Although the Newsletter is a bit late this time it is indeed still in good running order. We have secured an editorial assistant, at least for part of the year, to help out with paper work, and our task in getting the Newsletter out has been considerably simplified. After this issue things should settle down so that the next Newsletter can appear at the normal time.

Articles should be sent to Morton Paley for consideration at his London address:

Morton D. Paley
24, West Heath Drive
London, N.W. 11,
England.

The next issue of the Newsletter will carry an Index to Volume II by Robert Kolker.

NEWS

In the first issue of the Newsletter (p. 2), we reported on the discovery of the Blake-Varley sketchbook. A selection of pages from the sketchbook is now on view at the Tate Gallery. Among the drawings are "The Ghost of a Flea," King Harold transfixed by the arrow, Milton's first wife, and two interiors with the Empress Maud. A facsimile edition of the sketchbook with notes by Martin Butlin has been published for the Blake Trust.

The Tate is also showing, in its handsomely redecorated Blake gallery, a new acquisition bequeathed by Miss R.M. Dyer. It is an early watercolor, "An Allegory of the Bible" (referred to in W.M. Rossetti's list of 1880 as "The Pilgrimage of Christiana").

The BLAKE NEWSLETTER, Department of English, University of California, Berkeley, Calif. 94720. Subscription price: $2.00 for one year; invoiced subscriptions $3.00; overseas subscriptions by air $3.00, by surface mail $2.00. Please send checks or money orders* payable to "Blake Newsletter." Residents of Britain may pay by Postal Money Order for 16/9 (£1 10s by air) if money order is open and uncrossed, but these must be sent to Morton Paley, 24, West Heath Drive, London, N.W. 11, England. Please do not send checks on foreign banks either to Morton Paley or to the Associate Editors in Berkeley. American currency is preferable if possible.

*to the Associate Editors in Berkeley

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Scheduled for publication by Princeton University Press in 1970: Blake’s Visionary Forms Dramatic, edited by David V. Erdman and John E. Grant, comprising a preface by Professor Erdman, 20 articles, and 71 plates (7 in color). The articles are:

1. "Apprenticeship In the Haymarket" by Martha England
4. "Blake and the Sister-Arts Tradition" by Jean Hagstrum.
6. "Europe: 'to those ychained In sleep'" by Michael J. Tolley.
11. "Blake and Urizen" by John Sutherland.
12. "Orc as a Fiery Paradigm of Poetic Torsion" by George Quashe
13. "Metamorphoses of a Favourite Cat" by Irene Tayler
14. "Envisioning the First Right Thoughts" by John E. Grant.
15. "Text and Design in Illustrations of the Book of Job" by Ben Nelms.
16. "Epic Irony in Milton" by Brian T. Wilkie.
20. "'Forms Eternal Exist For Ever'": The Covenant of the Harvest by E.J. Rose.

* * * * * * *

The Times for December 11, 1968 reported a Blake happening in the Lancaster University Arts Festival, comprising "Poets, brass bands, plays, and mysterious events," and entitled Marriage of Heaven and Hell.

The Blake Trust sponsored an exhibition at Edinburgh this past summer; we hope to have a report in the next Newsletter.

Gleanings from periodicals: Kathleen Nott reviewed Blake and Tradition by Kathleen Raine in the Aug. 17, 1969 issue of the Observer ("Symbols and Sources," p. 21). In the Guardian for June 27, 1968, there is a news item and photograph with the caption "Homage to William Blake" (p. 6). The subject is the unveiling of a memorial relief sculpture of Blake—a triptych measuring 13 ft. by 9 ft.—at William Blake House, Marshall Street, London, W. I. The sculptor is John W. Mills; two panels are in cast aluminum, one in bronze; the head is based on the life mask in the National Portrait Gallery.

The August 1969 number of Art and Artists magazine is devoted to "Art and Revolution"; It includes "William Blake: Revolutionary or Rebel?" by John Christopher Battye (pp. 24-25).
A FINDING LIST OF REPRODUCTIONS OF BLAKE'S ART

Compiled by Robert N. Essick

The following list is not intended as a bibliography of Blake's art, but rather as an aid to the researcher in finding reproductions of Blake's works in those books and journals (about 200 surveyed for this list) usually found in college and university libraries with good Blake collections. I have made no attempt to establish the provenance, date, or medium of each work, and only include this information when necessary for proper identification. All reproductions listed are monochrome unless otherwise noted. Reproductions are listed by the book (identified by author's or editor's last name and short title) or journal (name, volume, and year) in which they may be found, and located by the plate number (preceded by "pl.") or by the page (preceded by no abbreviation) on which they appear or are most closely contiguous. Preliminary sketches, proof impressions, and other related materials are listed following the finished engraving or painting with which they are associated. All drawings from Blake's "Notebook" are reproduced in Keynes' facsimile of 1935. The list is divided into four main alphabetized sections, covering the illuminated books, illustrations to Blake's non-illuminated writings, illustrations in series to others' writings (including book illustrations engraved but not designed by Blake), and all drawings, paintings, and engravings not part of any series.

Part I: The Illuminated Books

Complete facsimiles listed in Part I of the Bentley and Nurmi Bibliography or the recent supplement issued by the Blake Newsletter are not included. Except for Songs of Innocence and Songs of Innocence and of Experience (listed alphabetically by title following prefatory plates), all plates are numbered and, whenever possible, copies identified (in parentheses at end of the entry) according to the Keynes and Wolf Census. The plates in "A Small Book of Designs" and "A Large Book of Designs" described in the Census are here listed as "separate plates" following the entry for the illuminated plate from which they were taken, but of course copy identification for these separate plates refers to the appropriate design book. Plates in the two design books not taken from the illuminated books are listed under the proper title in section IV of this list.

All Religions are One

Complete. Keynes, Bibliography of Blake, 94.
7 (Principle 4). Hagstrum, Blake: Poet and Painter, pl. VC.
9 (Principle 6). Hagstrum, Blake: Poet and Painter, pl. VD.

America

Complete. Microfilm by Micro Methods Ltd. (color, 0).
1 (frontispiece). Cary, Art of Blake, pl. XXXIV; Binyon, Engraved Designs of Blake, pl. 50 (H); Keynes, Writings of Blake (1925), I, 262 and Blake's Engravings, pl. 83; Figgis, Paintings of Blake, pl. 95 (0); Langridge, Blake, 108 (H); Boor, Blake's Humanism, pl. 28 (0).
c. Keynes and Wolf, Census, 42 (a*).

d. printed as a separate plate in A Large Bk. of Designs. Binyon, Engraved Designs of Blake, pl. 53 (color, A) and Drawings and Engravings of Blake, pl. 35 (A); Keynes and Wolf, Census, 90 (B); Raine, Blake and Tradition, pl. 73 (B).

Sketch of a diving figure, associated with America. Selincourt, Blake, 248; Keynes, Drawings by Blake (1927), pl. II.

Sketches for figures in America. Brion, Romantic Art, 46.

**Book of Ahania**

Frontispiece. Wilson, Life of Blake (1927), 94 (B*); Philadelphia Catalogue, 50 (A).

Sketch. Keynes, Blake’s Drawings, second series, pl. 7.

1 (title page). Cary, Art of Blake, pl. XXXVIII (probably A); Sampson, Blake’s Poetical Works (1913), 340 (A); Philadelphia Catalogue, 52 (A); figure only, Raine, Blake and Tradition, pl. 68 (A).

**Book of Los**

1 (frontispiece). Keynes, Writings of Blake (1925), I, 332.

2 (title page). Sampson, Blake’s Poetical Works (1913), 334; Binyon, Engraved Designs of Blake, pl. 60.

**Book of Thel**

Complete. Microfilm by Micro Methods Ltd. (color,G).

11 (title page). Swinburne, Blake, 200 (probably D, color in first ed., monochrome in 1967 reprint); Garnett, Blake, 33 (color); Cary, Art of Blake, pl. XIV; Sampson, Blake’s Poetical Works (1913), 240; Plowman, Introduction to Blake, 49; Keynes, Blake’s Engravings, pl. 91; Hagstrum, Blake: Poet and Painter, pl. XLVIII (L); Huntington Library Calendar of the Exhibitions, Nov.-Dec. 1965 (L); Raine, Blake and Tradition, pl. 44 (color, D).

Separate plate, from A Small Bk. of Designs. Binyon, Drawings and Engravings of Blake, pl. 10 (color); Keynes, Writings of Blake (1925), I, 172 bottom.

1. Lettering of “Thol” only, Gilchrist, Life of Blake, II, 71 (1863), 77 (1880).

2. Cary, Art of Blake, pl. XV; Selincourt, Blake, 18; Chesterton, Blake, 10; Wright, Blake for Babes, pl. 6.

Separate plate, from A Small Bk. of Designs. Keynes, Writings of Blake (1925), I, 172 top.

4. Binyon, Drawings and Engravings of Blake, pl. II (D).

Separate plate, from A Small Bk. of Designs. Binyon, Engraved Designs of Blake, pl. 47 and Drawings and Engravings of Blake, pl. 12 (both color); Keynes, Writings of Blake (1925), I, 174 top; Blunt, Art of Blake, pl. 20a.

5. Philadelphia Catalogue, 14; lower design, Raine, Blake and Tradition, pl. 51 (color, G).

Separate plate, from A Small Bk. of Designs. Selincourt, Blake, 100; Keynes, Writings of Blake (1925), I, 174 bottom.

6. Garnett, Blake, 36 (color); Hagstrum, Blake: Poet and Painter, pl. XLIXB (L); lower design, Raine, Blake and Tradition, pl. 54 (G).

Sketch, figures associated with Thel. Keynes, Drawings by Blake (1927), pl. 4.
Book of Urizen

Complete. Emery, ed., The Book of Urizen (G).

1. (title page). Langridge, Blake, 116; Sampson, Blake's Poetical Works (1913), 312; Percival, Blake's Circle of Destiny, 20 left; Wright, Life of Blake, pl. 16 top (B); Frye, Selected Poetry and Prose of Blake, 226; Hagstrum, Blake: Poet and Painter, pl. I (G); Keynes, Blake: Poet, Printer, Prophet, 71 (color, G); Raine, Blake and Tradition, pl. 145 (G).

Separate plate, from A Small Bk. of Designs. Keynes and Wolf, Census, 85 (B).

2. Chesterton, Blake 108 (probably D); Beer, Blake's Humanism, pl. 33 (G).

Separate plate, from A Small Bk. of Designs. Inscribed "Teach these Souls to Fly" in copy B. Sellincourt, Blake, 30 (A); Blyton, Engraved Designs of Blake, pl. 55 (color, A) and Drawings and Engravings of Blake, pl. 24 (A); Butlin, Tate Catalogue of Blake, pl. 3 (B); Keynes, The Masters: Blake, pl. VI (color, enlarged, B); slide by American Library Color Slide Co. (color, B).

3. Upper design. Beer, Blake's Humanism, pl. 32 (G).

Separate plate. Langridge, Blake, 120 (from A Small Bk. of Designs, A); Preston, Blake Collection of Robertson, pl. 64 (from A Small Bk. of Designs, B), Inscribed "Oh! Flames of Furious Desires" in a modern hand on the mount; Butlin, Tate Catalogue of Blake, pl. 6 (not part of any design bk., Inscribed, not by Blake, "Oh! Flames of Furious Desires").

Lower design, Wright, Life of Blake, pl. 16 bottom (perhaps a separate print not part of any copy).

5. Percival, Blake's Circle of Destiny, 26 left.


6. Hirst, Hidden Riches, 193 (D); lower design, Beer, Blake's Humanism, pl. 37 (G); lower design, Raine, Blake and Tradition, pl. 146 (G).


8. Percival, Blake's Circle of Destiny, 20 right.

Separate plate, from A Small Bk. of Designs. Garnett, Blake, 34; Blyton, Drawings and Engravings of Blake, pl. 25.

9. Blyton, Engraved Designs of Blake, pl. 56 (color, D) and Drawings and Engravings of Blake, pl. 26 (D); Keynes, Writings of Blake (1925), 1, 308; Réalités, Jan. 1968, 16 (separate print, perhaps a in the Census, page 86).

10. Upper design, Raine, Blake and Tradition, pl. 148 (G).

11. Lower design, Pinto, ed., William Blake, pl. 3 (G).

Separate plate, from A Small Bk. of Designs. Saurat, Blake and Modern Thought, 37 (A).

12. Keynes, Writings of Blake (1925), 1, 312 and Blake: Poet, Printer, Prophet, 73 (color, G); Blackstone, English Blake, pl. V (D); Blunt, Art of Blake, 23a (D); de Keyser, The Romantic West, 74 (G).

13. Blackstone, English Blake, pl. II (D); Hagstrum, Blake: Poet and Painter, pl. XXIII (G).

14. Keynes, Writings of Blake (1925), 1, 306 and Blake: Poet, Printer, Prophet, 75 (color, G); Philadelphia Catalogue, 43 (G); Gardner, Blake the Man, 108 (D); Hagstrum, Blake: Poet and Painter, pl. XXVIIIIB (G).

15. Lower design, Raine, Blake and Tradition, 158 (G).
16. Keynes, Writings of Blake (1925), I, 310 and Blake: Poet, Printer, Prophet, 79 (color, G); Wilson, Life of Blake (1927), 91.
17. Keynes, Writings of Blake (1925), I, 314; Blackstone: English Blake, pl. VI (D).
20. Binyon, Engraved Designs of Blake, pl. 57 (color, D) lower design, Raine, Blake and Tradition, pl. 3 (G).
21. Langridge, Blake, 26; Binyon, Engraved Designs of Blake, pl. 58 (color, D) and Drawings and Engravings of Blake, pl. 27 (D); Bronowski, Blake and the Age of Revolution, pl. 4 (D); Raine, Blake and Tradition, pl. III (G).
22. Keynes, Writings of Blake (1925), I, 320 second plate and Blake: Poet, Printer, Prophet, 77 (color, G); Binyon, Drawings and Engravings of Blake, pl. 28 (D); Gardner, Blake the Man, 106 (D); Percival, Blake's Circle of Destiny, 26 middle; Philadelphia Catalogue, 42 (G); Hagstrum, Blake: Poet and Painter, pl. LVII A (G); Raine, Blake and Tradition, pl. 14 (G).
23. Hagstrum, Blake: Poet and Painter, pl. XXI (G); lower design, Raine, Blake and Tradition, pl. 90 (G).
24. Wright, Life of Blake, pl. 17 top (B) and bottom (D); Beer, Blake's Humanism, pl. 11 (G); Raine, Blake and Tradition, pl. 147 (G).
Separate plate, lower left of plate 24 only, from A Small Bk. of Designs. Keynes, Writings of Blake (1925), I, 318; Binyon, Engraved Designs of Blake, pl. 59 (color).
25. Upper design, Raine, Blake and Tradition, pl. 17 (G).
26. Keynes, Writings of Blake (1925), I, 320 first plate.
27. Keynes, Writings of Blake (1925), I, 322.
28. Binyon, Drawings and Engravings of Blake, pl. 29 (D); Percival, Blake's Circle of Destiny, 26 right.

Europe

Complete. Microfilm by Micro Methods, Ltd. (color, K). (frontispiece). Chesterton, Blake, 38 (probably D); Robertson, ed., Gilchrist's Life of Blake, 380 (D, with Cumberland's Inscriptions); Gardner, Blake the Man, 100 (probably D); Binyon, Drawings and Engravings of Blake, pl. 30 (color, K); Wright, Life of Blake, pl. 19 top (D); Greenough, Home Bible; frontispiece to first section (color, G); Pinto, ed., William Blake, pl. 4 (D); Digby, Symbol and Image in Blake, pl. 53 (D); Beer, Blake's Humanism, pl. 24 (K); slide included in Stillman, English Art (color, probably E, but may be a separate print); Raine, Blake and Tradition, pl. 144 (color, probably E, but may be a separate print).
Separate print, "The Ancient of Days." Keynes, Writings of Blake (1925), I, 294, Blake's Engravings, pl. 92, Blake: Poet, Printer, Prophet, 59 (color, Keynes copy), and Engravings by Blake: Separate Plates, pl. 16 (color, Keynes copy); Cary, Art of Blake, pl. XIX; Garnett, Blake, 38 (Br. Museum copy with right arm appearing); Wright, Life of Blake, 11, frontispiece (color, Whitworth copy); Figgis, Paintings of Blake, pl. 1 (color, Whitworth copy); Langridge, Blake, 112 (copy with right arm appearing); Van Sinderen, Blake: The Mystic Genius, frontispiece; Blunt, Art of Blake, pl. 24a (Whitworth copy); Percival, Blake's Circle of Destiny, 20 middle; Raine, Writers and Their Work;
Blake, 22 (Whitworth copy); Bronowski, Blake and the Age of Revolution, pl. 5 (Whitworth copy); Frye, Fearful Symmetry, pl. 3 (Morgan copy); Pinto, ed., The Divine Vision, 208 (an uncolored Br. Museum copy); Réalités, Jan. 1968, 86 (color).

Sketch. Notebook, 96.

1. Upper design, Wright, Life of Blake, pl. 18 bottom; upper design, Erdman, Prophet Against Empire, pl. Va (H).

Sketch, figure with dagger. Notebook, 97.

2. Keynes and Wolf, Census, 77 (b*).

3. Chesterton, Blake, 74; Langridge, Blake, 114.

4. Cary, Art of Blake, pl. XXVIII; Erdman, Prophet Against Empire, pl. VI (H).

5. Keynes, Writings of Blake (1925), I, 300 and Blake's Engravings, pl. 93 (first state).

6. Keynes, Drawings by Blake (1927), pi. 10.

7. Robertson, ed., Gilchrist's Life of Blake, 128 (not part of any copy); Keynes, Writings of Blake (1925), I, 298 and Blake's Engravings, pls. 94 (first state) and 95 (second state); Binyon, Engraved Designs of Blake, pl. 54 (O); Preston, Blake Collection of Robertson, pl. 63 (not part of any copy); Blunt, Art of Blake, pl. 23b.


8. Cary, Art of Blake, pl. XXIX.

9. Gilchrist, Life of Blake, 1, 126 (1863), 124 (1880); Robertson, ed., Gilchrist's Life of Blake, 130; Langridge, Blake, 24; Wright, Life of Blake, pl. 19 bottom (D); Clark, The Nude, pl. 164; Beer, Blake's Humanism, pl. 47 (K).

10. Cary, Art of Blake, pl. XXX.


12. Gilchrist, Life of Blake, 1, 129 (1863), 126 (1880); Digby, Symbol and Image in Blake, pl. 33 (D); Raine, Blake and Tradition, pl. 115 (E).

13. Lower design, Digby, Symbol and Image in Blake, pl. 44 (D); lower design, Beer, Blake's Humanism, pl. 49 (K).

14. Cary, Art of Blake, pl. XXXII.


Ghost of Abel

Complete. Sloss and Wallis, Blake's Prophetic Writings, I, 644.

2. Cary, Art of Blake, pl. L; Keynes, Bibliography of Blake, 172 (B).
Jerusalem

Complete. Microfilm by Micro Methods Ltd. (color, E).

1. (frontispiece). Keynes, Writings of Blake (1925), III, 166; Blake's Engravings, pl. 103, and Blake Studies, pl. 30 (Keynes proof, with text); frontispiece to the Blake Trust facsimile of copy C (Keynes proof, with text); Digby, Symbol and Image in Blake, pl. 35 (A); Hagstrum, Blake: Poet and Painter, pl. LXIIIA (E) and Blake's Blake in Bluhm, ed., Essays...Presented...to Stanley Pargellis, pl. VIA (F); Raine, Blake and Tradition, pl. 89 (E).

2. (title page). Sampson, Blake's Poetical Works (1913), 384; Wicksteed, Blake's Jerusalem, pl. XVI (E); Keynes, Blake: Poet, Printer, Prophet, 91 (color, E); Raine, Blake and Tradition, I, frontispiece (color, E).

4. Upper design, Plowman, Introduction to Blake, 97.

5. Binyon, Engraved Designs of Blake, pl. 65 (color, E).

6. Lower design, Wright, Life of Blake, pl. 12 bottom and Blake for Babes, pl. 3; Keynes, Blake's Engravings, pl. 104; lower design, Digby, Symbol and Image in Blake, pl. 39 (A); Hagstrum, Blake: Poet and Painter, pl. LX (E); lower design, Raine, Blake and Tradition, pl. 128 (E). Saurat, Blake and Modern Thought, 172.

8. Lower design, Binyon, Drawings and Engravings of Blake, pl. 59 (A).

11. Wright, Life of Blake, pl. 66; Keynes, Blake: Poet, Printer, Prophet, 93 (color, E).

14. Binyon, Engraved Designs of Blake, pl. 66 (color, E); lower design, Digby, Symbol and Image in Blake, pl. 36 (E); lower design, Margoliouth, Blake, 152 (A); lower design, Pinto, ed., William Blake, 167 (C). Sketch. Keynes, Drawings by Blake (1927), pl. 37.

18. Design only, Digby, Symbol and Image in Blake, pl. 65 (E); design only, Raine, Blake and Tradition, pl. 86 (E); design only, Rosenfeld, ed. Blake: Essays for Damon, pl. XXVI (D).


22. Lower design, Digby, Symbol and Image in Blake, pl. 27 (E); lower design, Raine, Blake and Tradition, pl. 164 (E).

24. Upper third, Todd, Tracks in the Snow, 39; upper design, Digby, Symbol and Image in Blake (E); upper design, Raine, Blake and Tradition, pl. 97 (I).

25. Design only, Todd, Tracks in the Snow, 55; Keynes, Blake's Engravings, pl. 25; Digby, Symbol and Image in Blake, pl. 52 (E); Frye, Selected Poetry and Prose of Blake, 226 (F); Hagstrum, Blake: Poet and Painter, pl. LVIII (E); design only, Raine, Blake and Tradition, pl. 187 (color, B*). Saurat, Blake and Modern Thought, 115.


28. Binyon, Engraved Designs of Blake, pl. 68 (color, E) and upper design, Drawings and Engravings of Blake, pl. 60 (A); Frye, Fearful Symmetry, 300 (F); Wicksteed, Blake's Jerusalem, pl. XXI (E) and XXII (F); upper design, Digby, Symbol and Image in Blake, pl. 70 (E); upper design, Damon, Blake Dictionary, pl. V bottom (F) and top (D); upper design, Raine, Blake and Tradition, pl. 46 (E); upper design, Rosenfeld, ed., Blake: Essays for Damon, pl. XXIV bottom (F) and top (D).

31. Lower design, Raine, Blake and Tradition, pl. 39 (E).
32. Design only, Gilchrist, Life of Blake, I, 193 (1863), 236 (1880); design only, Sellincourt, Blake, 281 (E); Robertson, ed., Gilchrist's Life of Blake, 206; Philadelphia Catalogue, 70 (probably F); Binyon, Engraved Designs of Blake, p. 69 (C); Keynes, Blake's Engravings, pl. 106; design only, Digby, Symbol and Image in Blake, pl. 66 (A); detail, Wicksteed, Blake's Jerusalem, pl. XXIII (E); detail, Lister, Beulah to Byzantium, pl. IV; Irwin, English Neo-classical Art, pl. 100; Hagstrum, Blake: Poet and Painter, pl. LVIII (E); design only, Ralne, Blake and Tradition, pl. 85 (color, B*).

33. Chesterton, Blake, 138; design only, Ralne, Blake and Tradition, pl. 180 (E).

35. Robertson, ed., Gilchrist's Life of Blake, 210; Binyon, Engraved Designs of Blake, pl. 70 (E) and Drawings and Engravings of Blake, pl. 61 (A); Keynes, Blake: Poet, Printer, Prophet, 95 (color, E).

37. Swinburne, Blake, 282 (probably A); Langridge, Blake, 128; Cary, Art of Blake, pl. Vi; Chesterton, Blake, 150; Philadelphia Catalogue, paper cover (probably F); Binyon, Engraved Designs of Blake, pl. 71 (C); Keynes and Wolf, Census, 106 (early proof); Digby, Symbol and Image in Blake, pl. 40 (E); Keynes, Blake: Poet, Printer, Prophet, 97 (color, E); Hagstrum, Blake: Poet and Painter, pl. LIX (E); Ralne, Blake and Tradition, pl. 191 (E).

39. Gilchrist, Life of Blake, I, 194 (1863), 238 (1880); Sellincourt, Blake, 192 (E); Binyon, Engraved Designs of Blake, pl. 72 (color, E); Percival, Blake's Circle of Destiny, 160; Keynes, Blake's Engravings, 110.

Sketch, the bowmen. Philadelphia Catalogue, 72; Keynes, Blake's Drawings, second series, pl. 28.

41. Lower design, Keynes, Writings of Blake (1925), III, 226, Poetry and Prose, 627 (1927), 448 (1939), and Complete Writings (1957, 1966), 669; lower design, Erdman, Poetry and Prose of Blake, 182.

Sketch, Keynes, Blake's Drawings, second series, pl. 29.

44. Upper design, Todd, Tracks in the Snow, 40; upper design, Ralne, Blake and Tradition, pl. 94 (E).

46. Sellincourt, Blake, 195 (E); Binyon, Engraved Designs of Blake, pl. 73 (E) and lower design, Drawings and Engravings of Blake, pl. 63 (A); Sloss and Wallis, Blake's Prophetic Writings, I, 550 (A); Keynes, Bibliography of Blake, 163 (C) and Blake's Engravings, pl. 107; lower design, Blunt, Art of Blake, pl. 50b; Ralne, Blake and Tradition, pl. 181 (E).

47. Binyon, Engraved Designs of Blake, pl. 74 (C); Keynes, Bibliography of Blake, 164 (C) and Blake's Engravings, pl. 108; design only, Ralne, Blake and Tradition, pl. 171 (E).

48. Lower portion of text, BNYPL, 64 (1960), 594 (C and F).

50. Lower figure, Wright, Life of Blake, pl. 65 right bottom.

51. Gilchrist, Life of Blake, I, 230 (1880); Robertson, ed., Gilchrist's Life of Blake, 198; Keynes, Writings of Blake (1925), III, 240 and Blake's Engravings, pl. 109; Figgis, Paintings of Blake, pl. 93 (not part of any copy); Schorer, Blake: Politics of Vision, 334, 234 in paperback (D).

53. Upper design, Sellincourt, Blake, 185 (probably not part of any copy); Binyon, Engraved Designs of Blake; pl. 75 (color, not part of any copy); Frye, Selected Poetry and Prose of Blake, 226 (F); upper design,
Blunt, Art of Blake, pl. 50d; upper design, Ralne, Blake and Tradition, pl. 87 (E); upper design, Rosanfeld, ed., Blake: Essays for Damon, pl. XXV (D).

54. Upper central section, Keynes, Writings of Blake (1925), III, 246, Poetry and Prose, 651 (1927), 301 (1939), and Complete Writings (1957, 1966), 685; upper central section, Erdman, Poetry and Prose of Blake, 201; upper central section, Hilles and Bloom, eds., From Sensibility to Romanticism, 312, pl. 18; lower design, Ralne, Blake and Tradition, pl. 133 (E).

57. Sellincourt, Blake, 159 (A); Binyon, Engraved Designs of Blake, pl. 76 (color, E); Keynes, Blake's Engravings, pl. 113; Hagstrum, Blake: Poet and Painter, pl. XXXIII (F).

58. Design only, Ralne, Blake and Tradition, pl. 96 (E).

59. Upper design, Ralne, Blake and Tradition, pl. 31 (E).

63. Middle design, Wright, Life of Blake, pl. 42 bottom; middle design, Erdman, Prophet Against Empire, 429 (D).

69. Lower design, Erdman, Prophet Against Empire, 435 (D); Wicksteed, Blake's Jerusalem, pl. XXV (E); lower design, Ralne, Blake and Tradition, pl. 106 (E).

70. Swinburne, Blake, frontispiece (color in first ed., monochrome in 1967 reprint); Binyon, Engraved Designs of Blake, pl. 77 (color, E) and Drawings and Engravings of Blake, pl. 64 (A); Keynes, Blake's Engravings, frontispiece and Blake: Poet, Printer, Prophet, 99 (color, E); Todd, Tracks in the Snow, 51; Frye, Selected Poetry and Prose of Blake, 226 (F); Blunt, Art of Blake, pl. 48b.

72. Central and lower designs, Keynes, Writings of Blake (1925), III, 278-9, Poetry and Prose, 695-6 (1927), 530-1 (1939), and Complete Writings (1957, 1966), 712; central and lower designs, Erdman, Poetry and Prose of Blake, 225; central design,_Hilles and Bloom, eds., From Sensibility to Romanticism, 312, pl. 1A.

75. Binyon, Engraved Designs of Blake, pl. 78 (color, E); Keynes, Blake's Engravings, pl. 112; Digby, Symbol and Image in Blake, pl. 32 (E).

76. Gilchrist, Life of Blake, I, 194 (1863), 240 (1880); Chesterton, Blake, 156; Sellincourt, Blake, 231 (A); Cary, Art of Blake, pl. V; Robertson, ed., Gilchrist's Life of Blake, 214; Binyon, Engraved Designs of Blake, pls. 79 (C) and 80 (E) and Drawings and Engravings of Blake, pl. 65 (A); Keynes, Bibliography of Blake, 166 (E, color in first ed., monochrome in 1969 reprint), Writings of Blake (1925), III, 282, Blake's Engravings, pl. 113, and Blake: Poet, Printer, Prophet, frontispiece (color, E); Blunt, Art of Blake, pl. 48b; Gardner, Blake the Man, 144 (A); Greenough, Home Bible, 184 second section (D); Hirst, Hidden Riches, pl. 3 (C); Hughes, ed., Jerusalem, frontispiece; Hilles and Bloom, eds., From Sensibility to Romanticism, 31B, pl. V (probably C); Ralne, Blake and Tradition, pl. 173 (E).

Sketch, figure of Albion. Keynes, Drawings by Blake (1927), pl. 2; Blunt, Art of Blake, pl. 6c.

77. Criticism, VIII (1966), 116 figure 1 (E).

78. Gilchrist, Life of Blake, I, 182 (1863), 226 (1880); upper design, Wright, Life of Blake, pl. 6 top and Blake for Babes, pl. 2; upper design, Ralne, Blake and Tradition, pl. 55 (E).

79. Swinburne, Blake, 276 (probably A); lower design, Keynes, Writings of Blake (1925), III, 293, Poetry and Prose, 715 (1927), 543 (1939), Complete Writings (1957, 1966), 724; and Blake: Poet, Printer, Prophet, 101 (full plate, color, E); lower design, Erdman, Poetry and Prose of Blake, 236.
84. Wicksteed, Blake's Jerusalem, pl. XXVI (E).
Sketch, child and old man. Notebook, 54; Keynes, Drawings by Blake (1927), pl. 14 and Blake Studies, pl. 6. See also "London" In Songs of Experience.
85. Lower design, Raine, Blake and Tradition, pl. 166 (E).
87. Wicksteed, Blake's Jerusalem, pl. XXVII (E); upper design, Raine, Blake and Tradition, pl. 103 (E).
91. Design only, Raine, Blake and Tradition, pl. 188 (E).
93. Upper design, Keynes, Writings of Blake (1925), 111, 313, Poetry and Prose, 740 (1927), 560 (1939), and Complete Writings (1957, 1966), 740; upper design, Wright, Life of Blake, pl. 65 top; upper design, Blunt, Art of Blake, pl. 51c; upper design, Erdman, Prophet Against Empire, 425 (D) and Poetry and Prose of Blake, 250.
97. Sellincourt, Blake, 26 (A); Wright, Life of Blake, I, frontispiece (color, E) and lower design, Blake for Babes, pl. 5; Keynes, Blake's Engravings, pl. 114; Hagstrum, Blake's Blake in Bluhm, ed., Essays Presented...to Stanley Pergellis, pl. VII (F) and Blake: Poet and Painter, pl. LXII (E); Beer, Blake's Humanism, pl. 43 (H).
Sketch. Keynes, Drawings by Blake (1927), pl. 39.
99. Sellincourt, Blake, 55 (E); Blyion, Engraved Designs of Blake, pl. 81 (E); Blackstone, English Blake, pl. VII (E); Wicksteed, Blake's Jerusalem, pl. XXVIII (E); Gaunt, Arrows of Desire, 177; Blunt, Art of Blake, pl. 49b; design only, Pinto, ed., William Blake, 177 (C); Keynes, Blake: Poet, Printer, Prophet, 103 (color, E); Hagstrum, Blake: Poet and Painter, pl. LXI (E); Raine, Blake and Tradition, pl. 81 (E). Saurat, Blake, and Modern Thought, 185.
100. Chesterton, Blake, 126; Keynes, Writings of Blake (1925), 111, 320; Todd, Tracks in the Snow, 49; Digby, Symbol and Image in Blake, pl. 77 (p); Hagstrum, Blake: Poet and Painter, pl. LXII (E); Raine, Blake and Tradition, pl. 18 (E). Saurat, Blake and Modern Thought, 53.

Marriage of Heaven and Hell

Complete. Microfilm by Micro Methods Ltd. (color, l); Emery, ed., The Marriage of Heaven and Hell (1). 1. (title page). Swinburne, Blake, 204 (color in first ed., monochrome in 1967 reprint); Sampson, Blake's Poetical Works (1913), 246; Blunt, Art of Blake, 22a; Hagstrum, Blake: Poet, Printer, 53 (color, D); Raine, Blake and Tradition, pl. 118 (D). Sketch, embracing figures. Keynes, Drawings by Blake (1927), pl. 7 left top.
3. Langridge, Blake, 90; Keynes, Blake: Poet, Printer, Prophet, 53 (color, D); lower design, Raine, Blake and Tradition, pl. 110 (D).
4. Lower design, Raine, Blake and Tradition, pl. 119 (D).

See also "The Good and Evil Angels." Cary, Art of Blake, pl. XLVII (Whitney color print); Robertson, ed., Gilchrist's Life of Blake, 142 (Tate color print); Figgis, Paintings of Blake, pl. 71 (Tate color print); Keynes, Writings of Blake (1925), 1, 182 (Tate color print); Philadelphia Catalogue, 137 (Whitney color print); Blunt, Art of Blake, pls. 32a (watercolor) and 32b (Tate color print); Preston, Blake Collection of Robertson, pl. 6 (Tate color print); Digby, Symbol and Image in Blake, pl. 38 (Tate color print); Butlin, Tate Catalogue of Blake, pl. 13 (color, Tate color print); slide by
American Library Color Slide Co. (color, Tate color print); Beer, Blake's Humanism, pl. 30 top (Tate color print) and bottom (water color); Raine, Blake and Tradition, pl. 120 (color, Tate color print).


15. Keynes, Blake: Poet, Printer, Prophet, 55 (color, D); design only, Raine, Blake and Tradition, pl. 56 (D).

16. See the following associated items:
Sketch, "Is All Joy Forbidden?" Keynes, Drawings by Blake (1927), pl. 7.
Gates of Paradise, pl. 12. Russell, Engravings of Blake, pl. 5; Binyon, Engraved Designs of Blake, pl. 9-11; Philadelphia Catalogue, 61.

Sketch, Keynes, Drawings by Blake (1927), pl. 9.
Dante drawing 68. Illustrations to the Divine Comedy of Dante by Blake (1922, 1968); Roe, Blake's Illustrations to the Divine Comedy.
Tempura, "Ugolino in Prison." Keynes, Letters of Blake, 204 (first ed.), 176 (second ed.) and Tempura Paintings of Blake, pl. 11.

21. Keynes, Blake: Poet, Printer, Prophet, 55 (color, D) and Bibliothea Bibliographicl, pl. XII (E); Hagstrum, Blake: Poet and Painter, pl. LIA (H); Lister, Blake, pl. 6 (D).

24. Cary, Art of Blake, pl. XLIV; Frye, Selected Poetry and Prose of Blake, 226 (C); Keynes, Blake: Poet, Printer, Prophet, 55 (color, D); Hagstrum, Blake: Poet and Painter, pl. LIB (H); design only, Raine, Blake and Tradition, pl. 156 (D).

Sketch. Keynes, Drawings by Blake (1927), pl. 9.
Dante drawing 68. Illustrations to the Divine Comedy of Dante by Blake (1922, 1968); Roe, Blake's Illustrations to the Divine Comedy.
Tempura, "Ugolino in Prison." Keynes, Letters of Blake, 204 (first ed.), 176 (second ed.) and Tempura Paintings of Blake, pl. 11.

See also the color print, "Nebuchadnezzar." Keynes, Blake's Illustrations to the Bible, pls. 84a (Butts copy) and 84c (Richmond copy), Blake (Faber Gallery), pl. 3 (color, Butts) and The Masters: Blake, pl. 11 (color, Butts); Sellincourt, Blake, 244 (Butts); Robertson, ed., Gilchrist's Life of Blake, 90 (Butts); Figgis, Paintings of Blake, pl. 77 (color, Butts); Blunt, Art of Blake, pl. 31c (Butts); Erdman, Prophet Against Empire, pl. VIib (Butts); Preston, Blake Collection of Robertson, pl. 4 (Butts); Butlin, Tate Catalogue of Blake, pl. II and Blake: Tate Gallery, pl. 11 (both Butts); slide by American Library Color Slide Co. (color, Butts).

Milton

Complete. Microfilm by Micro Methods Ltd. (color, A).
1. (title page). Sampson, Blake's Poetical Works (1913), 368; Sloss and Wallis, Blake's Prophectic Writings, I, frontispiece (C); Keynes, Blake's Engravings, pl. 98 and Blake: Poet, Printer, Prophet, 83 (color, D); Wicksteed, Blake's Jerusalem, pl. XIV (A); Hagstrum,
Blake's Blake in Bluhm, ed., Essays...Presented...to Stanley Pargellis, pl.VII A (B) and Blake: Poet and Painter, pl. XXIV (B).

2. Wicksteed, Blake's Jerusalem, pl. XIII (A); added to Blake Trust facsimile of copy D (A).

4. Blnyon, Drawings and Engravings of Blake, pl. 56 (A); Sloss and Wallis, Blake's Prophetic Writings, I, 358 (A); Blackstone, English Blake, pl. VII (A); Wicksteed, Blake's Jerusalem, pl. XIX (A); Bronowski, Blake and the Age of Revolution, pl. 3 (A).

8. Swinburne, Blake, 258 (probably A, color in first ed., monochrome in 1967 reprint); Keynes, Writings of Blake (1925), II, 318.

13. Blnyon, Engraved Designs of Blake, pl. 62 (A); Keynes, Writings of Blake (1925), II, 324; Digby, Symbol and Image in Blake, pl. 49 (A); Raine, Blake and Tradition, pl. 184 (C).

15. Chesterton, Blake, 174; Blnyon, Engraved Designs of Blake, pl. 63 (A); Keynes, Writings of Blake (1925), II, 326, Blake's Engravings, pl. 99, and Blake: Poet, Printer, Prophet, 85 (color, D); Philadelphia Catalogue, 64 (D); Digby, Symbol and Image in Blake, pl. 25 (A); Raine, Blake and Tradition, pl. 142 (D).

21. Keynes, Writings of Blake (1925), II, 336; Philadelphia Catalogue, 68, pl. 47 (D); Digby, Symbol and Image in Blake, pl. 47 (A); Beer, Blake's Humanism, pl. 25 (A); Raine, Blake and Tradition, pl. 91 (C).

24. Upper section, Raine, Blake and Tradition, pl. 114 (D).

29. Keynes, Writings of Blake (1925), II, 350 and Blake's Engravings, pl. 100; Wright, Life of Blake, pl. 47 top; Digby, Symbol and Image in Blake, pl. 50 (A); Hagstrum, Blake's Blake in Bluhm, ed., Essays...Presented...to Stanley Pargellis, pl. IV (B).

30. Upper design, Keynes, Writings of Blake (1925), II, 352, Poetry and Prose, 524 (1927), 415 (1939), and Complete Writings (1957, 1966), 518; upper design, Erdman, Poetry and Prose of Blake, 128.

32. Lower design, Maclaglan and Russell, eds.; Milton, 57; lower design, Keynes, Writings of Blake (1925), II, 358, Poetry and Prose, 524 (1927), 421 (1939), and Complete Writings (1957, 1966), 523; lower design, Digby, Symbol and Image in Blake, pl. 30 (A); lower design, Erdman, Poetry and Prose of Blake, 132; lower design, Raine, Blake and Tradition, pl. 168 (D).

33. Garnett, Blake, 47; Langridge, Blake, 134; Keynes, Writings of Blake (1925), II, 356; Wright, Life of Blake, pl. 47 bottom.

36. Gilchrist, Life of Blake, I, 198 (1863), 245 (1880); Blnyon, Drawings and Engravings of Blake, pl. 57 (A); Philadelphia Catalogue, 64, pl. 40 (D); Keynes, Blake's Engravings, pl. 101; Hagstrum, Blake's Blake in Bluhm, ed., Essays...Presented...to Stanley Pargellis, pl. VII B (B).

38. Chesterton, Blake, 144; Keynes, Writings of Blake (1925), II, 364, Blake's Engravings, pl. 102, and Blake: Poet, Printer, Prophet, 87 (color, D); Blnyon, Engraved Designs of Blake, pl. 64 (not part of any copy) and Drawings and Engravings of Blake, pl. 58 (A); Digby, Symbol and Image in Blake, pl. 64 (A). Rudd, Organized Innocence, frontispiece (A).
41. Keynes, Writings of Blake (1925), II, 368.
Sketch. Keynes, Drawings by Blake (1927), pl. 33.
43. Chesterton, Blake, 132.
45. Ralne, Blake and Tradition, pl. 69 (D).
a. Keynes and Wolf, Census, 102 (D).
Sketch, "The Bowman," perhaps to be associated with Milton. Keynes, Blake's Drawings, second series, pl. 22; Preston, Blake Collection of Robertson, pl. 62.

Song of Los
Complete. Microfilm by Micro Methods Ltd. (color, D).
1. (frontispiece). Keynes, Writings of Blake (1925), I, 338; Philadelphia Catalogue, 48 (B).
4. Chesterton, Blake, 114.
Sketch. Notebook, 60.
5. Sellincourt, Blake, 35 (A or D); Binyon, Drawings and Engravings of Blake, pl. 33 (A or D); Keynes, Writings of Blake (1925), I, 340.
Sketch, perhaps by Robert Blake. Notebook, 13; Cary, Art of Blake, pl. XL; Wilson, Life of Blake (1927), 36; Keynes, Blake Studies, pl. 4.
Water color, "Oberon and Titania on a Lily." Brown and Harris, eds., Early Shakespeare (Stratford-Upon-Avon Studies), 168, pl. 3b; Merchant, Blake's Shakespeare, in Apollo, 79 new series (April, 1964), 322, pl. 7.
8. Sellincourt, Blake, 168 (A or D); Keynes, Writings of Blake (1925), I, 342; Ralne, Blake and Tradition, pl. 93 (B, but here mis-titled "Book of Los").

Songs of Innocence
Complete. See Songs of Innocence and of Experience.
Frontispiece. Cary, Art of Blake, pl. VIII; Keynes, Writings of Blake (1925), I, 148 and Blake: Poet, Printer, Prophet, 31 (color, Z of Innoc. & Exp.); Gaunt, Concise History of English Painting, pl. 108; Ralne, Blake and Tradition, pl. 2.
Title Page. Gilchrist, Life of Blake, II (electrotype); Cary, Art of Blake, pl. X; Sampson, Blake's Poetical Works (1913), 64; Woods, ed., English Poetry and Poem of the Romantic Movement, 168; Keynes, Blake Studies, 106, pl. A (Gilchrist electrotype) and Blake: Poet, Printer, Prophet, 31 (color, Z of Innoc. & Exp.); Blunt, Art of Blake, 14a.
"Introduction." Blunt, Art of Blake, pl. 16a; Keynes, Blake: Poet, Printer, Prophet, 33 (color, Z of Innoc. & Exp.).
"The Blossom." Binyon, Drawings and Engravings of Blake, pl. 6 (color, AA of Innoc. & Exp.); Wicksteed, Blake's Innocence and Experience, 76 (color, AA of Innoc. & Exp.); Philadelphia Catalogue, II; Blunt, Art of Blake, pl. 18b; Keynes, Blake: Poet, Printer, Prophet, 35 (color, Z of Innoc. & Exp.); Hagstrum, Blake: Poet and Painter, pl. XLV (B of Innoc.).
"A Cradle Song," first plate. Gilchrist, Life of Blake, II (electrotype); Keynes, Blake's Engravings, pl. XVIII (Gilchrist electrotype).
"The Divine Image." Gilchrist, Life of Blake, II (electrotype); Langridge, Blake, 16; Chesterton, Blake, 18; Binyon, Drawings and Engravings of Blake, pl. 7; Keynes, Blake's Engravings, pl. XIX (Gilchrist electrotype) and Blake: Poet, Printer, Prophet, 37 (color, Z of Inno. & Exp.); Blunt, Art of Blake, pl. 18a; Hilles and Bloom, eds., From Sensibility to Romanticism, 313, pl. 11; Hagstrum, Blake: Poet and Painter, pl. XLIV (B of Inno.).


First plate. Gilchrist, Life of Blake, II (electrotype); Keynes, Blake Studies, 106, pl. B (Gilchrist electrotype).

Second plate. Blunt, Art of Blake, pl. 19a.

"Holy Thursday." Blunt, Art of Blake, pl. 19b.

"Infant Joy." Garnett, Blake, 20 (probably Gilchrist electrotype); Langridge, Blake, 100; Wicksteed, Blake's Innocence and Experience, 76 (color, B of Inno. & Exp.); Blunt, Art of Blake, pl. 15a; Frye, Selected Poetry and Prose of Blake, 226 (probably K of Inno.); Pinto, ed., William Blake, pl. 2; Keynes, Blake: Poet, Printer, Prophet, 37 (color, Z of Inno. & Exp.); Hagstrum, Blake: Poet and Painter, pl. XLIII (B of Inno.); slide by American Library Color Slide Co. (color, probably C of Inno. & Exp.); Rain, Blake and Tradition, pl. 49 (color, Z of Inno. & Exp.).

"The Lamb." Gilchrist, Life of Blake, II (electrotype); Garnett, Blake, 20 (probably Gilchrist electrotype); Langridge, Blake, 86; Chesterton, Blake, frontispiece (color); Keynes, Blake Studies, 106, pl. C (Gilchrist electrotype) and Blake: Poet, Printer, Prophet, 33 (color, Z of Inno. & Exp.); Philadelphia Catalogue, 10; Woods, ed., English Poetry and Prose of the Romantic Movement, 169.


"The Little Black Boy," first plate. Chesterton, Blake, 24; design only, Rain, Blake and Tradition, pl. 4.

Second plate. Cary, Art of Blake, pl. VII.


"The Little Girl Lost" and "The Little Girl Found"—see under Songs of Innocence and of Experience.

"Nurse's Song." Gilchrist, Life of Blake, II (electrotype); Keynes, Blake Studies, 106, pl. D (Gilchrist electrotype).

"On Another's Sorrow." Gilchrist, Life of Blake, II (electrotype); Keynes, Blake's Engravings, pl. XX (Gilchrist electrotype).

"The School Boy"—see under Songs of Innocence and of Experience.


"Spring," both plates. Keynes, Blake: Poet, Printer, Prophet, 37 (color, Z of Inno. & Exp.).

Second plate. Lister, Blake, pl. 3.

"The Voice of the Ancient Bard"—see under Songs of Innocence and of Experience.

MS of Innocence. Three pages from "An Island in the Moon" MS, with some Songs of Innocence, in Wicksteed, Blake's Innocence and Experience, 208.
Songs of Innocence and of Experience

Complete. Microfilm by Micro Methods Ltd. (color, B and AA); Wicksteed, Blake's Innocence and Experience (plates from A, B, T, AA).

General Title Page. Cary, Art of Blake, pl. XI; Wicksteed, Blake's Innocence and Experience, 76 (color, B); Sampson, Blake's Poetical Works (1913), 64; Keynes, Blake: Poet, Printer, Prophet, 31 (color, Z); Bateson, Selected Poems of Blake, frontispiece (color, B); slide by American Library Color Slide Co. (color, probably C).

Note: Songs of Experience only listed here. For Songs of Innocence, including plates from copies of Innocence and Experience, see preceding section.

Frontispiece. Glichrist, Life of Blake, 1, 68 (1880 ed. only); Langridge, Blake, 84; Blyton, Drawings and Engravings of Blake, pl. 22 (color, probably T); Keynes, Writings of Blake (1925), 1, 278 and Blake: Poet, Printer, Prophet, 31 (color, Z); Tinker, Poet and Painter, 101; Raine, Blake and Tradition, pl. 1.

Sketch. Notebook, 74 right bottom.

Title Page. Glichrist, Life of Blake, II (electrotype); Sampson, Blake's Poetical Works (1913), 80; Blunt, Art of Blake, 14b; Keynes, Blake: Poet, Printer, Prophet, 39 (color, Z); Raine, Blake and Tradition, pl. 59. Keynes, Blake Studies, 106, pl. E (Glichrist electrotype); Rosenblum, Transformations In Late Eighteenth Century Art, pl. 186.

Sketch. Notebook, 43.

Introduction. Blyton, Drawings and Engravings of Blake, pl. 23 (probably T); Philadelphia Catalogue, 25; Keynes, Blake: Poet, Printer, Prophet, 39 (color, Z); Raine, Blake and Tradition, pl. 67.

"Ah! Sunflower"--see "My Pretty Rose Tree."

"The Angel." Sketch. Notebook, 65; Keynes, Drawings by Blake (1927), pl. 15.

"The Chimney Sweeper." Keynes, Blake Studies, pl. 28 (A) and Blake: Poet, Printer, Prophet, 39 (color, Z); Margolloth, Blake, 33 (A); Brownowski, Blake and the Age of Revolution, pl. 7; Raine, Blake and Tradition, pl. 8.


"A Divine Image." Keynes, Blake's Engravings, pl. 18; Keynes and Wolf, Census, 54 (Keynes copy); Keynes, ed., Songs of Inno. and Exp., supp. pl.


"The Garden of Love." Keynes, Blake: Poet, Printer, Prophet, 41 (color, Z); Raine, Blake and Tradition, pl. 9.

"Holy Thursday." Glichrist, Life of Blake, II (electrotype); Chesterton, Blake, 94; Blyton, Engraved Designs of Blake, pl. 45 (color, T); Wicksteed, Blake's Innocence and Experience, 76 (color, T); Keynes, Blake Studies, 106, pl. F (Glichrist electrotype); Frye, Fearful Symmetry, 74 (K); Woods, ed., English Poetry and Prose of the Romantic Movement, 182.
"The Human Abstract." Gilchrist, Life of Blake, II (electrotype); Keynes, Blake's Engravings, pl. XXIII (Gilchrist electrotype) and Blake: Poet, Printer, Prophet, 43 (color, Z); design only, Digby, Symbol and Image in Blake, 75; Hilles and Bloom, eds., From Sensibility to Romanticism, 318, 411A; Raine, Blake and Tradition, pl. 139.

"Infant Sorrow." Gilchrist, Life of Blake, II (electrotype); Keynes, Blake Studies, 107, pl. H (Gilchrist electrotype).

"The Lilly."—see "My Pretty Rose Tree."

"The Little Girl Lost" and "The Little Girl Found," first plate. Gilchrist, Life of Blake, II (electrotype); Langridge, Blake, 12; Keynes, Blake's Engravings, pl. XXI (Gilchrist electrotype); Raine, Blake and Tradition, pl. 65.

Second plate. Upper design, Raine, Blake and Tradition, pl. 63.

Third plate. Gilchrist, Life of Blake, II (electrotype); Keynes, Blake's Engravings, pl. XXV (Gilchrist electrotype); Bronowski, Blake and the Age of Revolution; pl. 6 (perhaps a); Raine, Blake and Tradition, pl. 64.

"The Little Vagabond." Keynes, Blake: Poet, Printer, Prophet, 43 (color, Z); Hilles and Bloom, eds., From Sensibility to Romanticism, 318, 411B.

"London." Gilchrist, Life of Blake, II (electrotype); Keynes, Blake Studies, 106, pl. G (Gilchrist electrotype) and Blake: Poet, Printer, Prophet, 43 (color, Z); Woods, ed., English Poetry and Prose of the Romantic Movement, 184.

Sketch. Notebook, 54; Keynes, Drawings by Blake (1927), pl. 14 and Blake Studies, pl. 6. See also Jerusalem, pl. 84.

"My Pretty Rose Tree," "Ah! Sunflower," and "The Lilly." Gilchrist, Life of Blake, II (electrotype); Keynes, Blake's Engravings, pl. XXII (Gilchrist electrotype); "Ah! Sunflower" section only, BNYPL, 64 (1962), 616; Rosenfeld, ed., Blake: Essays for Damon, pl. XXIII (O).

"Nurse's Song." Garnett, Blake, 22 (T); Margoliouth, Blake, 59 (A).

"A Poison Tree." Woods, ed., English Poetry and Prose of the Romantic Movement, 185; Hagstrum, Blake: Poet and Painter, pl. XLVI (Z); Lister, Blake, pl. 9; Raine, Blake and Tradition, pl. 135.

"The School Boy." Gilchrist, Life of Blake, II (electrotype); Keynes, Blake's Engravings, pl. XXIV (Gilchrist electrotype); Frye, Selected Poetry and Prose of Blake, 226.

"The Sick Rose." Frye, Fearful Symmetry, 74 (K); Blunt, Art of Blake, 15b; Keynes, Blake: Poet, Printer, Prophet, 41 (color, Z); Hagstrum, Blake: Poet and Painter, pl. XLVII (Z); Raine, Blake and Tradition, pl. 47.

Sketch, similar to lower design. Notebook, 21; Raine, Blake and Tradition, pl. 47.

"To Tirzah." Lower design, Keynes, Writings of Blake (1925), 1, 292; Poetry and Prose, 80 (1927), 79 (1939); and Complete Writings (1957, 1966), 220; lower design, Erdman, Poetry and Prose of Blake, 30; Raine, Blake and Tradition, pl. 71.

"The Tyger." Garnett, Blake, 24; Langridge, Blake, 98 (T); Chesterton, Blake, 88 (T); Keynes and Wolf, Census, 53 (P); Woods, ed., English Poetry and Prose of the Romantic Movement, 183; Grant, Discussions of Blake, 77 (O); Keynes, Blake: Poet, Printer, Prophet, 41 (color, Z); Hirsh, The World of Turner (Time-Life Library of Art), 24 (color, T).


Tailpiece. Keynes, Bibliography of Blake, 116 (C) and Writings of Blake (1925), I, 292; Wicksteed, Blake's Innocence and Experience, 206 (B).


There is No Natural Religion, first series
2. (frontispiece). Ellis and Yeats, Works of Blake, Ill; Keynes, Blake's Engravings, pl. 77.
3. Ellis and Yeats, Works of Blake, Ill; Philadelphia Catalogue, 2; Keynes, Blake's Engravings, pl. 78.
4. Ellis and Yeats, Works of Blake, Ill; Keynes, Blake's Engravings, pl. 79.
5. Ellis and Yeats, Works of Blake, Ill; Keynes, Blake's Engravings, pl. 80.
6. Ellis and Yeats, Works of Blake, Ill.
7. Ellis and Yeats, Works of Blake, Ill; Keynes, Blake's Engravings, pl. 81.
8. Ellis and Yeats, Works of Blake, Ill; Chesterton, Blake, 32; Selincourt, Blake, 105 (A); Keynes, Blake's Engravings, pl. 82.
9. Ellis and Yeats, Works of Blake, Ill.

There is No Natural Religion, second series
3. Ellis and Yeats, Works of Blake, Ill.
4. Ellis and Yeats, Works of Blake, Ill.
9. Hagstrum, Blake: Poet and Painter, pl. VB (G*).
10. Keynes, Bibliotheca Bibliographica, pl. XI (L*).

Sketch, "God Creating the Universe." Keynes, Blake's Drawings, second series, pl. 34.

1 (frontispiece). Langridge, Blake, 106 (A); Philadelphia Catalogue, 30 (a); Hagstrum, Blake: Poet and Painter, pl. LII (E*); Lister, Blake, pl. 7 (P).

Separate plate, from A Large Bk. of Designs. Keynes, Writings of Blake (1925), I, 254; Wright, Life of Blake, pl. 14 (A); Digby, Symbol and Image in Blake, pl. 67 (B); Bullin, Tate Catalogue of Blake, pl. 7 (B) and Blake: Tate Gallery, pl. 2 (color, B); Bronowski, Blake and the Age of Revolution, pl. 8 (A); Réalités, Jan. 1968, 79 (color, B); Raine, Blake and Tradition, pl. 76 (B).
11 (title page). Sampson, Blake's Poetical Works (1913), 284; Plowman, Introduction to Blake, 96; Blunt, Art of Blake, 22b; Keynes, Blake: Poet, Printer, Prophet, 47 (color, C); Hagstrum, Blake: Poet and Painter, pl. LIIIA (E*).

Sketch, upper right figure. Notebook, 81.

Sketch, similar to figures in the clouds and running figure. Keynes, Drawings by Blake (1927), pl. 6.
Cary, Art of Blake, pl. XVII; Sellincourt, Blake, 190; Keynes, Blake: Poet, Printer, Prophet, 49 (C).

Separate plate, from A Small Bk. of Designs. Gilchrist, Life of Blake, 1, 105 (1863), 103 (1880); Blinny, Engraved Designs of Blake, pl. 48 (color) and Drawings and Engravings of Blake, pl. 19; Wright, Life of Blake, pl. 13 top; Blunt, Art of Blake, 20b.

Sketch. Notebook, 28; Cary, Art of Blake, pl. XVI.


4. Chesterton, Blake, 46; design only. Beer, Blake's Humanism, pl. 31 (probably P); design only, Rain, Blake and Tradition, pl. 75 (J).

Separate plate, from A Large Bk. of Designs. Binyon, Engraved Designs of Blake, pl. 27 (color, A); Digby, Symbol and Image in Blake, pl. 68 (B); utilin, Tate Catalogue of Blake, pl. 6 (B).

Sketch. Notebook, 92.

Sketch, seated figure. Notebook, 74 right middle.

5. Chesterton, Blake, 52.


7. Water color of the design. Wright, Life of Blake, pl. 62 top.

8. Figure in flame only. Gilchrist, Life of Blake, II, 376 (1880 ed. only); Hagstrum, Blake: Poet and Painter, pl. LIIB (E*).

Sketch. Notebook, 78.

NEWS (continued from page 23)

The Nation for April 28, 1969 published "William Blake and Nonviolence" by John Sutherland (pp. 542-544).

Two of the new pulls from Blake's Dante plates produced for Mr. Lessing J. Rosenwald are on display among recent acquisitions at the Victoria and Albert Museum.

There is to be another "Seminar" on Methods of Interpreting Blake's Illuminations (last year it was called "Seminar 55" but we don't yet know number or exact time and place) at the Denver meeting of MLA.

It will be announced in MLA. Persons wishing to attend should write to John E. Grant, English Department, State University of Iowa, Iowa City, Iowa, 52240. Topic suggested: The Arlington Court picture.

A two-part article on "An Island in the Moon" begins in the September Bulletin of The New York Public Library (vol. 73, pp. 440-55), illustrated by Blake's drawings on the last page of the manuscript. It is "The Satiric Blake: Apprenticeship at the Haymarket?" by Martha W. England. Part 2 in October.

Some of the Berg Collection Blakes will be in the forthcoming NYPL Berg Collection exhibition, "Pen and Brush: The Author as Artist." Catalogue on sale Opening Day, October 2 (and by mail: $3 prepaid).
NOTES

DATING BLAKE'S SCRIPT: a postscript

David V. Erdman
SUNY (Stony Brook) and NYPL

A question raised by Professor Bentley that reached me too late for the June Newsletter has enabled me to cast out an error in my data and therefore in my reckoning of the time of Blake's ceasing to use his left-serif "g".

A crucial mistake lurked in my description of the "single errant plate" (see top paragraph, page 10, June Newsletter) which I deduced from the reproduction of the Eagle Ballad in A.G.B. Russell's The Engravings of William Blake (1912). My mistake was to assume that since the Eagle design in Russell was a fairly faithful reproduction of the 1805 engraving, the inscription beneath it must be a faithful reproduction of a lost issue of the 1805 Ballads. It should have given me pause that the lettering was, as I noted, much less highly finished than that of actual engravings examined, which I took to be of a "second state of the plate".

Bentley had cautioned me that inscriptions are not always the work of the original engraver, but I had insisted that a leftward g-serif connoted Blake. I can now see that the rather clumsily lettered inscription in the Russell electro-engraving represents an effort at retouching in 1912; a bad imitation of the original inscription and not an early state of it. And I see that the 1805 inscription itself is the work of someone whose serif is shaped like a tear drop or raised comma, unBlakean. What of the leftward turning serif in the Russell copy? Its left turn misled me (had Russell's engraver noticed the odd g's in Blake?), but in shape it imitates the unBlakean tear drop and is attached to the center rather than the left edge of the head of the letter.

Freed of this ghost serif, the "g" hypothesis can assume the simpler and more comfortable pattern that the rest of the evidence points to. Between November 5 1802 and March 25 1804 Blake changed his "g" serifs from left to right and, so far as the valid data indicate, never looked back.

Bentley asks how I "know that 'A Divine Image' was 'on the back of one of the plates' of the Songs." The point is that it turned up in two posthumously printed copies of the Songs, c and n, and the explanation that it did so because it was on one of the surviving plates seems more probable than the alternative, that it was on an independent piece of copper kept among the Songs plates.

Further discussion of the chief remaining problem, of the precise definition of the first transition, from conventional to idiosyncratic g's, will be welcome.
Dr. Erdman's hypothesis in *Blake Newsletter*, III (1969), 8-13, concerning the way Blake formed the letter "g" is fascinating and provocative. It offers a most promising method for dating otherwise undatable works, and deserves careful study and verification. It is certainly the most effective, simple, analytical device yet applied to Blake's handwriting.

The g-string of evidence assembled by Dr. Erdman and friends seems quite conclusive (if we exorcise a few ghosts) at the later terminus. From 1793 until late in 1802 Blake used an Idiosyncratic "g", with the nubbin at the top turned to the left, in *For Children* (17 May 1793), "Job" and "Edward & Eleanor" (18 August 1793), *Visions* (1793), *America* (1793), *Songs of Experience* (1794), *Europe* (1794), *Ursan* (1794), *Ahania* (1795), *Song of Los* (1795), *Book of Los* (1795), G. Cumberland, *Thoughts on Outline* (1794 and 1795), Moore & Co. carpet ad (?1798-99), J. Flexman, *Naval Pillar* (1799), W. Hayley, "Little Tom" (5 October 1800), W. Hayley, *Designs to a Series of Ballads* (1 June, 3 August 1802), Hayley, *Couper*, II, 1st and 2nd editions [pace Dr. Erdman, there is no "3rd ed"] (5 November 1802). So far as is known, Blake never used this Idiosyncratic "g" after 5 November 1802; thereafter all the "g"s are neutral or conventional, with the serif to the right, beginning with Hayley's *Couper*, III (25 March 1804), Hayley, *Ballads* (1805) [the work was listed in the Idiosyncratic column on p. 9 in error, as Dr. Erdman points out in his "postscript"] P. Hoare, *Inquiry* (1806), and so on. At this final terminus the evidence is clear and unambiguous: Some time between late 1802 and early 1804 (allowing for the fact that the imprints were engraved some time before the dates they recorded), Blake abandoned his leftward, Idiosyncratic "g" for the conventional one he had used in his first works in Illuminated Printing.

At the other terminus, however, the evidence is by no means so clear. In *No Natural Religion* (1788), *All Religions Are One* (1788), and *Songs of Innocence* (1789), all the "g"s are conventional, conservative, right-facing. However, in *Thel* which is dated "1789" on the titlepage, pl. 3-5, 7 use a neutral "g", while pl. 1 and 8 have the Idiosyncratic "g". Similarly, the *Marriage*, which is not clearly dated but which is usually assigned to 1790-93, has the conventional "g" on pl. 2-3, 5-6, 11-13, 21-24 and the Idiosyncratic one on pl. 4, 7-10, 14-20, 25-27. Clearly, some time between 1788 and May 1793 Blake changed his lettering style. The questions are: When did he make the change, and Did he make it abruptly, without wavering, or uncertainly, using both styles at the same time. I do not think that either question can be answered clearly and confidently.

Dr. Erdman says: "The general pattern, as Bentley agrees, is clear enough. While *Thel* and *The Marriage* were in progress Blake switched from conventional to leftward serifs, and while at work on the 1805
Ballade he switched back." I am sorry to say that I do not think the evidence demonstrates clearly this "general pattern". Not only did the switch back occur about 1803 rather than in 1805, but there is evidence to suggest that Blake did not use the new, idiosyncratic style exclusively when he developed it. Dr. Erdman says that "there is no ambiguity or indication of possible wavering in the lettering of this [early] period", but both Thel and The Marriage seem to provide just such ambiguities, with differing lettering styles on continuous plates. Dr. Erdman argues: "Against the explanation that Blake was trying both kinds of "g"s [at the same time] is the fact that no individual plate contains a mixture of kinds"; however, Marriage pl. 7 has a rightward serif on its first "g" and a leftward serif on all the rest. Surely this suggests that Blake used both styles at the same time.

The great difficulty in dating the first use of the sinister "g" is that no works in Illuminated Printing can be clearly dated between Songs of Innocence (1789), which uses only conventional "g"s, and For Children (May 1793), which uses only idiosyncratic "g"s. The evidence seems to me to indicate no more than that the lettering change took place between 1788 and May 1793. Before I would be willing to accept a more precise date for the change, I would want to see one style of "g" or the other used exclusively in a work clearly dated in 1789-1792. Perhaps other G-men can find such evidence. So far as our present evidence shows, the change to exclusive use of the idiosyncratic "g" could have occurred in 1789 or in May 1793 or some time in between.

As a consequence, I am most reluctant to try to redate parts of Thel and The Marriage on the basis of this lettering. Indeed, the evidence of Thel suggests to me that Blake was using the idiosyncratic "g" as early as 1789.

I have followed patiently what Dr. Erdman calls "the tug and push of the evidence", but I am not persuaded "that we are pretty tightly wedged into a date somewhere in the middle of 1791 for the [initial] change", for no work with either style of "g" is clearly dated in 1790, 1791, or 1792. Uncertainties of dating and of the authorship of the lettering, in the marginal years, seem to me to make it difficult to draw conclusions as precise as these. Until we have absolutely firm dates at these marginal years, we cannot confidently say exactly when the change took place or whether Blake's practice at the margin was uniform or variable. And until we can say with confidence when the change took place, we cannot alter conventional dates (such as the "1789" on the titlepage of Thel) with confidence on the basis of their "g"s.

*Editor's note: Erdman protests that the first "g" on MHH plate 7 does not have a conventional serif; it is in effect a defective letter and cannot be taken as evidence either way.
It should be noted as well that the undated works which contain the telltale "g"s—"A Divine Image", "To Tirzah", YaLa pp. 8, 10, 12, 67, the Moore & Co. carpet ad with the conventional "g", and "Job" first state, America cancelled plates, and "The Accusers" first state with the idiosyncratic "g"—can now be dated with more confidence than heretofore, but that the form of their "g"s does not alter the dates conventionally assigned to them. Thus far, no applecarts are upset by the "g" hypothesis. This, of course, is merely a matter of luck, and the formation of the "g" will remain as an important test for new or unnoticed inscriptions. My chief point here is that the chronological limits within which the idiosyncratic "g" was used are as yet only vaguely defined. A dating more precise than 1789-93 to 1803 will be highly speculative without better evidence than we have at present.