Handlists of Four Blake Collections

Morton D. Paley, Michael Davies

HANDLISTS OF FOUR BLAKE COLLECTIONS

BY MORTON D. PALEY

Assisted by Michael Davies

Work on these handlists was begun in 1972 with the cooperation of the institutions involved. In the course of preparing final copy, I have examined every Blake original in all four collections. I have not attempted to provide full catalogue information for each entry, as that is not the function of a handlist: the purpose of this material is to aid users and prospective users of the four collections. For the same reason, I have not thought it necessary to impose a strict uniformity of presentation, as the four museums vary somewhat in their modes of classifying material. However, in instances where an item has been catalogued by a museum under a title different from that normally used, I have given one or the other title in brackets.

It is a pleasure to acknowledge the assistance I have received from members of the curatorial staffs of the museums involved, namely Miss Eunice Williams and Mrs. Margaret P. Morgan of the Fogg Museum; Dr. John J. McKendry, Mrs. Dwight E. Lee, and Miss Carolyn Joynes of the Metropolitan Museum of Art; Dr. C. Michael Kauffmann of the Victoria and Albert Museum; and Mrs. Karin Peltz of the Boston Museum of Fine Arts. I am also grateful to Mrs. Foster Foreman and to Miss Betsy Bowden for research assistance; and to Miss Deirdre Toomey, Dr. David Bindman, and Professor Robert N. Essick for their valuable advice.

M. D. P.

Metropolitan Museum of Art

I. COLOR PRINTS

God Judging Adam [Elijah in the Fiery Chariot] (Genesis 3:17-19)

Pity

II. DRAWINGS & WATERCOLORS

The Angel of the Divine Presence 06.1322.2
Bringing Eve to Adam [She Shall Be Called Woman] (Genesis)

The Flight into Egypt (Matthew 2:14) 06.1322.1
Angel of the Revelation (Revelation 10:5) 14.81.1
The Wise and Foolish Virgins (Matthew 25:1-9) 14.81.2

III. PAINTING (TEMPERA ON COPPER)

The Angel Gabriel appearing to Zacharias (Luke 1:8-13)

IV. ENGRAVINGS

B105-126 Illustrations to the Book of Job (1826), as below:

B105 Title-page
B106 Thus did Job continually (i:5)
B107 When the Almighty was yet with me, When my Children were about me (xxix:5)
B108 Thy Sons & thy Daughters were eating & drinking Wine in their eldest Brother's house . . . (i:18) [or, The Fire of God is Fallen from Heaven]
B109 And I only am escaped alone to tell thee (i:16)
B110 Then went Satan forth from the presence of the Lord (ii:7)
B111 And smote Job with sore Boils from the sole of his foot to the crown of his head (ii:7)
B112 And when they lifted up their eyes afar off & knew him not, they lifted up their voice & wept . . . (ii:12) [or, What! Shall we receive Good at the hand of God & shall we not also receive evil (ii:10)]
B113 Let the Day perish wherein I was Born (iii:3)
B114 Then a Spirit passed before my face the hair of my flesh stood up (iv:15)
B115 The Just Upright Man is laughed to scorn (xii:4)
B116 With Dreams upon my bed thou scarest me & affrightest me with Visions (vii:14)
B117 I am Young & ye are very Old wherefore I was afraid (xxxii:6)
B118 Then the Lord answered Job out of the Whirlwind (xxxviii:1)
B119 When the morning Stars sang together, & all the Sons of God shouted for joy (xxxviii:7)
B120 Behold now Behemoth which I made with thee (xl:19)

B121 Thou hast fulfilled the Judgment of the Wicked (xxxvi:17)
B122 I have heard thee with the hearing of the Ear but now my Eye seeth thee (xlii:5)
B123 And my Servant Job shall pray for you (xlii:8)
B124 Every one also gave him a piece of Money (xlii:11)
B125 There were not found Women fair as the Daughters of Job in all the land & their father gave them inheritance among their Bretheren (xlii:12)
B126 So the Lord blessed the latter end of Job more than the beginning (xlii:12)

B127-131, 133 Illustrations to Dante's Divine Comedy, as below:

B127 The Whirlwind of Lovers
B128 The Malebranche tormenting Ciampolo
B129 Two of the Malebranche quarrelling
B130 Agnello and Cianfa merging into a single body
B131 Bouso Donati attacked by the Serpent
B132 Dante striking Bocca degli Abbati's head with his foot
B133 George Cumberland's Message Card (state 2)

B138-140, 142-146, 148-153 Illustrations [wood engravings] to Thornton's Virgil's Bologna, with Imitations by Ambrose Phillips, Pope, and Others (3rd ed., 1821), as below:

B138 (Colinet) Nor lark would sing, nor linnet, in my state (state 2, two impressions)
B139 (Thenot) Ye though with years my body downward tend . . . (state 2)
B140 (Colinet) Thine ewes will wander . . . (state 2)
B141 (Thenot) Sure thou in hapless hour of time was born . . . (state 2, two impressions)
B142 (Thenot) Nor fox, nor wolf, nor rot among our sheep . . . (state 2)
B143 (Colinet) Unhappy hour! when fresh in youthful bud I left . . . (state 2, two impressions)

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The Reunion of the Soul & the Body

Clarence's Dream [after Stothard], from William Enfield, *The Speaker* (1774 [plates dated 1780]), Book VII, Chapter 22 (Illus. 2)

When my Hero in Court Appears [after Hogarth], from *The Beggar's Opera* (1790), Act III (Illus. 3)

The Death of Lucretia [after Fuseli], in Allen's *A New and Improved Roman History* (2nd ed., 1798)

V. ILLUMINATED BOOKS

B180-233 Songs of Innocence and of Experience (1794), as below:

B180 General title, Songs of Innocence and of Experience Shewing the Two Contrary States of the Human Soul
B181 Frontispiece to Songs of Innocence
B182 Title-page, with sub-title Songs of Innocence
B183 Introduction
B184 The Shepherd
B185 The Echoing Green
B186 The Echoing Green, cont’d
B187 The Lamb
B188 The Little Black Boy
B189 The Little Black Boy, cont’d
B190 The Blossom
B191 The Chimney Sweeper
B192 The Little Boy Lost
B193 The Little Boy Found
B194 Laughing Song
B195 A Cradle Song
B196 A Cradle Song, cont’d
B197 The Divine Image
B198 Holy Thursday
B199 Night
B200 Night, cont’d
B201 Spring
B202 Spring, cont’d
B203 Nurse’s Song
B204 Infant Joy
B205 A Dream
B206 On Another’s Sorrow
B207 Frontispiece to Songs of Experience
B208 Title-page, with sub-title Songs of Experience

The Death of Lucretia [after Fuseli], in Allen’s A New and Improved Roman History (2nd ed., 1798). The Metropolitan Museum of Art, Joseph Pulitzer Bequest, by exchange, 1940.

B209 Introduction
B210 Earth’s Answer
B211 The Clod and the Pebble
B212 Holy Thursday
B213 The Little Girl Lost
B214 The Little Girl Lost, cont’d, and The Little Girl Found
The Little Girl Found, cont'd
The Chimney Sweeper
Nurse's Song
The Sick Rose
The Fly
The Angel
The Tyger
My Pretty Rose Tree; Ah! Sunflower; The Lilly
The Garden of Love
The Little Vagabond
London
The Human Abstract
Infant Sorrow
The Poison Tree
A Little Boy Lost
A Little Girl Lost
To Tirzah
The Schoolboy
The Voice of the Ancient Bard

VI. FACSIMILES

B18-36 For Children. The Gates of Paradise (Muir facsimile, 1888, copy 28)
B154-169 There is No Natural Religion (Muir facsimile, 1886, copy 47)
B237-242 Book of Thel (Muir facsimile, 1920, copy 29)
B243-255 Marriage of Heaven and Hell (Muir facsimile, 1885, copy 42)
B256-266 The Visions of the Daughters of Albion (Muir facsimile, 1884, copy 8)
B267-285 America (Muir facsimile, 1887, copy 44)
B285-302 Europe (Muir facsimile, 1887, copy 49)
B303-330 The First Book of Urizen (Muir facsimile, 1888, copy 16)
B331-338 The Song of Los (Muir facsimile, 1890, copy 16)
B350-384 Milton (Muir facsimile, 1886, copy 39)

VI. FACSIMILES

B385-472 Jerusalem (Trianon Press facsimile, 1950)
B347-348 Hayley, Little Tom the Sailor (Muir facsimile, 1925)
R15 The Ancient of Days (Muir facsimile)

Boston Museum of Fine Arts

I. ENGRAVINGS

R10c A Scene in the Last Judgment. 23.452
Satans' [sic] holy Trinity.
The Accuser, The Judge & the Executioner
R24 Chaucer's Canterbury Pilgrims 28.822
R24 Chaucer's Canterbury Pilgrims 29.902
R33 Illustrations of the Book of 30.820
Job, proof set (i-xxii), as below:
R33i Title-page
R33ii Thus did Job continually (i:5)
R33iii When the Almighty was yet with me, When
my Children were about me (xxix:5)
R33iv Thy Sons & thy Daughters were eating & drinking Wine in their eldest Brother's
house . . . (i:18) [or, The Fire of God
is Fallen from Heaven]
R33v And I only am escaped alone to tell thee
(i:16)
R33vi Then went Satan forth from the presence
of the Lord (ii:7)
R33vii And smote Job with sore Boils from the
sole of his foot to the crown of his head
(ii:7)
R33viii And when they lifted up their eyes afar
off & knew him not, they lifted up their
voice & wept . . . (ii:12) [or, What! Shall
we recieve Good at the hand of God & shall
we not also recieve evil (ii:10)]
R33ix Let the Day perish wherein I was Born
(iii:3)
R33x Then a Spirit passed before my face the
hair of my flesh stood up (iv:15)
R33xi The Just Upright Man is laughed to scorn
(xii:4)
R33xii With Dreams upon my bed thou scarest me & affrightest me with Visions (vii:14)
I am Young & ye are very Old wherefore I was afraid (xxxii:6)

Then the Lord answered Job out of the Whirlwind (xxxviii:1)

When the morning Stars sang together, & all the Sons of God shouted for Joy (xxxviii:7)

Behold now Behemoth which I made with thee (xli:19)

Thou hast fulfilled the Judgment of the Wicked (xxxvi:17)

I have heard thee with the hearing of the Ear but now my Eye seeth thee (xlii:5)

And my Servant Job shall pray for you (lxii:8)

Every one also gave him a piece of Money (xliii:11)

There were not found Women fair as the Daughters of Job in all the land & their father gave them inheritance among their Brethren (xliii:15)

So the Lord blessed the Latter end of Job more than the beginning (xliii:12)

Illustrations to Dante's *Divine Comedy*, as below:

The Whirlwind of Lovers

The Malebranche tormenting Ciampolo

Two of the Malebranche quarrelling

Agnello and Cianfa merging into a single body

Buoso Donati attacked by the 27.827 Serpent

Buoso Donati attacked by the 23.451 Serpent

The Circle of the Falsifiers --Griffolino and Capocchio

Dante striking Bocca degli Abbati's head with his foot

Illustrations to Dante's *Divine Comedy* [restrike]

Christ with a Bow, Trampling Upon Satan [Thomas Butts, Jr., after Blake; 20th century restrike]

George Cumberland's Message 25.615 Card

George Cumberland's Message 30.821 Card

Death of the Strong Wicked Man 23.456

The Death of The Good Old Man 23.457


John Scott, *Poetical Works* (1782), as below:

Damon at Delia's Tomb [after 10.309 Stothard] (Eclogue IV)

Frontispiece to the Elegies [after Stothard]

Frontispiece to "The Mexican Prophecy" [after Stothard]

Tailpiece to the last poem [after Stothard]

Scott, *Poetical Works*, Errata Sheet

The Temple of Mirth [after 10.313 Stothard]

Fertilization of Egypt [after 57.20 Fuseli], from *The Botanic Garden* (1791)

Tornado [after Fuseli], from *The Botanic Garden* (3rd ed., 1795)

The Death of Cleopatra [after 10.312 Fuseli], from Allen's *A New and Improved Roman History* (2nd ed., 1798)

Rev. John Caspar Lavater: of Zurich

Thomas Hayley, the Disciple of John Flaxman from a Medallion, from Hayley, *An Essay on Sculpture* (1800)

Mrs. Cowper, Mother of the Poet, from Hayley, *The Life and Posthumous Writings of William Cowper* (1803-4)

A View of St. Edmund's Chapel, from Hayley, *The Life and Posthumous Writings of William Cowper* (1803-4)

A Sketch of the Monument Erected in the Church of East
Dereham in Norfolk, from Hayley, The Life and Posthumous Writings of William Cowper (1803-4)

II. BOOKS

R80  John Gay, Fables (1793), 2 vols. 64.326a.-b.
R79  Erasmus Darwin, The Botanic Garden (1795), 2 vols. 64.327
[Blake after Fuseli]
R17  Edward Young, The Complaint and the Consolation; or Night Thoughts (1797) 64.37
R17  Edward Young, The Complaint and the Consolation; or Night Thoughts (1797) 64.38
R17  Edward Young, The Complaint and the Consolation; or Night Thoughts (1797) (hand colored) 64.39
R19  William Hayley, Ballads Founded on Anecdotes Relating to Animals (1805) 64.39
R40xi  Robert Blair, The Grave (1808) [see R8xviii, R17xii, R21, R22] 64.39
R40xi  Robert Blair, The Grave (1808), gray boards (subscriber’s copy) [see R8xviii, R17xii, R21, R22] 64.39
R30  Robert John Thornton, The Pastoral of Virgil, with a Course of English Reading (1821) 64.39
R33  Illustrations from the Book of Job (1826) [proofs on India, bound] 64.39
R33  Illustrations of the Book of Job 64.39
R33  Illustrations of the Book of Job 64.39
R33  Illustrations of the Book of Job, second state proof 64.39
R18  William Hayley, Little Tom the Sailor (London: William Blake Society, 1917) 64.39

III. DRAWINGS & WATERCOLORS

Illustrations (9) to Paradise Lost, as below:

- Christ Accepting the Office of Redeemer (3:227 ff.) 90.94
- Satan Watching the Caresses of Adam and Eve (4:492 ff.) 90.96
- Adam and Eve Sleeping (4:798 ff.) 90.102
- The Archangel Raphael with Adam and Eve (5:443 ff.) 90.97
- The Casting of the Rebel Angels into Hell (6:835 ff.) 90.98
- The Creation of Eve (8:470 ff.) 90.95
- The Temptation and Fall of Eve (9:791 ff.) 90.99
- The Expulsion from Eden (12:632 ff.) 90.100
- Michael Foretelling the Crucifixion to Adam (12:411 ff.) 90.101
- Lucifer and the Pope in Hell (Isaiah 14:4-20) 90.103
- Famine 90.104
- Plague 90.105
- Pestilence: Death of the First Born (Exodus 12:29) 90.106
- Moses Erecting the Brazen Serpent (Numbers 21:9) 90.107
- The Whirlwind: Ezekiel’s Vision of the Cherubim and Eyed Wheels (Ezekiel 1:4-28) 90.108
- Goliath Cursing David (I Samuel 17:43-44) 90.109
- The Woman Taken in Adultery (John 8:8-9) 90.110
- Abraham Preparing to Sacrifice Isaac (Genesis 22:9-13) 90.111
- Nebuchadnezzar (Daniel 4:33) 27.354
[Color-printed drawing]
- Illustrations (7) to Shakespeare, as below:
  - Lear and Cordelia 90.112
  - Juliet 90.113
  - Cordelia and the Sleeping Lear 90.114
  - Macbeth and Lady Macbeth 90.115
  - Othello and Desdemona 90.116
  - Lear Grasping a Sword 90.117
  - Falstaff and Prince Hal 90.118
Illustrations (8) to Comus, as below:

Comus with His Revellers (53-77 and stage directions)

Comus Disguised as a Shepherd, Addresses the Lady in the Wood (92 ff.)

The Brothers Plucking Grapes (290 ff.)

The Brothers Meet the Attendant Spirit in the Wood (489 ff.)

The Magic Banquet, with the Lady Spell-Bound (658-64 and stage directions, 810 ff.)

The Brothers Driving out Comus (813 ff. and stage directions)

Sabrina Disenchanting the Lady (907-20)

The Lady Restored to Her Parents (945 ff. and stage directions)

Fogg Art Museum of Harvard University

I. DRAWINGS & WATERCOLORS

The Stoning of Achan [The Blasphemer], or possibly a sketch for Jerusalem, pl. 25, in red chalk (Illus. 4)

1959.162

Old Man and Two Women (verso: Female Figure with the Head of a Horse)

1967.45

Female Figure with the Head of a Horse (verso: Old Man and Two Women) (Illus. 5)

1967.45

The Procession of Draped Figures [formerly attributed to Flaxman]

1970.97

St. Michael Binding Satan [Angel Binds the Dragon] (Revelation 12:10-12)

1915.8

Christ Blessing

1943.180
The Stoning of Achan [The Blasphemer], or possibly a sketch for Jerusalem, pl. 25, in red chalk. 165 x 230 mm. Fogg Art Museum.

Lord Remember Me 1943.400
The Body of Abel Found by Adam and Eve [Cain Fleeing After the Death of Abel] (Genesis 4) 1943.401
War (Illus.6) 1943.402
By the Waters of Babylon (Psalms 137:1-3) 1943.404
The Resurrection (Matthew 28:6) 1943.405
Adam and Eve in Paradise 1943.406
The Burial of Moses [The Devil Rebuked] (Deuteronomy 34:6 and Jude 9) 1943.407
Philoctetes and Neoptolemus at Lemnos 1943.408
Fallen Angels (Illus. 7) 1943.409

Illustrations of the Book of Job (1826) [part of one set of original watercolor designs], as below:

B106 Thus did Job continually (i:5) (illus. no. I) 1943.420
B108 Thy Sons & thy Daughters were eating & drinking Wine in their eldest Brother's house ... (i:18) [or, The Fire of God is Fallen from Heaven] (illus. no. III) 1943.419
B109 And I only am escaped alone to tell thee (i:16) (illus. no. IV) 1943.421
B110 Then went Satan forth from the presence of the Lord (i:7) (illus. no. V) 1943.411
B111 And smote Job with sore Boils from the sole of his foot to the crown of his head (i:7) (illus. no. VI) 1943.418
B112 And when they lifted up their eyes afar off & knew him not they lifted up their voices & wept ... (ii:12) [or, What! Shall we receive Good at the hand of God & shall we not also receive evil (ii:10)] (illus. no. VII) 1949.423
B113 Let the Day perish wherein I was Born (iii:3) (illus. no. VIII) 1943.417
B114 Then a Spirit passed before my face the hair of my flesh stood up (iv:15) (illus. no. IX) 1943.412
B115 The Just Upright Man is laughed to scorn (xii:4) (illus. no. X) 1943.426
B116 With Dreams upon my bed thou scarest me & affrightest me with Visions (vii:14) (illus. no. XI) 1943.422
B117 I am Young & ye are very Old wherefore I was afraid (xxxii:6) (illus. no XII) 1943.416
B118 Then the Lord answered Job out of the Whirlwind (xxxviii:1) (illus. no. XIII) 1943.413
B119 When the morning Stars sang together, & all the Sons of God shouted for joy (xxxviii:7) (illus. no. XIV) 1943.410

5 Female Figure with the Head of a Horse (verso: Old Man and Two Women). 122 x 98 mm. Graphite on white paper. Fogg Art Museum.
B120 Behold now Behemoth which I made with thee (xl:19) (illus. no. XV)

B121 Thou hast fulfilled the Judgment of the Wicked (xxxvi:17) (illus. no. XVI)

B122 I have heard thee with the hearing of the Ear but now my Eye seeth thee (xlii:5) (illus. no. XVII)

B123 And my Servant Job shall pray for you (lxii:8) (illus. no. XVIII)

B124 Every one also gave him a piece of Money (xliii:11) (illus. no. XIX)

B125 There were not found Women fair as the Daughters of Job in all the land

& their father gave them inheritance among their Bretheren (xlii:15) (illus. no. XX)

Illustrations to Dante's Divine Comedy, as below:

- Dante and Virgil on the edge of the Stygian Pool at the foot of a tower
- Dante and the Usurers
- Dante, Virgil and Cato
- The Terrace of Envious Souls
- The Circle of Traitors: The Alberti Brothers
- Dante Seizing the Traitor Bocca by the Hair (verso: Head of a Cardinal)
- The Complaint of the Giant Nimrod
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<td>Fallen Angels. 192 x 286 mm. Fogg Art Museum.</td>
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<td>Agnello de Brunelleschi of Florence being transformed into a serpent</td>
<td>1943.432</td>
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<td>Dante and Virgil among the Blasphemers</td>
<td>1943.433</td>
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<td>Donati transformed into a serpent (Guercio Cavalcanti retransformed from a serpent to a man)</td>
<td>1943.434</td>
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<td>Dante and Virgil gazing into the ditch of the flatterers</td>
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<td>Demons tormenting the seducers of Maleboge</td>
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<td>The Minotaur</td>
<td>1943.437</td>
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<td>Lucia carrying Dante in his sleep</td>
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<td>Dante and Virgil in the skiff of Phlegyas are hailed by Filippo Argenti</td>
<td>1943.439</td>
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<td>The Circle of Carnal Sinners</td>
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<td>Ugolino's Narrative (Ugolino Relating His Death)</td>
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<td>The Shades of Homer and other poets of antiquity</td>
<td>1943.442</td>
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<td>Virgil rescues Dante from the Evil Demons (Dante and Virgil escaping from the Devils)</td>
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<td>The Centaurs and the river of Blood</td>
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<td>Charon and the Condemned Souls</td>
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<td>The Demons tormenting Ciampolo the Barrator</td>
<td>1943.446</td>
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<td>The punishment of Rusticucci and his companions</td>
<td>1943.447</td>
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Victoria & Albert Museum

I. DRAWINGS & WATERCOLORS

Seated man wearing cloak (representing Shakespeare), reading large volume supported on left knee; two women stand behind. E.65-1948

Two figures kneeling, the one in foreground with arms upraised; also a slight sketch of an arm. E.66-1948

Satan Arousing His Rebel Angels (illus. to Paradise Lost 1.299-303) 6856 (F.A.697)


The Transfiguration (Luke 9:30) 827-1884

Ruth and Naomi (Ruth 1:8-18) [color print] 69-1894

St. Gregory the Great and the English Captives A.L.6868

Moses at the Burning Bush (Exodus 3:2) A.L.9285

Christ in the House of Martha and Mary (Luke 10:38-42) A.L.9286

Mercy and Truth Are Met Together (Psalms 85:10) A.L.9287

Tiriel Carried by Ijim (illus. to Tiriel) (Illus. 8) D.148-1890

A woman gazing at the prostrate body of a man, around which a serpent is coiled (possibly a Dantesque subject). 8761.A

Female figure swimming in stream with bearded male figure on right and seated male figure on left; spirit flies down toward swimmer (possibly a Dantesque subject) (verso: sketches of human figures). 8761.B

Sketches of human figures (verso: female figure swimming in stream with bearded male figure on right and seated male figure on left). 8761.B

K25 Little Tom the Sailor (design for head piece) 8762.A

K21 An Angel Descending: Dante's Divine Comedy. Study to "The Angel Descending at the Close of the Circle of the Proud" (verso: illus. to Purgatorio) 8762.B

K21 Illustration to Purgatorio (verso: An Angel Descending) 8762.B

K37 Los and Enitharmon (sketch for plate 14 of Jerusalem) 8763.A

K9 Ugolino in Prison (sketch for plate 12 of The Gates of Paradise) (verso: sketch of Blake) 8763.B

K9 Sketch of Blake (verso: Ugolino in Prison, sketch for plate 12 of The Gates of Paradise) 8763.B

K33 Milton and Ololon (sketch for plate 41 of Milton) (verso: pencil sketches) 8764.A

K33 Pencil Sketches (verso: Milton and Ololon, sketch for plate 41 of Milton) 8764.A

K23 Theotormon Woven 8764.B

K1 Glad Day, sketch (verso: sketch of Albion) 8764.C

K1 Albion, sketch (verso: sketch for Glad Day) 8764.C

K1 The Serpent Caressing Eve, probably a sketch for The Temptation and Fall of Eve (verso: sketch of man outstretched on a St. Andrew's cross) 8765.A

Sketch of a man outstretched on a St. Andrew's cross (verso: The Serpent Caressing Eve, probably a sketch for The Temptation and Fall of Eve) 8765.A

Urizen Scattering His Thunderbolts 8765.B

K29 Death of the Strong Wicked Man, sketch (verso: sketch of the Ascension) 8765.C

K29 Sketch of the Ascension (verso: sketch for Death of the Strong Wicked Man) 8765.C

The Third Temptation  
(Matthew 4:2)  
P.26-1949

The Fall of Man  
P.29-1953

Satan Calling Up His Legions  
P.8-1950

The Virgin and Child in Egypt (Matthew 2:15)  
P.25-1953

The Infant Jesus riding on a Lamb  
P.26-1953

The Christ Child Asleep on a Cross  
P.27-1953

Eve tempted by the Serpent (Genesis 3:1-16)  
P.28-1953

The Angels Hovering over the Body of Jesus in the Sepulchre [Christ in the Sepulchre Guarded by Angels]  
P.6-1972

The Angel Rolling the Stone from the Sepulchre (Matthew 28:2)  
P.7-1972

II. BOOKS

R68 John Caspar Lavater,  
Aphorisms on Man  
(1788) [Blake after Fuseli]  
389A

R80 John Gay,  
Fables  
(1793), 2 vols.  
371[A or B]

R17 Edward Young,  
The Complaint, and The Consolation; or, Night Thoughts  
(1797)  
422

R100 John Flaxman,  
The Iliad of Homer (1805)  
[Blake after Flaxman]  
368A

R19 William Hayley,  
Ballads Founded on
### III. EARLY FACSIMILES

- **Jerusalem** (Pearson, 1877)
  - E.6125-6224-1905

- **Marriage of Heaven and Hell** (John Camden Hotten, 1868)
  - E.52-1906
  - 95.c.67

- **There is No Natural Religion** (Pickering, 1886)
  - E.3371-3382-1906
  - 930.202

- **Works by William Blake** (1876)
  - E.1374-1516-1905
  - 93.A.123

### IV. PRINTS, ENGRAVINGS, ETCHINGS, &c.

- **Jerusalem**, plates 9 and 11 (illus. 9)
  - E668-1899
  - EE.140b

- **Christ with a Bow**
  - E.268-1928

- **Trampling upon Satan**
  - E.1214-A-k-1886
  - J-3d(1)

- **Mora’s Meditationes** (title-page missing)
  - 19948

- **The Meeting of a Family in Heaven** (illus. to The Grave [1813])
  - J3.d.(1)

- **Death’s Door** (facsimile of Grave illus. from Scribner’s Monthly, 1881)
  - E.2988-1938
  - J-3.d.(1)

- **Morning Amusement** (after Watteau’s painting, “Le Rendez-vous de Chasse”)
  - E.2987-1938

- **Robin Hood and Clorinda**
  - E.64-1948
  - ES + 6

- **Rev. C. G. Salzmann’s Elements of Morality**
  - Vol. I: plates 3, 5-12
  - [some unfinished] (Blake after Chodowiecki)
  - E.653-661-1935

- **Illustrations** (11) to Narrative . . . by Capt. J. G. Stedman
  - E1215.A-D-1886
  - J3.d.(11)

- **Illustrations (4, Blake after Cumberland)**
  - 29627.16, 26, 27, 30, J3.d.(i)

- **George Cumberland, Thoughts on Outline, Sculpture, and the System that Guided the Ancient Artists in Composing Their Figures and Groups** (1796), numbered 15, 16, 18, 80. [Note: the fact that the last is numbered “80” indicates that it is a late impression used as an illustration in Cumberland’s later work, Outlines from the Ancients, 1829. (Copy in the V & A Library.) In the earlier work it was plate 19.]

- **Rev. John Caspar Lavater**
  - E.1650-1889
  - of Zurich
  - G.3.b

- **Wilson Lowry, F.R.S, M.G.S.**
  - 27222/pp/50

- **Death's-door (drawn and engraved by W. J. Linton after Blake) “Thirty Pictures by Deceased British Artists engraved . . . for the Art-Union,” 1860, No. 10**

- **When the morning Stars Sang together . . . [from 95B.98 Job] (engraved by J. H. E. Whitney after Blake)**
  - “Proofs from Scribner’s Monthly and St. Nicholas,” 2nd series, pl. x, 1881

- **Illustrations (17) to Thornton’s Virgil’s Enquiries, with Imitations by Ambrose Phillips, Pope, and Others (3rd ed., 1821)**

- **There is No Natural Religion**, series a (title-page, frontispiece and 6 plates from a set of 10; plate 7 [Proposition IV] and plate 10 [Conclusion] missing)
  - E.365-372/1956
  - EE.140 B.
275

Jerusalem, pl. 11.
Victoria and Albert
Museum

There is No Natural
Religion (plates 4 and
11 of a set of 11)

All Religions are One
(title page only)

Electrotype blocks (16) for plates 1-16 of Gilchrist's Life (1863), reproducing 2 part-titles

and 14 plates from Songs of Innocence, as below:

Pl. 3: Songs of Experience E.750-1955
Pl. 6: The Echoing Green E.751-1955
Pl. 8: The Lamb E.752-1955
Pl. 16: A Cradle Song E.753-1955
Pl. 18: The Divine Image E.754-1955
Pl. 24: Nurse's Song E.755-1955
Pl. 27: On Another's Sorrow E.756-1955
Pl. 29: Songs of Experience E.757-1955
Pl. 33: Holy Thursday E.758-1955
Pl. 34: The Little Girl Lost E.759-1955
Pl. 36: The Little Girl Found E.760-1955
Pl. 43: My Pretty Rose Tree Ah! Sun-Flower The Lilly
Pl. 46: London E.762-1955
Pl. 47: The Human Abstract E.763-1955
Pl. 48: Infant Sorrow E.764-1955
Pl. 53: The Schoolboy E.765-1955

Illustrations to Dante (7 plates printed in a new edition of 25 from plates in the Lessing J. Rosenwald Collection)

The Beggar's Opera (a portfolio compiled by Wilmarth Sheldon Lewis, various sizes)

E.4914-4920-1968
EE.60

E-4-16-1971
92.D.71