plowman's fifty-year old critique, which, by the way, is not listed in the selected bibliography; nor are Swinburne, Yeats, Symons, Wicksteed, or Percival. The usual Twayne restriction on the number of entries in selected bibliographies will not explain Paananen's astounding omissions, especially considering some of the items included. But "we" (Paananen's favorite personal pronoun, which makes him sound repeatedly like Charles Lindbergh in Paris), does not compliment the dead, since, "we" may suppose, they have no influence on the careers of the living.

While it is probable that art historians and literary scholars will never view Blake's dual creative processes in exactly the same way, it seems logical that such studies as Lister's *Infernal Methods* should be read as the first step in understanding Blake's visual imagery. It is, as I mentioned before, especially useful because it does not try to be interpretive in a literary or philosophical way. As literary scholars such as Robert Essick and others have already realized, iconography, which is just as dense and impenetrable in its way as textual analysis, may not be as useful as an initial response to Blake's imagery as the study of technique and its relationship to form. To understand the medium, its norms and the experiments that Blake made with these norms might enable us to take the first step toward the ". . . more than meets the eye." It might even be the essential bridge between the two areas of Blake scholarship.

<sup>1</sup> Robert Essick "Blake and the Traditions of Reproductive Engraving" in *The Visionary Hand: Essays for the Study of William Blake's Art and Aesthetics*, edited by Robert Essick (Los Angeles: Hennessey & Ingalls, 1973); John Wright, "Blake's Relief Etching Method, *Blake Newsletter* 36 (Spring 1976), pp. 94-115.

<sup>2</sup> It is a curious fact but literary scholars appear to find iconography more attractive than the study of technique. One wonders why this is so. It may be that it generally resembles literary history. Unfortunately art historical methodology is as various as literary criticism, and while a literary scholar would never use structuralist and Marxist methodology in the same work, he often does not see that the same differences operate in art history. In other words, until now, no one has as yet mastered both disciplines well enough to use them both with ease.

<sup>3</sup> Robert Essick's article was first published in *Blake Studies*,

5 (Fall 1972), 59-103, and Lister does list it in his bibliography. He does not, however, deal with its point of view.

<sup>4</sup> Reproduced in *The Visionary Hand*, p. 512, Plate 161 (*Europe* plate 12 detail of lower right corner, copy L, Huntington Library). It depicts a figure caught in a net.

<sup>5</sup> Duncan MacMillan in his review of David Erdman's *The Illuminated Blake* and Raymond Lister's *Infernal Methods* in the *Apollo*, August, 1976, points out that there was another engraver, Joseph Strutt, who was interested in illuminated manuscripts and "Gothic" effects at the same period that Blake was also interested in these things. He states:

The world of the London engraver was small, but even if no direct link can be established between Strutt and Blake, his example is important. By showing that Blake was not isolated in his enthusiasm for illuminated manuscripts does not make his use of them any less original but by making it seem less unprecedented it makes the logic of his choice of art forms apparent.

<sup>6</sup> Thomas Hess, "English Artists, Warts and Halos," *New York Magazine*, 29 Aug. 1977, p. 35.

<sup>7</sup> Martin Hardie in his *Water-colour Painting in Britain*, Vol. I., p. 15, notes that "Samuel Palmer in his last period underpainted with solid white producing great brilliance by the use of transparent water-colours over this white surface when quite dry." Linda Nochlin in *Realism and Tradition in Art 1848-1900* p. 106, excerpts a passage from William Holman Hunt where he describes this process:

. . . Select a prepared ground originally for its brightness and renovate it, if necessary, with fresh white when first it comes into the studio, white to be mixed with a very little amber or copal varnish. Let this last coat become of a thoroughly stone-like hardness. Upon this surface, complete with exactness the outline of the part in hand. On the morning for the painting, with fresh white (from which all superfluous oil has been extracted by means of absorbent paper and to which again a small drop of varnish has been added) spread a further coat very evenly with a palette knife over the part for the day's work. . . ."

In both cases the artists are using techniques usually associated with one medium in another--Palmer tempera techniques with water color, Hunt fresco procedure with oil paint.

It would be possible to list at random fifty articles of more worth than the Twayne *Blake*, half of which might well have been included either in the bibliography or in the notes. But with Yeats, Wicksteed, and Percival missing (from the notes, too), what else can be said.

In his preface Paananen suggests that serious Blake scholarship makes it possible for "a book like this one [to be] written with fewer trepidations." Fewer trepidations than what? (Aside from regretting the incomplete comparison, I still wonder why. I should imagine it would be the other way around, that is, since it was decided to publish the book at all.) He assures the reader that "Specialized work can now be carried forward confidently" because of that serious scholarship about which he speaks. Very nice, very nice, but Twayne and Paananen should have helped. Needless to say, they did not. The reader is also informed that "Because of Blake's reputation for obscurity," Paananen will make "extensive use of quotation [he overdoes it] both to explicate the lines [there is very little true explication] and to demonstrate that Blake can speak very well for himself." Believe it or not, Paananen actually does write that "Blake can speak very well for himself." Aside from the silliness of such a remark, which even a Twayne book ought to avoid, Paananen calls attention to one of the book's greatest weaknesses. Not serious scholarship itself, the Twayne *Blake* does a poor job of introducing Blake, especially to the neophyte reader, the only kind of reader for whom a Twayne book has any value. The author must explain and illuminate, not just quote. His description of Blake's method of illuminated printing, for example, is incomplete, incorrect, and unclear. It is certainly of no use to anyone as an explanation. The reader gets the impression that Blake and Blake's ideas have literally sprung from nowhere. He is given some names, but no relations are established. The discussion of "outline" is a case in point. There is no mention of Michelangelo or Raphael. In fact, they are nowhere mentioned in the book. Neither are a host of others who contributed to Blake's intellectual milieu.

The Twayne *Blake* begins with a skimpy and wholly inadequate biographical survey. This is followed by a chapter on *There is No Natural Religion, All Religions are One*, and *The Book of Urizen*. The discussion of the three *Religion* plates could easily have been omitted, since Paananen does not really explain them. The rest of the chapter is pedestrian at best and fundamentally out of place. The third chapter on the *Poetical Sketches* is a shallow pastiche of quotations and superficial comments, but chapters four and five on *The Marriage of Heaven and Hell*, *The French Revolution*, and *America* are even worse. *Europe* is ignored as are Blake's illustrations for his own work as well as that of others.

Paananen's commentary interlaced by inexcusable

gobs of quotation is distantly descriptive at best. The reader gets little or no insight into Blake's work or how his mind works. The book's four pages (a chapter!) on the *Visions of the Daughters of Albion* are superficial and chapter seven on *The Songs of Innocence and of Experience*, *Thel* and *Tiriel* fails in every respect to illuminate these poems. In trying unsuccessfully to cover as much as he can, Paananen covers little. The book is poorly organized and disjointed. The reader is never permitted to get hold of anything on which to build even the foundations of an understanding of what Blake is about. The piecemeal chronology, which Paananen violates at just those times when he should not, is carried over to the chapter on *The Four Zoas*. Instead of giving his reader a coherent introduction to *The Four Zoas* as a whole, he resorts to snippets (most of his chapters are snippets) on each of the nine nights. Like the following chapter on the "Manuscript Poems" (another pastiche of quotation), the chapter on *The Four Zoas* is a superficial narrative concerned in turn with Blake's narrative, which Paananen tells us rightly and early in the book is not the fundamental structure of a Blake "epic." Would to God he had organized his book with this understanding in the forefront of his mind. The chapters on *Milton* and *Jerusalem* are not worthy of serious discussion, and the "Conclusion" might have served as the beginning of a truly well oriented introductory chapter, which the book sorely needs.

In his preface, Paananen somewhat pompously suggests that "Blake scholars will no doubt dispute many of my [sic] readings of individual poems and passages--many of the readings are indeed new--but they will recognize that I am writing about the same William Blake that the scholarship of the last fifty years has identified for us." Not only is there nothing new to dispute (absolutely nothing), "we" wonder why *only* fifty years and where is the evidence that even that has been adequately researched by the author. The absurdity of Paananen's opinion of his book is underscored by the book itself. The errors in interpretation and over-simplifications that abound in it do not require a scholar's refutation.

Paananen's heart is, I suppose, in the right place. He likes Blake and he appreciates the integrity of Blake's work as a whole. Furthermore, he says he understands that both the individual poem and the individual plate each have an independent as well as an interdependent being, although he seems not to have organized his material with this idea in mind. Also, he stresses rightly Blake's radical politics and biblical evangelicalism, at least in general. But the book does not particularize. It does not go deep. It is not well-written, well-organized, or truly helpful as an introduction to Blake. And, finally, it is certainly not a contribution to Blake studies. It will, I believe, serve no purpose at all.

# NEWSLETTER

## TATE BLAKE EXHIBITION

The Blake exhibition at the Tate Gallery, London, is scheduled to open 9 March 1978 and to close 21 May. There will be a large fully illustrated catalogue comprising the (approximately) 340 works on exhibit, among them the following: examples of Blake's work for Basire; all five versions of "Pestilence" (c. 1779-1805), together with "Pestilence--the death of the first born" from Boston; three versions of "The Ancient of Days" to show variations in coloring; three of the touched proofs of the title-page of *Europe*, including the newly discovered example from the Pierpont Morgan Library; an unpublished watercolor of a serpent; several rare engravings, including both states of the large, early Job engraving, the little known first state of the Laocoön engraving (see Bindman, *Blake* 39), the unique engraving of "Death's Door," the monochrome engraving of "Lucifer and the Pope in Hell," and both states of "Mirth"; examples of all twelve compositions from the series of large color prints of 1795 together with the preliminary drawings and



small print of "Pity" and all the known versions of "God judging Adam"; illustrations from Young's *Night Thoughts* and Gray's *Poems*; examples of the Biblical illustrations for Butts, both in tempera and watercolor, including all four of the related watercolors showing the Beasts of the Apocalypse; examples from the Butts and Linnell series of Job illustrations; four of the tempera paintings from Blake's exhibition of 1809 and an unpublished hand-colored copy of the *Canterbury Pilgrims* engraving; a good selection of Blake's illustrations to Milton, including all but one of the large 1808 *Paradise Lost* series, the three late versions (1822) of the same series, the later *Comus* series and the complete *L'Allegro and Il Penseroso*; "Churchyard Spectres frightening a Schoolboy" (sic); examples of the Visionary Heads; the Virgil woodcuts together with two drawings; a selection of late tempera paintings, including the Arlington Court picture; and nineteen of the Dante watercolors, including eleven from the National Gallery of Victoria. Blake's illuminated books are represented by a selection of individual pages from the books themselves and by examples of the separately issued color prints from the Small and Large Books of Designs.

## EGAD!

Ray Thompson, of Columbus, Ohio, recently published *Egad!*, a booklet of seven pages, in an edition of seven copies. The printing was done at the Infant Joy Press. Selected pages are reproduced here.



## SUMMER WORDSWORTH 1978



During the two weeks from Saturday, 29 July to Saturday, 12 August 1978, the Eighth Annual Wordsworth Summer Conference will be held at Grasmere, in the English Lake District. According to Richard Wordsworth, the Conference Director, "Although the poetry of Wordsworth and Coleridge is central to our discussions, . . . there is a great deal that would interest Blake specialists too . . . David Erdman has been with us for the last two years, and Horst Meller, of Heidelberg University, is another who has lectured on William Blake." William Empson, Geoffrey Hartman, Robert Langbaum, and Thomas McFarland were among last year's guest lecturers.

The conference is residential. Accommodation is reserved in two hotels in Grasmere village. There are lectures morning and evening, and a daily seminar. In the afternoons and on weekends there is a program of excursions, walks, and climbs of varying severity.

The inclusive fee for the two weeks is \$450, which covers accommodation at the hotel, all meals, local transportation, and other expenses on all main excursions, and attendance at all lectures and seminars. For further information write Richard Wordsworth, Conference Director, at Melford House, 62 Portmore Park Road, Weybridge, Surrey, UK.

## BLAKE AT MLA CHICAGO

**MLA**

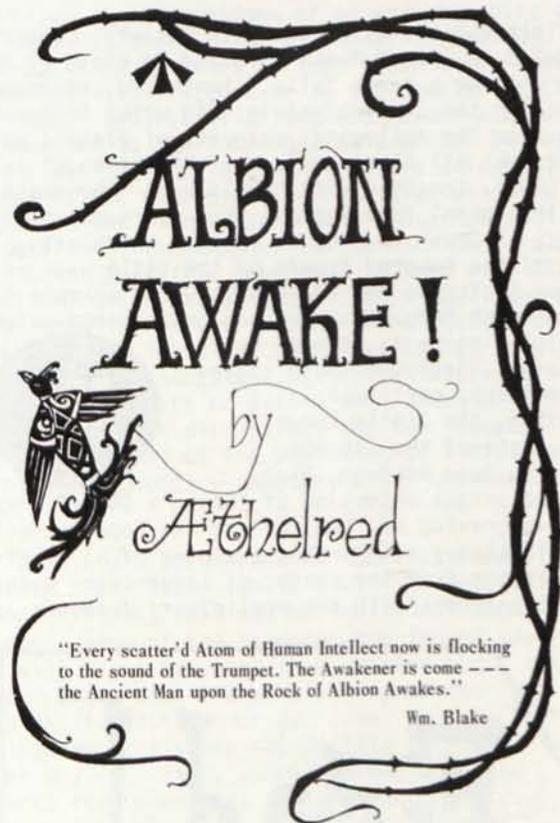
While, for the first time in several years, there was no Blake seminar at the annual MLA meeting, at the meeting in Chicago in December there were at least two papers on Blake: at the Division meeting on Literature and Other Arts, "Is She Also the Divine Image? Feminine Form in William Blake," by Diana L. George; and at the Division meeting on the English Romantics, "Teaching Blake's Relief Etching," by Morris Eaves.

## WORK IN PROGRESS

James Roth, at the University of Wisconsin--Milwaukee, is writing his Ph.D. dissertation on the interaction of text and design within and interrelationships among Blake's Lambeth Books. The dissertation is being directed by William F. Halloran.

## ALBION AWAKE!

The latest publication from Golgonooza on the Ohio is *Albion Awake!*, 108 pages, a book of poems by Æthelred Eldridge, \$3 from the Eldridges at Golgonooza, R. R. #1, Millfield, Ohio 45761. The book is illustrated with photos and line drawings.



## ITV GLAD DAY

Adrian Mitchell and Mike Westbrook, who collaborated on the National Theatre production of "Tyger" in 1971, have created "Glad Day" for British ITV. The show is an hour long, features singing, dancing, and a dramatization of Blake himself by Jonathan Pryce. John Michael Phillips, the director, has used high-technology broadcasting techniques--like color-separation overlay and traveling matte--to create his musical portrait of Blake.





## A bibliophile's delight.

In this companion volume to the acclaimed facsimile edition of *The Marriage of Heaven and Hell*, each of the 54 pages of the *Songs of Innocence and of Experience* is reproduced in splendid six- and eight-color offset on paper specially manufactured to match the tint of the original. Letterpress texts on the verso of each plate, plus detailed commentaries by Sir Geoffrey Keynes, enhance the reader's appreciation of Blake's mastery of both the graphic and poetic arts. In permanent cloth or economical paper binding, "a beautiful example of fine book-making."—*Publishers Weekly*

# Songs of Innocence and of Experience

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