

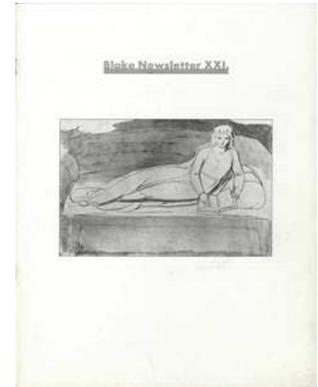
AN ILLUSTRATED QUARTERLY  
**BLAKE**

N O T E

A Fragmentary Copy of Songs of Innocence and of  
Experience

Raymond Lister

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A FRAGMENTARY COPY OF  
SONGS OF INNOCENCE AND OF EXPERIENCE

Raymond Lister

Five years ago my wife and I were fortunate enough to acquire a fragmentary copy of *Songs of Innocence and of Experience*. I know nothing of its previous history, but a brief description of its present state will perhaps be of some interest.

It consists of the following plates, printed back to back.

Leaf 1	recto	End of "The Little Girl Lost" and beginning of "The Little Girl Found" [35] <sup>1</sup>
	verso	Plate II of "The Little Girl Found" [36]
Leaf 2	recto	"The Divine Image" [18]
	verso	"Infant Joy" [25]
Leaf 3	recto	Plate I of "A Cradle Song" [16]
	verso	Plate II of "A Cradle Song" [17]
Leaf 4	recto	"The Little Boy lost" [13]
	verso	"The Little Boy found" [14]
Leaf 5	recto	"Nurse's Song" [24]
	verso	"On Another's Sorrow" [27]
Leaf 6	recto	"Holy Thursday" [19]
	verso	"The Voice of the Ancient Bard" [54]
Leaf 7	recto	Plate II of "Spring" [23]
	verso	"The School-Boy" [53]

The leaves are all stabbed for sewing, and this applies to no other similar copies in the Keynes and Wolf *Census*. No copy seems to lack these particular plates. It therefore would appear that this is from an unrecorded copy. In no other copies are plates [18, 25] [24, 27] or [19, 54] printed back to back.<sup>2</sup>

<sup>1</sup>The numbers in square brackets are those given to the plates in the Keynes and Wolf *Census*.

<sup>2</sup>I am indebted to Professor G. E. Bentley, Jr., for many of the bibliographical details in this note. He is of the opinion that the copy was made about 1794-1795.

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The size of the leaves varies somewhat, but averages 7 7/16 by 5 3/16 inches. This is not repeated exactly in other copies, but many are of near size. The watermark E & P appears faintly on leaf 4 near the inner top corner. This appears in seven other copies of the book.<sup>3</sup>

The plates are printed in green, and the coloring is in light washes. One peculiarity is that the flower on plate [25] is painted blue. It is usually red, but is blue in seven other copies.<sup>4</sup>

<sup>3</sup>Copies F, I, J, M of *Innocence* and C, D, F of *Experience* in the *Census*.

<sup>4</sup>Copies A, G of *Innocence* and D, E, F, I, X of *Experience* in the *Census*.

WILLIAM BLAKE IN THE HERBERT P. HORNE COLLECTION

Martin Butlin

Among the collection of drawings bequeathed to the Comune of Florence in 1916 and now in the care of the Gabinetto dei Disegni in the Uffizi are two sheets by William Blake, probably retained by Horne when he sold a large part of his collection to Edward Marsh on leaving England for Italy in 1904. (Among the drawings sold was the greatest of the *Tiriel* illustrations, "Har and Heva Bathing," now in the Fitzwilliam Museum, Cambridge.)

One side of the first drawing (Horne inventory no. 5977) has been shown by David Bindman to be a study for Moore & Co's advertisement engraved by Blake, according to Bindman, circa 1780-1785 but dated by Keynes circa 1790 (see J. N. Sunderland, review of L. Ragghianti Collobi, *Disegni Inglesi della Fondazione Horne in Firenze* [1966], in *Burlington Magazine*, 110 [1968], 706, and Geoffrey Keynes, *Blake's Engravings: The Separate Plates* [1956], pp. 15-16, repr. pl. 10). The other side [fig. 1], catalogued by Collobi (p. 46) as the Hypocrites from Dante, is, as Bindman points out, an early drawing possibly related to Blake's series of illustrations to British history of circa 1779; in its stiffness and crudity it could possibly be by Robert Blake. The paper size of this drawing is 11 15/16 x 9 5/8 inches (30.4 x 24.5 cm.); the Moore & Co's advertisement sketch measures approximately 8 1/4 x 9 inches (21 x 23 cm.) while the drawing on the other side, which is drawn with the paper turned to give an oblong rather than an upright format, measures about 7 1/4 x 9 1/2 inches (18.5 x 24 cm.).

Martin Butlin is Keeper of the British Collection at the Tate Gallery, London, and a specialist on the work of Blake and J. M. W. Turner. He is the author of *William Blake: A Complete Catalogue of the Works in the Tate Gallery*, and he is compiling a complete catalogue of Blake's paintings, watercolors, and drawings.