A HANDLIST
OF
WORKS BY
WILLIAM BLAKE
IN THE
DEPARTMENT OF
PRINTS & DRAWINGS
OF
THE BRITISH MUSEUM

WITH
SUPPLEMENTARY
NOTES BY
G. E. BENTLEY, JR.

BLAKE
NEWSLETTER
TWENTY
SPRING 1972

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Manuscripts are welcome. They should be typed and documented according to the forms recommended in The MLA Style Sheet, 2nd ed., rev. (1970). Send two copies with a stamped, self-addressed envelope either to Morton D. Paley, Executive Editor, Blake Newsletter, Department of English, University of California, Berkeley, California 94720, or to Morris Eaves, Managing Editor, Blake Newsletter, Department of English, University of New Mexico, Albuquerque, New Mexico 87106.

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Some back issues are available. Prices: Whole Numbers 14, 15, and 16, $2 each; Whole Numbers 17-18 (combined issue containing Robert Essick's Finding List of Reproductions of Blake's Art, 160 pages), $5; Whole Number 19, $3. Address Morris Eaves, Managing Editor.

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The Handlist was compiled by Mr. Richard Morgan of the staff of the Department of Prints and Drawings, working largely from a list of press-marks (under subject headings such as those at the beginning of Part 1, e.g., 'Engravings by Blake') without title, supplemented by references chiefly to Binyon and Russell. I have identified prints and drawings with information beyond what is given in Binyon and Russell* and amplified descriptions such as 'Figure studies'. In general picture titles in quotation marks are Blake's own, e.g., '"How I pity"' written on the design, or contemporary with him, such as '"The Fertilization of Egypt"'; picture 'titles' in lower case letters, such as 'A female figure walking', are modern descriptions rather than titles.

The Handlist is presented here with the assistance of Mr. Reginald Williams and with the permission of the Keeper of the Department of Prints and Drawings.

Those who have studied the collection of works by Blake in the past will recognize that this Handlist greatly simplifies and expedites the identification and tracing of Blake's works.

4 August 1971

G. E. Bentley, Jr.
Montigny les Arsures
Jura, France

*The doubts as to authenticity expressed in this Handlist are those of GEB, not of the Print Room staff.
ABBREVIATIONS

1 a 12, or
198 b 2, or
Blake Cupboard, or
Drawings Royal Size After the title of a volume--e.g., 'Hayley's Ballads (Volume 12) [bc]'--is the reference by which the work is ordered.

1847.3.18.123
An inventory number identifying the year, the month, the day, and the number of the acquisition for the day when the work was acquired by the Department of Prints and Drawings, viz., '1847 March 18th, no. 123'.

R.H. Visitors to the Print Room wishing to see works by Blake in this Handlist should write on the Print Room order-slip the name of the volume and the shelf-mark which appears in parentheses after the name of the volume. For example:

Handlist Description

Enter on the Order-Slip

America's (1793) Copy (Blake Cupboard)
Blake, American (H) Blake Cupboard
Blake album
Blake, Night
Flaxman's Engraved (1817) (166 b 20)
Flaxman, Engraved 166 b 20

Plate 15, page 233: Night Thoughts design. Night the Ninth, page 84.
Plate 17, page 235: 'My Son! My Son!' For the Same: The Gates of Paradise plate 8.
Plate 18, page 232: Satan (a god flying away), after Stothard.
Plate 19, page 230: Simon visited by Alcibiades in the cave, for Shakespeare, Simon of Athens; after Fuseli.
Plate 20, page 230: 'Falsa ad Caelum', after Fuseli.
Plate 22, page 242: 'The Return of the Jewish Siles from Canaan', after Stothard.
Plate 23, page 244: Title-page of America's, Copy F.
Plate 24, page 245: Sketch for the bottom of the title-page of America's.
Plate 25, page 248: The Book of Job (Copy A) plate 3.
Plate 26, page 249: Milton (Copy A) plate 36.
Plate 28, page 250: Jerusalem (Copy A) plate 26.

ILLUSTRATIONS

The Handlist is illustrated with works by Blake from the collection of the Department of Prints and Drawings. They are reproduced here by permission of the Trustees of the British Museum.

The captions to the illustrations refer to the reader to the appropriate entry in the text of the Handlist. In the text, references to illustrations appear in brackets at the ends of the titles of the works illustrated, as, for example, "Journey of Life" for Jerusalem (1804-20) pl. 97. [Pl. 1].

Plate 1, page 225: 'Journey of Life' for Jerusalem plate 97.
Plate 2, page 225: Jerusalem plate 97.
Plate 3, page 226: Four sketches, including one for Milton plate 38.
Plate 4, page 226: Design from Milton, 'As Daphne was Root-bound'.
Plate 5, page 227: Sketch for a title-page, 'Angels to be very small...'.
Plate 7, page 228: Cain fleeing from Abel's dead body.
Plate 9, page 231: Night Thoughts design. Night the Third, page 32.
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A) DRAWINGS AND WATERCOLOURS

Drawings Royal Size, Volume 11

Ref. No. | Title | Inventory No.
--- | --- | ---
LB1 | 'The Whore of Babylon' (1809). | 1847.3.18.123
LB2 | 'Letho Similis' (perhaps not by Blake). | 1853.12.10.497
LB3 | The resurrection of the dead (1806). Title-page for Blair, "Grave", not engraved. | 1856.7.12.208
LB4 | 'The Fertilization of Egypt' (for E. Darwin, Botanical Gardens [1791], watercolour by Blake after Fuseli). | 1863.5.9.932
LB4 | 'The Fertilization of Egypt' (pencil sketch, by Fuseli?). | 1863.5.9.931
LB5 | 'The Fertilization of Egypt' (1791) (engraving by Blake). | 1864.6.12.26
LB6 | Daniel. | 1867.10.12.203
LB7 | r) Group from the ceiling of the Sistine Chapel. | 1867.10.12.206
r) Another group from the same ceiling. | 1867.10.12.205
v) Figure from the same ceiling. | 1867.10.12.204
v) Another figure from the same ceiling. | 1867.10.12.202
v) Mother and child from the same ceiling. | 1867.10.12.201
LB8 | Pan teaching a boy to play on the pipe. | 1870.10.12.190
LB9 | Design for Hayley, "Ballade" (1802), the child in the eagle's nest. | 1870.10.12.208
LB10 | A sheet of figures, perhaps after George Cumberland, from a Greek vase. | 1870.10.12.207
LB11 | Another sheet of figures, perhaps after George Cumberland, from a Greek vase. | 1870.10.12.206
LB12 | r) Sketch for 'Nelson Guiding Leviathan' [1805]. | 1874.12.12.876
v) Writing describing the recto. | 1873.11.8.377
LB14 | Sketch for 'The meeting of a family in Heaven' etched in Blair, "Grave" (1808). | 1873.11.8.377
LB15 | r) A man and a woman warming themselves by a fire. | 1874.12.12.119
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LB16 | Design for Abraha (1795) pl. 1. | 1874.12.12.110
LB17 | Spirits of fire (for Dante [17826], "R Hoeby). | 1874.12.12.114
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Ref. No. | Title | Inventory No.
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v) Figure studies of four nude walking women. | 1874.12.12.107
LB22 | r) Design from Milton, 'As Daphne was root-bound'. [Pl. 5] | 1874.12.12.106
v) Pencil sketch of the back of a naked man. | 1874.12.12.138
LB23 | An angel awakening the dead with a trumpet. | 1874.12.12.105
LB24 | God speaking to Adam and Eve. | 1874.12.12.104
v) Four sketches. | 1874.12.12.105
LB25 | A sketch. | 1874.12.12.105
v) Design of three figures under a yoke, with two children. | 1874.12.12.132
LB27 | v) A rough sketch for a similar scene. | 1874.12.12.131
Sketch for Jerusalem (1804-720) pl. 26. | 1874.12.12.128
LB28 | 'Is All Joy Forbidden'? | 1874.12.12.127
LB29 | Ruth in the cornfield(?). | 1874.12.12.127
LB30 | r) Illustration to the apocalypse, Revelation 11:12-16 for The Protestant Family Bible (1782). | 1874.12.12.143
v) Sketch (connected with the subject of LB30). | 1874.12.12.143
LB32 | r) Sketch for a title-page, 'Angels to be very small ...'. [Pl. 6] | 1874.12.12.147
v) Design for a fan (probably not by Blake). | 1874.12.12.148

Drawings Royal Size, Volume 12A

Ref. No. | Title | Inventory No.
--- | --- | ---
LB33 | r) 'Pity', pencil sketch. | 1874.12.12.148
v) Sketch of a falling figure. | 1894.6.12.12
LB34 | 'Pity', pencil sketch. | 1894.6.12.12
LB35 | 'The Ancient of Days putting a Compass to the Earth', watercolour for Europe (1794) pl. 1. | 1895.5.9.1619
LB36 | A sheet of red chalk studies for Song of the Daughters of Albion (1793) title-page (probably not by Blake). | 1895.5.9.1618
LB37 | A sheet of studies for America (not by Blake). | 1885.5.9.1617
LB38 | Design for the dedication 'To the Queen' for Blair, "Grave" (1808) (not engraved). | 1894.6.12.14
LB39 | 'The Valley of Death', watercolour for Blair, "Grave" (1808). | 1894.6.12.15
Design from Milton, 'As Daphne was root-bound', Handlist page 226.

**Ref. No.**

**Title**

**Inventory No.**

Roe68  
Ugolino and his sons in prison, for Inferno XXXII (17826).

1918.10.12.9

Roe91  
The spiral stairway, for Paradiso XIX (17826).

1918.10.12.10

Roe100  
A sleeping man, pencil.

1918.10.12.11

A pastoral scene, oxen, ram, distaff, biblical figures.

1916.10.12.12

'Jacob's Ladder'.

1937.2.13.4

'Jephtha's Sacrifice' (1803).

1949.11.12.2

'Judgement of Paris' (1811).

1949.11.12.3

1949.11.12.4

Drawings Atlas Size

LB42  
The Lazar-house of Milton, called by Blake, 'The House of Death' (1795), watercolour.

1885.5.9.1616

B) MINIATURES (Keeper's Study)

Thomas Butts

1942.10.10.4

Mrs. Thomas Butts

1942.10.10.5

Thomas Butts Junior

1942.10.10.6

C) DRAWING ON WOODBLOCK (c205)

Unused design on a woodblock of 'The Prophet Isaiah foretelling the destruction of Jerusalem'.

1939.1.14.19

D) ALBUMS

Album of Sketches (198 b 2)

LB43 1a  
Rough figure sketches, a flute player, &c.

1867.10.12.195

LB43 1b  
A mother seated, clasping her child on her knees.

1867.10.12.197

LB43 2a  
Jehovah among clouds.

1867.10.12.191

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The creation of Eve.

1867.10.12.196

LB43 3a  
Indistinct sketch, a figure under a tree.

1867.10.12.193

LB43 3b  
Indistinct sketch, a woman on the ground.

1867.10.12.198

LB43 4  
A rough sketch, walking figure with sun and moon.

1867.10.12.200

LB43 5  
A woman leaning from clouds to receive a child from its mother.

1867.10.12.201

Ref. No.

Title

Inventory No.

LB40  
Design for Job (1806), God in the whirlwind.

1894.6.12.13

r) Head of an old man with a beard (not by Blake).

1885.10.10.47

v) The lower part of a study for a composition.

1913.5.28.7

Firiel blessing Har for Tiriel (1789).

1929.7.13.271

r) Sketch for Hayley, Ballade (1802), eagle and child.

1929.7.13.272

v) Running female figure.

1949.11.12.2

r) Proof sheet of Hayley, Ballads (1802) with sketches.

v) Sketches.

Rescuing survivors from a shipwreck, after Romney for Hayley. Romney (1809).

1936.6.13.1

A letter of Samuel Palmer, concerning Blake.

1936.6.13.2

'My son, My son', sketch for For Children (1793) pl. 10. (pl. 16)

1940.10.12.1

The dove brooding over the face of the waters.

1940.10.12.2

Study of a prophet.

1940.10.12.3

Study of a prophet.

1940.10.12.4

A letter of Samuel Palmer, concerning Blake.

1940.10.12.5

Death of Earl Goodwin.

1964.12.12.13

Landscape drawing (Ezraham).

1967.6.17.10

r) Study for a Figure of Eve.

1968.2.10.3

v) Slight pencil sketches.

Drawings Imperial Size, Volume 1A

LB41  
Academical study of a naked youth.

1878.4.13.34

Roe21  
Dante conversing with Farinata, for Inferno X (17826).

1918.4.13.1

Roe48  
The Serpent attacking Yann Fucci, for Inferno XIV (17826).

1918.4.13.2

Roe50  
The Centaur Cacus, for Inferno XXV (17826).

1918.4.13.3

Roe82  
Angel descending at close of circle of the proud, for Purgatorio XII (17826).

1918.4.13.4

Roe87  
Beatrice on the car, Dante and Matilda, for Purgatorio XXIX (17826).

1918.4.13.5

Roe96  
St. Peter and James, Beatrice and Dante with St. John descending, for Paradiso XXV (17826).

1918.4.13.6

Roe72  
The angel-boat, for Purgatorio II (17826).

1918.10.12.6

Roe101  
The circles of Hell.

1918.10.12.7

Roe38  
Virgin abasing the Devil, for Inferno XXII (17826).

1918.10.12.8

Roe45  
Laborious passage along the rocks, for Paradiso XXI (17826).

1918.10.12.9

6 Sketch for a title-page, 'Angels to be very small ... '. Handlist page 226.
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<td>LB43 6</td>
<td>A figure suspended by the arms from a rock; a child stretches up to cut a line with scissors.</td>
</tr>
<tr>
<td>LB43 7a</td>
<td>A figure in flight with hands clasped to a rock; same child as above.</td>
</tr>
<tr>
<td>LB43 7b</td>
<td>Another figure in flight, back of a nude woman, on a Ballads (1802) leaf.</td>
</tr>
<tr>
<td>LB43 8a</td>
<td>Hamlet administering the oath to his friends.</td>
</tr>
<tr>
<td>LB43 8b</td>
<td>A rough sketch, a man with raised arms before an altar.</td>
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<tr>
<td>LB43 9a</td>
<td>Sketch for the bottom of the title-page of America (1793) [PI. 24]</td>
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<tr>
<td>LB43 10a</td>
<td>A wood; a woman at the right accompanied by two flying figures; a prone woman at the left with two cherubs by her head.</td>
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<tr>
<td>LB43 10b</td>
<td>Two massive seated forms with bowed heads, a woman standing before them.</td>
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<tr>
<td>LB43 11a</td>
<td>A man moving away with a cloak thrown over his shoulder.</td>
</tr>
<tr>
<td>LB43 11b</td>
<td>Design for Dante, Inferno III, 52-69 (17826), figures mounting the crest of a hill with a flag.</td>
</tr>
<tr>
<td>LB43 12a</td>
<td>A seated figure rejecting the comfort of a standing woman.</td>
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<tr>
<td>LB43 12b</td>
<td>Iris, a figure with wide peacock wings for Jerusalem pi. 14, on a Ballads (1802) leaf.</td>
</tr>
<tr>
<td>LB43 12c</td>
<td>A male figure grappling with great clouds.</td>
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<td>LB43 13a</td>
<td>An old man kneeling at the bedside of a woman.</td>
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<td>LB43 14a</td>
<td>Lady Macbeth with candle and dagger.</td>
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<td>LB43 14b</td>
<td>Cain fleeing from Abel’s dead body. [PI. 7]</td>
</tr>
<tr>
<td>LB43 15a</td>
<td>“How I Pity”, a crouching old man at the centre of concentric circles, with two smaller figures wrapped in webs before him.</td>
</tr>
<tr>
<td>LB43 15b</td>
<td>A throned king with guards and a figure kneeling before him.</td>
</tr>
<tr>
<td>LB43 15c</td>
<td>‘Chaining of Orc’, sketch.</td>
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<tr>
<td>LB43 16a</td>
<td>A naked, half-kneeling figure gestures at another.</td>
</tr>
</tbody>
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Second Folio Shakespeare (1632) (drawings extracted) (200 b 12*)

Jacques and the wounded stag (As You Like It) (1806).
Richard III and ghosts (Richard III) (n.d.).
Queen Katherine’s dream (Henry VIII) (1809).
Caesar’s ghost appearing to Brutus (Julius Caesar) (1806).
Hamlet and his father’s ghost (Hamlet) (1806).
The horse of inspiration (1809).

The bound 1632 Shakespeare, with the other drawings (1801-09) still inserted, is placed as 200 b 12.

7 Cain fleeing from Abel’s dead body.
PART 2: DESIGNS FOR YOUNG'S NIGHT THOUGHTS

The Complaint
Night the Fifth.

ORENZO: to recriminate is Jull.
Fondness for Fame is Avarice of Air.
I grant the Man is vain, who writes for Praise.
Praise no Man e'er deferv'd, who fought no more.
As juft thy Second Charge. I grant the Muse
Has often blufh'd at her degenerate Sons,
Retain'd by Sense to plead her filthy Cause;
To raise the Low, to magnify the Mean,
And subtilize the Grofs into Refin'd.
As if to magic Numbers' powerfull Charm
'Twas given, to make a Gift of their Song
Obscene, and sweeten Ordure to Perfume.

Originally bound in two volumes. Now mounted in perspex* and placed with English School Drawings (Royal Size), Period IV. (To order, ask for Blake, Night Thoughts, Volume 16, for example.)

Title-page (originally Vol. I)
VOLUME 13
VOLUMES 13-14
VOLUMES 14-16
VOLUMES 16-18
VOLUMES 18-21
VOLUMES 21-24
VOLUMES 24-26
VOLUME 26
VOLUMES 26-31
VOLUMES 32-35
VOLUMES 36-43
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Folder containing un-illustrated pages

*This work is now (1971) being undertaken by the Conservation Room, and only remounted drawings are available to visitors.
Handlist
Third, page 250.

PART 2: DESIGNS FOR YOUNG'S NIGHT THOUGHTS


12 (right, above) Night Thoughts design. Night the Ninth, page 52. Handlist page 335.


Contemplating their grand piano, I dreamt of something far more distant, therefore, I alight.

Of great art, if not from, are the wonders of the Infinite, and their deep divine, in the realm of the soul, proud, Paul, I like to judge, after, not akin, Life, but in Love; in more vigour, native Air; more than the world, What of greater Truth.

Hail, a hunn

Where, still—

All why?

Chose again in

Why should I

More than the

Without, a—

The mighty power, in whom

And, where, it seems, Hill high Ten thousand

Reptiles, enough for Man to reign!

Is it all, so vast, how many know behold,

And, as a Matter, judge at first

More, in GOD, or Heaven's gate;

And, to the East, how many know behold,

And, in the side, I know not, what

For, and all, why should I

The mighty power, in whom

And, where, it seems, Hill high Ten thousand

And, as a Matter, judge at first

More, in GOD, or Heaven's gate;

And, to the East, how many know behold,

And, in the side, I know not, what

For, and all, why should I

The mighty power, in whom

And, where, it seems, Hill high Ten thousand

And, as a Matter, judge at first

More, in GOD, or Heaven's gate;

And, to the East, how many know behold,

And, in the side, I know not, what

For, and all, why should I

The mighty power, in whom

And, where, it seems, Hill high Ten thousand

And, as a Matter, judge at first

More, in GOD, or Heaven's gate;

And, to the East, how many know behold,

And, in the side, I know not, what

For, and all, why should I

The mighty power, in whom

And, where, it seems, Hill high Ten thousand

And, as a Matter, judge at first

More, in GOD, or Heaven's gate;

And, to the East, how many know behold,
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<td>Phædros of the Daughters of Albion (1793) frontispiece, pl. 1.</td>
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<td>K&amp;M3</td>
<td>Jerusalem (1804-720) Chapter 3 'But Los who is', pl. 53.</td>
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<td>K&amp;M12</td>
<td>The First Book of Urizen (1794) pl. 12.</td>
<td>1894.6, 12, 17</td>
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<tr>
<td>R55</td>
<td>An awe-struck group standing on a rock by the sea, 'The Approach of Doom' (17788) (After Robert Blake) unique copy.</td>
<td>1874.12, 12, 380</td>
</tr>
</tbody>
</table>

**Gilchrist** p252 #248

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### ENGRAVINGS BY BLAKE: Imperial Size Mounted (c3)

<table>
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<tr>
<th>Ref. No.</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>R11</td>
<td>'Edward and Eleanor' (1793) (one of two copies known; the other, with the full MS in the Department of Manuscripts, is defective).</td>
<td>1938.4, 9, 6</td>
</tr>
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</table>

### ENGRAVINGS BY BLAKE: Panoramic Size Mounted

<table>
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<tbody>
<tr>
<td>R24</td>
<td>Chaucer's Canterbury Pilgrims (1810) state 2.</td>
<td>1856.2, 9, 326</td>
</tr>
</tbody>
</table>

### ENGRAVINGS BY BLAKE: Unmounted (c4+)

**Dante (1668)**

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<th>Ref. No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>R341</td>
<td>Inferno V, 137.</td>
<td>1968.12.14, 28</td>
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<tr>
<td>R341I</td>
<td>Inferno XIII, 70.</td>
<td>1968.12.14, 29</td>
</tr>
<tr>
<td>R341II</td>
<td>Inferno XIII, 135.</td>
<td>1968.12.14, 30</td>
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<tr>
<td>R341IV</td>
<td>Inferno XX, 45.</td>
<td>1968.12.14, 25</td>
</tr>
<tr>
<td>R34v</td>
<td>Inferno XX, 82.</td>
<td>1968.12.14, 26</td>
</tr>
<tr>
<td>R34vi</td>
<td>Inferno XXIX, 71.</td>
<td>1968.12.14, 24</td>
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<tr>
<td>R34vii</td>
<td>Inferno XXXII. 75.</td>
<td>1968.12.14, 31</td>
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<tbody>
<tr>
<td>R481v</td>
<td>Footfalls of John Scott (1782) tail-piece to last poem, p. 335 (proof).</td>
<td>1863.12.14, 87</td>
</tr>
<tr>
<td>R52</td>
<td>Satan (a god flying away). [Pl. 18]</td>
<td>1863.12.10, 198</td>
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<th>Title</th>
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<tbody>
<tr>
<td>R71</td>
<td>Beggar's Opera Act III (1788).</td>
<td>1843.12, 9, 5</td>
</tr>
<tr>
<td>R71I</td>
<td>Beggar's Opera (reproduction).</td>
<td>BM Crown</td>
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After * Fuseli*

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<tbody>
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<td>R68</td>
<td>Lavater, Aphorismen on Man (1788) frontispiece.</td>
<td>1863.11, 14, 87</td>
</tr>
<tr>
<td>R72</td>
<td>Timon visited by Alcibaidas in the cave (1790) for Shakespeare, 'Timon of Athens'. [Pl. 19]</td>
<td>1863.11, 10, 80</td>
</tr>
<tr>
<td>R75</td>
<td>'Falsa ad Coelum' (1780) (one of two copies known).</td>
<td>1862.8, 12, 221</td>
</tr>
<tr>
<td>R79a</td>
<td>'Fertilization of Egypt' for Darwin, Botanic Garden (1791).</td>
<td>1870.8, 12, 279</td>
</tr>
<tr>
<td>R79b</td>
<td>'Tornado' for Darwin, Botanic Garden (1795).</td>
<td>BM Crown</td>
</tr>
<tr>
<td>R99I</td>
<td>'Katherine, Griffiths and Patience' in Henry VIII for Shakespeare, 'Plays' (1805)</td>
<td>1868.8, 22, 5602</td>
</tr>
<tr>
<td>R99II</td>
<td>Romeo and the Apothecary in Romeo and Juliet for Shakespeare, 'Plays' (1805)</td>
<td>1868.8, 22, 5607</td>
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**R80**

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<tr>
<td>R801</td>
<td>Gay, Fables (1793)</td>
<td>1818.4, 13, 15</td>
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<tr>
<td>R801I</td>
<td>Volume I, Introduction, The Shepherd and the Philosopher.</td>
<td>1818.4, 13, 16</td>
</tr>
<tr>
<td>R801II</td>
<td>Fable VI, The Miser and Plutus.</td>
<td>1818.4, 13, 17</td>
</tr>
<tr>
<td>R801III</td>
<td>Fable XII, The Tame Stag.</td>
<td>1818.4, 13, 18</td>
</tr>
<tr>
<td>R801IV</td>
<td>Fable XVII, The Pin and the Needle.</td>
<td>1818.4, 13, 19</td>
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<td>R801V</td>
<td>Fable XXIII, The Goat without a Beard.</td>
<td>1818.4, 13, 20</td>
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<tr>
<td>R801VI</td>
<td>Fable XXVIII, The Persian, Sun, Cloud.</td>
<td>1818.4, 13, 21</td>
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<tr>
<td>R801VII</td>
<td>Fable XXX, The Setting Dog and the Partridge.</td>
<td>1818.4, 13, 22</td>
</tr>
<tr>
<td>R801vIII</td>
<td>Fable XLI, The Owl and the Farmer.</td>
<td>1818.4, 13, 23</td>
</tr>
<tr>
<td>R801v</td>
<td>Volume II, Fable I, The Dog and the Fox.</td>
<td>1818.4, 13, 24</td>
</tr>
<tr>
<td>R801vI</td>
<td>Volume I, Introduction.</td>
<td>1894.6, 12, 30</td>
</tr>
<tr>
<td>R801vII</td>
<td>Fable VI.</td>
<td>1894.6, 12, 31</td>
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<tr>
<td>R801vIII</td>
<td>Fable XXVIII.</td>
<td>1866.10, 13, 1921</td>
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After *Flaxman*

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<tbody>
<tr>
<td>R93</td>
<td>For the Naval Monument, Wednesday 28th May 1800 (by W. S. Blake of Change Alley, writing engraver; not the poet).</td>
<td>BM Crown</td>
</tr>
<tr>
<td>R1001</td>
<td>Iliad of Homer (1805) pl. I, 'Homer invoking the muse' (proof).</td>
<td>1867.10, 12, 228</td>
</tr>
<tr>
<td>R1001I</td>
<td>Iliad of Homer (1805) pl. II, 'Minerva repressing the fury of Achilles' (proof).</td>
<td>1867.10, 12, 230</td>
</tr>
</tbody>
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*18 Satan (a god flying away), after Stothard. Handlist page 237.*
R106
Wedgeood, Book of Designs (1816)*
R106
Page 8 (proof).
R106
Page 9 (proof).
R106
Page 10 (proof).
R106
Page 11 (proof).
R106
Page 12.
R106
Page 13 (proof).
R106
Page 14.
R106
Page 15.
R106
Page 16 (proof).
R106
Page 17.
R106
Page 18.
R106
Portraits after Lawrence, Linell, etc.

R78
Hartley, Observations on Man (1791) frontispiece of Hartley after Shackleton (proof).
R82
'Rev. John Caspar Lavater' (1807) state 2. 
R95i
'William Cooper--Author of the 'Task' for Hayley, Cooper, Vol. II (1803) frontispiece, after Lawrence.
R104
'The Right Honourable Earl Spencer' (1813) after Phillips.
R109
'Wilson Lowry' (1825) engraved by Linell and Blake after Linell, state 4.

After Various Artists
R46
'Morning Amusement' (1782) after Watteau.
Kxxiv 'Evening Amusement' (1782) after Watteau.
K61 'The Industrious Cottager' (1788) after Mortland.
R67
'The Idle Laundress' (1788) after Mortland, state 1.
R67
'The Idle Laundress' (1788) after Mortland, state 2.
R96
Hayley, Life and Posthumous Writings of William Cooper (1803-04).
R96i
Frontispiece of Cooper after Romney, Vol. I.
R96iv
R96v
'The Grave of William Cooper' after Francis Stone, frontispiece to Vol. III.
R96vi
R95i
Frontispiece of Cooper after Romney, Vol. I.
R95ii
Sketch Cooper's monument [By Flaxman], Vol. III.
R95i
Fuseli, Sketches on Pastel (1801), engraving after Michelangelo, p. 151.
K71ivii
Salmson, Elements of Morality (1791), Vol. I, pl. v.
R103
Ticket of admission to the West Middlesex Water Works (1809) by W. S. Blake, writing engraver; not the poet.
R108
'Mrs. Q.' (1809) after Millers.

ENGRAVINGS BY BLAKE: Books

Ref. No. Title Inventory No.
R611 Engraved Portraits (Class IV [sub 2] period 3) 'Mrs. Cowper, Mother of the Poet' after Helms for Hayley, Life and Posthumous Writings of William Cooper (1803) Vol. 1, p. 4.
R66 Engraved Portraits (Class III Period 4) 'Edmund Pitts' (1790) after Earl.
R63 Engraved Portraits (Class VII Period 4) 'John Brown M.D.' frontispiece after Donaldson for The Elements of Medicine of John Brown (1795).

ENGRAVINGS BY BLAKE: Books

Ref. No. Title Inventory No.
B30 Blake, Description Catalogue of Pictures (1809) Copy B (Nn 2.2). [contains no engravings]
R8 Blake, Fox Children: The Gates of Paradise (1793) Copy B (Blake cupboard).
R8i Frontispiece, pl. 1.
R8ii Title-page, pl. 1.
R8iv 'I found him beneath a Tree', pl. 1.
R8v 'Water', pl. 2.
R8vi 'Earth', pl. 3.
R8vii 'Air', pl. 4.
R8viii 'Fire', pl. 5.
R8ix 'At length for hatching ripe', pl. 6.
R8x 'Aisal!', pl. 7.
R8xi 'My Son! My Son!', pl. 8.
R8xii 'I want! I want!', pl. 9.
R8xiv 'Help! Help!', pl. 10.
R8xv 'Aged Ignorance', pl. 11.
R8xx 'Does thy God . . . . . . . . . . pl. 12.
R8xxi 'Fear & Hope are--Vision', pl. 13.
R8xxii 'The travel's end', pl. 14.
R8xxiii 'Death's Door', pl. 15.
R8xxiv 'I have said to the worm . . . . . . . . . pl. 16.
R8 Blake, For the Songs: The Gates of Paradise (1718) Copy B (1 a 15)
R8i 'What is man!' frontispiece, pl. 1.
R8ii Title-page, pl. 1.
R8xxxw 'The Keys of the Gates', pl. 17.
R8xiv 'He meets his Saviour', pl. 18.
R8xv 'I found him beneath a Tree', pl. 19.
R8xxvi 'Water', pl. 2.
R8xxvii 'Earth', pl. 3.
R8xxviii 'Air', pl. 4.
R8xxix 'Fire', pl. 5.
R8x 'At length for hatching ripe . . . . . . . . pl. 6.

ENGRAVINGS BY BLAKE: Unmounted (c82)

Ref. No. Title Inventory No.
R12 'Job' (1793).
R13 'Ezekiel' (1794).
R13 Doubtful
R13 River God.
R13 1873.5.10.1722
R13 1894.6.12.25
R13 1872.12.7.70
<table>
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<tr>
<th>Ref. No.</th>
<th>Title</th>
<th>Inventory No.</th>
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<tbody>
<tr>
<td>R97v</td>
<td>'Canto IV Verse 328', p. 97, after Maria Foyllman</td>
<td>52.11.16.250</td>
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<tr>
<td>R97v</td>
<td>'Canto V Verse 43', p. 105, after Maria Foyllman</td>
<td>52.11.16.261</td>
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<tr>
<td>R97vi</td>
<td>'Canto VI Verse 294', p. 154, after Maria Foyllman</td>
<td>52.11.16.262</td>
</tr>
<tr>
<td>R126</td>
<td>Hoare, Academic Correspondence (1804) (P.74(43)) Frontispiece.</td>
<td>BM Crown</td>
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<tr>
<td>R101</td>
<td>Hoare, An Inquiry into the...Arts of (1806) (1 4 27) Frontispiece of 'The Graphic Muse' after Reynolds.</td>
<td>1999.4.6.91</td>
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<tr>
<td>R71</td>
<td>Hogarth Volume (287) Beqgar's Opera Act III.</td>
<td>1937.3.2.1</td>
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<td>R63</td>
<td>Josephine, ed. Maynard, published by J. Cooke (162 c 12)</td>
<td>1838.2.4.17(6)</td>
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<tr>
<td>R63i</td>
<td>'The Parting of Lot and Abraham', p. 13.</td>
<td>1938.2.4.17(12)</td>
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<tr>
<td>R63ii</td>
<td>'The Battle of Athi', p. 64.</td>
<td>1938.2.4.17(16)</td>
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<tr>
<td>R63iii</td>
<td>'The Fugitive Shechemites', p. 76.</td>
<td>1938.2.4.17(16)</td>
</tr>
<tr>
<td>R68</td>
<td>Lavater, Aphorisms on Men (1789) (1 4 3) Frontispiece.</td>
<td>1894.2.12.1</td>
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<tr>
<td>R123</td>
<td>Saltmann, Cymation for Youth (1800) (1 4 c 6), 10 unsigned plates.</td>
<td>1871.6.10.916-925</td>
</tr>
<tr>
<td>R123</td>
<td>Saltmann, Cymation for Youth (1800) (1 4 c 6), 10 unsigned plates.</td>
<td>52.11.16.409-418</td>
</tr>
<tr>
<td>R123</td>
<td>Saltmann, Cymation for Youth (1800) (1 4 c 6), 10 unsigned plates.</td>
<td>52.11.16.409-418</td>
</tr>
<tr>
<td>R75</td>
<td>Stuart and Revett, Antiquities of Athens Volume III (1798) (249 c 6) Plates XXI-XXIV 'Sculpture on the Frieze of the Posticus in the Temple of Theseus.</td>
<td>44.13.31-34</td>
</tr>
<tr>
<td>R30xxxv</td>
<td>Five medallions, at xiv, Vol. I.</td>
<td>1863.11.14.262</td>
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<tr>
<td>R58</td>
<td>The wife's Magazine Vol. I (1764) (1 4 a 1) Frontispiece for January.</td>
<td>1872.11.9.322</td>
</tr>
<tr>
<td>R58i</td>
<td>Frontispiece for February.</td>
<td>1872.11.9.323</td>
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<tr>
<td>R58ii</td>
<td>Frontispiece for March.</td>
<td>1872.11.9.324</td>
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<tr>
<td>R58iv</td>
<td>Frontispiece for April.</td>
<td>1872.11.9.325</td>
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<tr>
<td>R58v</td>
<td>Frontispiece for May.</td>
<td>1872.11.9.326</td>
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<tr>
<td>R7</td>
<td>Wollstonecraft, Original Stories from Real Life (1797) (1 4 a 4)</td>
<td>1862.10.11.262</td>
</tr>
<tr>
<td>R71</td>
<td>'Look what a fine morning it is'.</td>
<td>1862.10.11.262</td>
</tr>
<tr>
<td>R71i</td>
<td>'The dog strove to attract his attention'.</td>
<td>1862.10.11.263</td>
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<tr>
<td>R71ii</td>
<td>'Indeed we are very happy'.</td>
<td>1862.10.11.264</td>
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<tr>
<td>R71iii</td>
<td>'Be calm my child...'.</td>
<td>1862.10.11.265</td>
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<td>R71iv</td>
<td>'Trying to trace the sound...'.</td>
<td>1862.10.11.266</td>
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<tr>
<td>R71v</td>
<td>'Decency and Self-Denial are necessary...'.</td>
<td>1862.10.11.267</td>
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<tr>
<td>R17</td>
<td>Young, Right Thoughts (1797) (Blake Cupboard) Night the First, frontispiece.</td>
<td>1860.7.28.671</td>
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<tr>
<td>R17i</td>
<td>Night the First, frontispiece.</td>
<td>1860.7.28.671</td>
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<td>R17xi</td>
<td>Night the Second, frontispiece.</td>
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<td>R17xxiv</td>
<td>Night the Third, frontispiece.</td>
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22 'The Return of the Jewish Spies from Canaan', after Stothard. Handlist page 28th.

R49E1i Novellist's Magazine Vol. X (1783), pl. vi of Richardson, Sir Charles Grandison (duel of Sir Charles, O'Hare, and Salmonet). 49.7.21.281

R49E1i Novellist's Magazine Vol. X (1783), pl. xii of Richardson, Sir Charles Grandison (Sir Charles' interview with Clementina and the Marchioness). 49.7.21.284

Remnants after Stothard Vol. II (c20) A young lady embracing the bust of a youth (for Scott, Poetical Works [1782]). 49.7.21.715

R47 Bonnymoat, Introduction to Memoir (1782) title-page vignette. 49.7.21.782

R53 Artaxo, Orlando Furioso (1833) Vol. III, frontispiece. 49.7.21.1207

R79b Royal Academy Vol. III (1794) Number 172 'Tornado', after Fuseli for Darwin, Botanico Gardiak (1794). Anderdon 1510

R48iv Royal Academy Vol. VIII (1794) Number 112 Scott, Poetical Works, tailpiece, after Stothard. Anderdon 3544

R87 Society of Artists Vol. 2 (1794) 'Mr. Wright of Derby', p. 209 after anonymous for Monthly Magazine (1797). Anderdon 561


WOODCUTS BY BLAKE: Mounted (c2*) Volume I

See ENGRAVINGS BY BLAKE: Mounted (R18, R30).

WOODCUTS BY BLAKE: Unmounted (c14*)

Placed with ENGRAVINGS BY BLAKE, 'Little Tom the Sailor'. 1806.12.21.10(1-3)

WOODCUTS BY BLAKE: Books

R30 Thornton, Pastorile of Virgil (1821) (1* a 6)

R30i 'Tenet and Colinet'. 1856,7.12.41

R30ii 'Tenet and Colinet'. 1855,3.14.106


R30v 'Tenet', at p. 15. 1855,3.14.111

R30yiv 'Tenet', at p. 15. 1855,3.14.112

R30yviii 'Colinet', at p. 15. 1855,3.14.113

R30i 'Colinet', at p. 15. 1855,3.14.114

R30x 'Tenet', at p. 16. 1855,3.14.115

R30xi 'Colinet', at p. 16. 1855,3.14.116

R30xii 'Colinet', at p. 16. 1855,3.14.117

R30xiv 'Tenet' at p. 16. 1855,3.14.118

R30yv 'Tenet, Illustrations of lines 1, 2', at p. 18. 1855,3.14.119

R30yv '3, 4, 5, 6', at p. 18. 1855,3.14.120

R30yvxi '7, 8, 9', at p. 18. 1855,3.14.121

R30xvii '10'. 1855,3.14.122

R30 Thornton, Pastorile of Virgil (1821) Volume I (184 & 19)

R49AI Novellist's Magazine Vol. VIII (1782), pl. ix of Don Quixote (Manbrino's helmet). 49.7.21.346

R49AI Novellist's Magazine Vol. VIII (1782), pl. xv of Don Quixote (Don Quixote's death). 49.7.21.245

R49AI Novellist's Magazine Vol. IX (1782), pl. I of Sarah Fielding, David Single (David paying the young man's rent). 49.7.21.254

R49AI Novellist's Magazine Vol. IX (1782), pl. iii of Smollett, Lamenlot Groomes (the hussitings). 49.7.21.262

R49E1 Novellist's Magazine Vol. X (1783), pl. xxvi of Richardson, Sir Charles Grandison (Miss Byron visiting Miss Irwine). 49.7.21.280
PART 3: MISCELLANEOUS ENGRAVINGS

Ref. No. | Title | Inventory No.
--- | --- | ---
R30ix | 'Second Comparison', at p. 17. | 1863.11.14.313
R30xx | 'Third Comparison', at p. 17. | 1863.11.14.314

R30 | Thornton, Pastoral of Virgil (1821)

| Title | Inventory No. |
--- | ---|
| '1st a 10' | 1863.11.14.312 |

MISSCENEOUS WORKS BY BLAKE

Lithograph (190° b 1)

| Title | Inventory No. |
--- | ---|
| 'The Echolosing Green', Songs of Innocence (1789). | 1925.8.16.1 |

Wood Blocks (c205)

| Title | Inventory No. |
--- | ---|
| Thornton, Pastoral of Virgil (1821) | 1939.1.14.2-18 |

Copper Plates (c206)

| Title | Inventory No. |
--- | ---|
| The Book of Job (1826) | 1919.5.28.13-34 |

ENGRAVINGS AFTER BLAKE: Unmounted (c14)

R38i | Burger, Leonardo (1796) frontispiece. | 1800.8.7.61 |
R39 | Malkin, A Father's Monument of His Child (1806) frontispiece engraved by Crome. | 1866.7.12.42 |
R40 | Blake, Grave (1806) etched by Schiaffonetti. | 1856.7.12.566 |
R40i | 'Christ Descending into the Grave'. | 1856.7.12.567 |
R40if | 'The Meeting of a Family in Heaven'. | 1856.7.12.577 |
R40iv | 'The Counsellor, King, Warrior, Mother and Child in the Tomb'. | 1856.7.12.574 |
R40v | 'Death of the Strong, Wicked Man'. | 1856.7.12.570 |
R40vi | 'The Soul Hovering over the Body...'. | 1856.7.12.572 |
R40vil | 'The Descent of Man into the Vale of Death'. | 1856.7.12.560 |
R40viil | 'The Sea of Judgement'. | 1856.7.12.576 |
R40ix | 'The Soul Exploring the Recesses of the Grave'. | 1856.7.12.576 |
R40x | 'Death of the Good Old Man'. | 1856.7.12.571 |
R40xi | 'Death's Door'. | 1856.7.12.569 |
R40xii | 'The Reunion of the Soul and Body'. | 1856.7.12.575 |
R526 | 'Death's Door' (wood engraving by Linton after the Blair design). | 1861.10.12.2334 |
R40viil | 'The Valley of Death' (published in Blair, Grave [1826]). | 1941.1.14.23.42 |

| Title | Inventory No. |
--- | ---|
| Burger, Leonardo (1796) frontispiece, engraved by Pery (c15). | 1864.2.13.80 |

ENGRAVINGS AFTER BLAKE: Books

Ref. No. | Title | Inventory No.
--- | --- | ---
R30xxi | 'The Giant Polyphone', engraved by Byfield, at p. 21. | 1863.11.14.320 |
K256 | Wood engraving by Linton (247° a 10). | 1861.5.18.931
K41 | Varley, Sodalci Physiognomia (1828) | 1947.8.8.1(1)
R214 | Scott, 'Resurrection of the Dead’. | 1947.8.8.1(2)
R214 | II 'And the waters prevailed'. | 1947.8.8.1(3)
R214 | III Comic sketch. | 1947.8.8.1(4)
R214 | IV 'The Nativity', p. 32. | 1947.8.8.1(5)
R214 | V 'St. Matthew and the Angel'. | 1947.8.8.1(6)
R214 | VI 'Vorhe of Babylon'. | 1947.8.8.1(7)
R214 | VII 'Creation of Eve'. | 1947.8.8.1(8)
R214 | VIII 'Adam and Eve'. | 1947.8.8.1(9)
R214 | IX 'Eve taking the Apple'. | 1947.8.8.1(10)
R214 | X 'The Crucifixion'. | 1947.8.8.1(11)
R214 | Scott, William Blake; Sketches from his Works (1879) (190° b 26). | 1947.8.8.1(12)
R214 | I 'Resurrection of the dead'. | 1947.8.8.1(13)
R214 | II 'And the waters prevailed'. | 1947.8.8.1(14)
R214 | III Comic sketch. | 1947.8.8.1(15)
R214 | IV 'The Nativity', p. 32. | 1947.8.8.1(16)
R214 | V 'St. Matthew and the Angel'. | 1947.8.8.1(17)
R214 | VI 'Vorhe of Babylon'. | 1947.8.8.1(18)
R214 | VII 'Creation of Eve'. | 1947.8.8.1(19)
R214 | VIII 'Adam and Eve'. | 1947.8.8.1(20)
R214 | IX 'Eve taking the Apple'. | 1947.8.8.1(21)
R214 | X 'The Crucifixion'. | 1947.8.8.1(22)

| Title | Inventory No. |
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| Thornton, Pastoral of Virgil (1821) | 1863.11.14.314 |
| '184 d 19' | 1863.11.14.312 |

Burger, Leonardo (1796). | 1894.6.12.36(1) |
Burger, Headpiece. | 1894.6.12.36(2) |
Burger, Tailpiece. | 1894.6.12.36(3) |
Blair, Grave (1808) | 1894.6.12.36(4) |
Blair, Title-page. | 1894.6.12.36(5) |
Blair, 'La Eternidad y el Espacio'. | 1894.6.12.36(6) |
Blair, 'El Valle de la Muerte'. | 1894.6.12.36(7) |
Blair, 'La Muerte del Inmortal'. | 1894.6.12.36(8) |
Blair, 'La Muerte del Justo'. | 1894.6.12.36(9) |
Blair, 'La Separacion'. | 1894.6.12.36(10) |
Blair, 'La Caverna'. | 1894.6.12.36(11) |
Blair, 'El Sepulcro'. | 1894.6.12.36(12) |
Blair, 'La Resurreccion'. | 1894.6.12.36(13) |
Blair, 'La Reunion'. | 1894.6.12.36(14) |
Blair, 'El Juicio'. | 1894.6.12.36(15) |
PART 4:

ILLUMINATED BOOKS
There is No Natural Religion (1788) Copy A
The Book of Thel (1789) Copy D
Visions of the Daughters of Albion (1793) Copy A
Visions of the Daughters of Albion (1793) Copy B
Visions of the Daughters of Albion (1793) Copy O
America, A Prophecy (1793) Copy F
America, A Prophecy (1793) Copy H
Songs of Innocence and of Experience (1794) Copy A
Songs of Innocence and of Experience (1794) Copy B
Songs of Innocence and of Experience (1794) Copy T
The First Book of Urizen (1794) Copy D
Europe, A Prophecy (1794) Copy a
Europe, A Prophecy (1794) Copy D
A Small Book of Designs (1794) Copy A
A Large Book of Designs (1795) Copy A
The Song of Los (1795) Copy A
The Song of Los (1795) Copy D
The Book of Los (1795) Copy A
Milton, A Poem (1804-708) Copy A
Jerusalem (1804-720) Copy A
The Book of Thel (1789) Copy D (Blake Cupboard)

K&W pl.1 'Theel's Motto'. BM Crown
K&W pl.11 Title-page. BM Crown
K&W pl.1 'The daughters of Mee Seraphim'. BM Crown
K&W pl.2 'Why should the mistress'. BM Crown
K&W pl.3 '0 little cloud the virgin said'. BM Crown
K&W pl.4 'Then Thel astonish'd'. BM Crown
K&W pl.5 'But he that loves the Lowly'. BM Crown
K&W pl.6 'The eternal gates terrific porter'. BM Crown

Visions of the Daughters of Albion (1793)

Copy A [Blake Cupboard, bound with Europe [Copy D]]

K&W pl.1i v) Title-page. 47.3.18.116
K&W pl.1ii r) 'The Argument'. 47.3.18.117
K&W pl.1 v) 'Enslav'd, the Daughters of Albion weep'. 47.3.18.117
K&W pl.2 r) 'Now thou maist marry Bromion's ...'. 47.3.18.118
K&W pl.3 r) 'And none but Bromion ...'. 47.3.18.118
K&W pl.4 r) 'Wave shadows of discontent'. 47.3.18.120
K&W pl.5 r) 'But when the morn arose ...'. 47.3.18.120
K&W pl.6 r) 'A palace of eternity ...'. 47.3.18.120
K&W pl.7 r) 'In happy copulation ...'. 47.3.18.120
K&W pl.8 r) 'Where the cold miser ...'. 47.3.18.121

Visions of the Daughters of Albion (1793)

Copy B (Blake Cupboard, bound with America [Copy F] and Song of Los [Copy D])

K&W pl.1 Frontispiece. 1953.1.1.1(11)
K&W pl.1i v) Title-page. 1953.1.1.1(12)
K&W pl.1i r) 'The Argument'. 1953.1.1.1(13)
K&W pl.1 v) 'Enslav'd, the Daughters of Albion weep'. 1953.1.1.1(13)
K&W pl.2 v) 'Now thou maist marry Bromion's ...'. 1953.1.1.1(14)
K&W pl.3 v) 'Wave shadows of discontent'. 1953.1.1.1(15)
K&W pl.4 v) 'But when the morn arose ...'. 1953.1.1.1(16)
K&W pl.5 v) 'And a palace of eternity ...'. 1953.1.1.1(16)
K&W pl.6 v) 'In happy copulation ...'. 1953.1.1.1(16)
K&W pl.7 v) 'Where the cold miser ...'. 1953.1.1.1(16)

Visions of the Daughters of Albion (1793)

Copy O (Blake Cupboard, bound separately)

Book-plate, Edwin Wilkins Field. BM Crown
Book-plate, A. E. C. Carthy. BM Crown
Piece from original wrapper (signed H. C. Robinson). BM Crown

K&W pl.1 Frontispiece. 1940.7.13.27(1)
K&W pl.11 Title-page. 1940.7.13.27(2)
K&W pl.1i i) 'The Argument'. 1940.7.13.27(3)
K&W pl.1 v) 'Enslav'd, the Daughters of Albion weep'. 1940.7.13.27(4)
K&W pl.1ii i) 'Now thou maist marry Bromion's ...'. 1940.7.13.27(5)
K&W pl.1ii i) 'And none but Bromion ...'. 1940.7.13.27(6)
K&W pl.1 v) 'Wave shadows of discontent'. 1940.7.13.27(7)
K&W pl.1 v) 'But when the morn arose ...'. 1940.7.13.27(8)
K&W pl.1 v) 'And a palace of eternity ...'. 1940.7.13.27(9)
K&W pl.1 v) 'In happy copulation ...'. 1940.7.13.27(10)
K&W pl.1 v) 'Where the cold miser ...'. 1940.7.13.27(11)

The Dream (1789) Copy C (Blake Cupboard)

Frontispiece. 1947.3.18.116
Title-page. 1947.3.18.117
'The Argument'. 1947.3.18.118
'Enslav'd, the Daughters of Albion weep'. 1947.3.18.118
'Now thou maist marry Bromion's ...'. 1947.3.18.118
'Wave shadows of discontent'. 1947.3.18.120
'But when the morn arose ...'. 1947.3.18.120
'And a palace of eternity ...'. 1947.3.18.120
'In happy copulation ...'. 1947.3.18.120
'Where the cold miser ...'. 1947.3.18.121

Song of Innocence and of Experience (1794)

Copy A (Blake Cupboard, bound in two volumes)

K&W pl.3 Vol. I, sub-title, Song of Innocence. 1924.7.26.(1)
K&W pl.2 Frontispiece. 1924.7.26.(2)
K&W pl.1 'Introduciton'. 1924.7.26.(3)
K&W pl.22-23 'Spring'. 1924.7.26.(4-5)
K&W pl.6-7 'The Ecchoing Green'. 1924.7.26.(6-7)
K&W pl.9-10 'The Little Black Boy'. 1924.7.26.(8)
K&W pl.19-13 'The Little Boy Lost'. 1924.7.26.(10-12)
K&W pl.20-21 'Night'. 1924.7.26.(13)
K&W pl.11 'The Blossom'. 1924.7.26.(14)
K&W pl.13 'Nurse's Song'. 1924.7.26.(15)
K&W pl.1 'On Another's Sorrow'. 1924.7.26.(16)
K&W pl.3 'The Voice of the Ancient Bard'. 1924.7.26.(17)
K&W pl.1 'Laughing Song'. 1924.7.26.(18)
K&W pl.1 'The Divine Image'. 1924.7.26.(19)
K&W pl.1 'The Chimney Sweeper'. 1924.7.26.(20)
K&W pl.3 'Holy Thursday'. 1924.7.26.(21)
K&W pl.1 'The School Boy'. 1924.7.26.(22)
K&W pl.5 'The Little Boy Found'. 1924.7.26.(23)
K&W pl.8 'The Lamb'. 1924.7.26.(24)
K&W pl.1 'The Shepherd'. 1924.7.26.(25)
K&W pl.16-17 'A Cradle Song'. 1924.7.26.(26)
K&W pl.1 'A Dream'. 1924.7.26.(27)
K&W pl.1 'Infant Joy'. 1924.7.26.(28)
K&W pl.29 'Vol. II, sub-title, Songs of Experience'. 1924.7.26.(29)
K&W pl.28 Frontispiece. 1924.7.26.(30)
K&W pl.30 'Introduction'. 1924.7.26.(31)
K&W pl.31 'Earth's Answer'. 1924.7.26.(32)
K&W pl.37 'The Fly'. 1924.7.26.(33)
K&W pl.40 'The Colid and the Pebble'. 1924.7.26.(34)
K&W pl.32 'The Angel'. 1924.7.26.(35)
K&W pl.37 'The Chimney Sweeper'. 1924.7.26.(36)
K&W pl.42 'The Tyger'. 1924.7.26.(37)
K&W pl.37 'Infant Sorrows'. 1924.7.26.(38)
K&W pl.38 'The Little Vagabond'. 1924.7.26.(39)
K&W pl.46 'Nurse's Song'. 1924.7.26.(40)
K&W pl.47 'The Human Abstract'. 1924.7.26.(41)
K&W pl.37 'The Little Girl Lost'. 1924.7.26.(42)
K&W pl.35 'The Little Girl Lost' and 'The Little Girl Found'. 1924.7.26.(43)
K&W pl.36 'The Little Girl Found'. 1924.7.26.(44)
K&W pl.14 'The Garden of Love'. 1924.7.26.(45)
K&W pl.49 'A Poison Tree'. 1924.7.26.(46)
A Small Book of Designs (1796) Copy A (c2*)[Volume V][This entry also appears on p. 237.]

K&W 1 Urizen (1794) title-page. 1856.2.9.425
K&W 2 Marriage of Heaven and Hell (1790-93). 1856.2.9.426
K&W 3 Urizen (1794). 1856.2.9.427
K&W 4 Marriage of Heaven and Hell (1790-93). 1856.2.9.428
K&W 5 Marriage of Heaven and Hell (1790-93). 1856.2.9.429
K&W 6 Urizen (1794). 1856.2.9.430
K&W 7 Urizen (1794). 1856.2.9.431
K&W 8 Urizen (1794). 1856.2.9.432
K&W 9 Urizen (1794). 1856.2.9.433
K&W 10 Thel (1790) title-page. 1856.2.9.434
K&W 11 Urizen (1794). 1856.2.9.435
K&W 12 Urizen (1794). 1856.2.9.436
K&W 13 Urizen (1794). 1856.2.9.437
K&W 14 Urizen (1794). 1856.2.9.438
K&W 15 Urizen (1794). 1856.2.9.439
K&W 16 Thel (1790). 1856.2.9.440
K&W 17 Vision of the Daughters of Albion (1793). 1856.2.9.441
K&W 18 Urizen (1794). 1856.2.9.442
K&W 19 Vision of the Daughters of Albion (1793). 1856.2.9.443
K&W 20 Vision of the Daughters of Albion (1793). 1856.2.9.444
K&W 21 Urizen (1794). 1856.2.9.445
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A Large Book of Designs (1796) Copy A (c2*)[Volume V][This entry also appears on p. 237.]

K&W 2 'The Accusers of Theft, Murder, and Adultery', state 3 (c1810). 1856.2.9.418
K&W 3 Urizen (1794). 1856.2.9.419
K&W 4 Vision of the Daughters of Albion (1793). 1856.2.9.420
K&W 5 Vision of the Daughters of Albion (1793). 1856.2.9.421
K&W 6 'Joseph of Arimathia preaching to the inhabitants of Britain', state 2 (11810). 1856.2.9.422
K&W 7 Urizen (1794). 1856.2.9.423
K&W 8 'A dream of Thirlathla', America (1793). 1856.2.9.424

The Song of Los (1795) Copy A (Blake Cupboard, bound separately)

K&W p.1 Frontispiece. 1856.2.9.410
K&W p.2 Title-page. 1856.2.9.411
K&W p.3 'Africa'. 1856.2.9.412
K&W p.4 'These were the Churches'. 1856.2.9.413
K&W p.5 'King and Queen of the Fairies'. 1856.2.9.414
K&W p.6 'Asia'. 1856.2.9.415
K&W p.7 'To cut off bread from the city'. 1856.2.9.416
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The Song of Los (1795) Copy B (Blake Cupboard, bound with Visions [Copy B] and America [Copy F])

K&W p.1 Frontispiece. 1856.2.9.410
K&W p.2 Title-page. 1856.2.9.411
K&W p.3 'Africa'. 1856.2.9.412
K&W p.4 'These were the Churches'. 1856.2.9.413
K&W p.5 'King and Queen of the Fairies'. 1856.2.9.414
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K&W p.7 'To cut off bread from the city'. 1856.2.9.416
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The Book of Los (1795) Copy A (Blake Cupboard)

K&W p.1 Frontispiece. 1953.6.23.9(1)
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K&W p.3 i-19. [p. 25] 1953.6.23.9(3)
K&W p.4 i-19, iiv:1-4. 1953.6.23.9(4)
K&W p.5 ii-46, iv:1-9. 1953.6.23.9(5)

Milton, A Poem (1804-708) Copy A (Blake Cupboard)

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K&W p.2 Preface. 1859.6.26.2
K&W p.3 'Milton, Book the First'. 1859.6.26.3
K&W p.4 'From Golgonooza'. 1859.6.26.4
K&W p.5 'By Enithramon's Looms'. 1859.6.26.5
K&W p.6 'Meanwhile wept Satan'. 1859.6.28.6
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<td>'To the Public.'</td>
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<td>K&amp;W pl.5</td>
<td>'His sceptre driv'n.'</td>
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<td>'Was living.'</td>
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<td>K&amp;W pl.7</td>
<td>'Rise up against me thundering!'</td>
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<td>K&amp;W pl.8</td>
<td>'Condemn'd his emanations'.</td>
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<td>K&amp;W pl.9</td>
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<td>K&amp;W pl.10</td>
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<td>K&amp;W pl.11</td>
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<td>K&amp;W pl.12</td>
<td>'And that toward Eden, four'.</td>
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<td>K&amp;W pl.13</td>
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<td>'Hand and Hyle'</td>
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<td>K&amp;W pl.15</td>
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<td>'From every-one.'</td>
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<td>Full page design of 'Hand' and 'Jerusalem.'</td>
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**Chapter 2.**

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<td>K&amp;W pl.29</td>
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**Chapter 3.**

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<td>K&amp;W pl.45</td>
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<td>K&amp;W pl.46</td>
<td>'The Four Zoas clouded rage.'</td>
</tr>
<tr>
<td>K&amp;W pl.47</td>
<td>'And the Thirty-Two Counties.'</td>
</tr>
<tr>
<td>K&amp;W pl.48</td>
<td>'And this the form.'</td>
</tr>
<tr>
<td>K&amp;W pl.49</td>
<td>'Full page design of three naked figures with Druid arches in the background.'</td>
</tr>
</tbody>
</table>

**Chapter 4.**

<table>
<thead>
<tr>
<th>Ref. No.</th>
<th>Title or Incipit</th>
</tr>
</thead>
<tbody>
<tr>
<td>K&amp;W pl.50</td>
<td>'What do I see?.'</td>
</tr>
<tr>
<td>K&amp;W pl.51</td>
<td>'As the Sun and Moon.'</td>
</tr>
<tr>
<td>K&amp;W pl.52</td>
<td>'Awake! Awake Jerusalem!'</td>
</tr>
<tr>
<td>K&amp;W pl.53</td>
<td>'Then each an arrow.'</td>
</tr>
<tr>
<td>K&amp;W pl.54</td>
<td>'All Human Forms identified.'</td>
</tr>
</tbody>
</table>

**Inventory No.**

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<th>Inventory No.</th>
<th>BM Crown</th>
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REPRODUCTIONS

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REPRODUCTION OF NOTE BOOK 252

REPRODUCTIONS OF ENGRAVINGS: Loose 252

REPRODUCTION OF WOODCUT 252

REPRODUCTIONS OF ENGRAVINGS: Books 252

REPRODUCTIONS OF PAGES FROM ILLUMINATED BOOKS 253

REPRODUCTIONS OF ILLUMINATED BOOKS 253

The column headed 'Owner or Publisher' on the following pages refers to either (a) the owner of the work, (b) the publisher of the reproduction, (c) the sale catalogue in which it was printed, or (d) the person who owned the reproduction at the time of its presentation to, or purchase by, the Museum.
"The Adoration of the Kings'.
"The Agony in the Garden'.
"The Ancient of Days'.
"The Ascension'.
"A Break in the City'.
"The Bread of Life'.
"Christ Baptising'.
"Christ Taking Leave of His Mother'.
"Christ the Mediator'.
"Comus: The two brothers plucking grapes'.
"The Devil Rebuked'.
"Christ the Mediator'.
"Comus: The attendant spirit."
"Comus: Comus and his revellers."
"Comus: Comus with the lady."
"Comus: The two brothers passing the night."
"Comus: Sabrina."
"Comus: Return of the sister."
"Comus: The two brothers plucking grapes."
"Comus: With his revellers."
"Comus: Meeting the lady."
"Comus: Sabrina disenchanted the lady."
"Comus: The lady restored to her parents."
"Corinna the Theban'.
"'Orphée the Theban'.
"Creation of Eve'.
"The Crucifixion'.
"The Death of St. Joseph'.
"Domenichini'.
"The Devil Rebuked'.
"The Entombment'.
"Eye's Dream'.
"The Flinging of Moses'.
"The Four and Twenty Elders'.
"Glad Day'.
"Glad Day'.
"Glad Day'.
"God Blessing the Seventh Day'.
"Homer'.
"Jacob's Ladder'.
"Jacques's Ladder'.
"Job Confessing his Presumption'.
"The Judgement of Paris'.
"The Last Supper'.
"Lucifer in his Former Glory'.
"Moses Striking the Rock'.
"The Mourners'.
"The Nativity'.
"The Nativity'.
"Nebuchadnezzar', colourprint."
"Newton', colourprint."
"Oberon and Titania'.
"On "Romia's Poetry", etching."
"On "Romia's Poetry", etching."
"Paolo and Francesca'.
"Pardon of Absalom'.
"Pilate and Pilate and the People at Jerusalem'.
"Queen Katherine's Dream'.
"Queen Katherine's Dream'.
"Ruth Parting from Naomi'.
"The Sacrifice of Jephtha's Daughter'.
"Sacrifice of Jephtha's Daughter'.
"Samson Breaking Bonds'.
"Samson Subdued'.
"Samson Subdued'.
"Satana Aroussing the Rebel Angels'.
"Soldiers Casting Lots for Christ's Clothes'.
"Spirits Ascending to Heaven'.
"The Third Temptation'.

** Torquato Tasso'.
"Where of Babylon'.
"The Wise and Foolish Virgins'.
"Page from Young, "Night Thoughts". [See R. R. Wark, 'A Minor Blake Conun­drum', Huntington Quarterly XXI (1957), 83-87.]
"Specimen from Young, "Night Thoughts"."

** reproduction: The Nativity'.
** reproduction: 'The River of Life'.
** reproduction: 'The Death of the Virgin Mary'.
** reproduction: 'Blake Catalogue. Exhibition Tokyo 1929 (192* a 12), pl.XXI 'The Death of the Virgin Mary'.
** reproduction: 'Drawings for Dante, Divine Comedy (Blake Cupboard).'
** reproduction: 'Two complete sets of facsimiles of the illustrations to Dante's Divine Comedy, published privately for the National Art­Collections Fund (1922).'
** reproduction: 'Grassby, 'William Blake as Printer and Engraver', The American Printer (1924), illustration from an illuminated book (248* a 30).'

** reproduction of note book
** reproduction of note book

** reproduction of engravings: Unmounted
** reproduction of engravings: Unmounted

** reproduction of woodcut
** reproduction of woodcut

** reproduction of engravings: Books
** reproduction of engravings: Books

** reproduction of engravings: Books
** reproduction of engravings: Books

** reproduction of engravings: Books
** reproduction of engravings: Books
PART 5: REPRODUCTIONS

I Introduction by Binyon and Keynes.
II Facsimiles of Butts watercolours.
III Facsimiles of Linnell watercolours.
IV Facsimiles of pencil drawings made for reduced watercolours.
V Facsimiles of the 'New Zealand' set.
VI Facsimiles of the engravings.

REPRODUCTIONS OF PAGES FROM ILLUMINATED BOOKS (c1935)

Title

Inventory No.

I Introduction by Binyon and Keynes.
II Facsimiles of Butts watercolours.
III Facsimiles of Linnell watercolours.
IV Facsimiles of pencil drawings made for reduced watercolours.
V Facsimiles of the 'New Zealand' set.
VI Facsimiles of the engravings.

REPRODUCTIONS OF ILLUMINATED BOOKS

Title

Owner or Publisher

Inventory No.

The Book of Urizen, ed. D. Plowman (1929) (Nn7.42)
Songs of Innocence and of Experience (1-13)
16 designs printed from electrotypes of the original plates for Todd and Keynes, Chiswick Press (1941).
Introduction by Wicksteed and Keynes.
I Plates 1-26.
II Plates 27-51.
III Plates 52-76.
IV Plates 77-100.
Blake Catalogue. Exhibition Tokyo 1929 (182 a 12)
pl. XXIIA, title-page of Europe.
pl. XXIIB, plate 24 of Jerusalem.
The Book of Ahania (1925) (Blake Cupboard).
A complete set of photographs.
The Book of Ahania (1926) (Blake Cupboard).
I Plate 1-6.
II Plate 7-16.
III Plate 17-26.
IV Plate 27-65.
V Plate 66-100.

REPRODUCTIONS OF ILLUMINATED BOOKS (c1935)

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II Plate 7-16.
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IV Plate 27-65.
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PART 6: APPENDICES

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APPENDIX B:
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Catalogues of Important Blake Sales in the Department of Prints and Drawings page 256

APPENDIX D:
Works by Blake in Other Departments of the British Museum page 256
APPENDIX A

Engraved Portraits of William Blake in the Department of Prints and Drawings

Ref. No. | Description | Inventory No.
--- | --- | ---
0'01 | Aged 69; bust, right profile; vignette, Frontispiece to A. Gilchrist, Life of ..., Blake (Macmillan, 1863), painted by Linnell and engraved by Jeens. | 1849.6.12.21
0'02 | Three quarters left, nearly full face, holding pencil; Frontispiece to Blair, Grave (R. H. Cromek, 1806), painted by Phillips, etched by Schiavonetti. | 1862.11.8.25
0'03 | Mask from life, taken by Deville, photogravure. | 1894.6.12.22

(248 a 30)

Frontispiece, woodcut by Grassby (after Phillips, bust only, see 0'02).

Frontispiece to bound volume of Blair, Grave, engraved by Schiavonetti after Phillips.

BM Crown 1933

The Blake Memorial by T. Nickolls.

BM Crown 1933

APPENDIX B

Reference Books on Blake in the Library of the Department of Prints and Drawings

The books are listed in chronological order.

Year | Reference
--- | ---
1876 | Burlington Fine Arts Club, Exhibition of the Works of William Blake.
1891 | Museum of Fine Arts Print Department, Exhibition of Books, Water Color, Engravings, etc. by William Blake.
1906 | Carfax [Co., Ltd.] Exhibition of Works by William Blake.
1906 | Benoit, Francois, Un Maître de L'Art: Blake le Visionnaire.
1921 | Keynes, G., A Bibliography of William Blake.
1924 | Grassby, P., 'William Blake as Printer and Engraver', From the American Printer (1924), 6pp.
1924 | Fogg Art Museum, Typewritten Catalogue.
APPENDIX C

Catalogues of Important Blake Sales in the Department of Prints and Drawings

<table>
<thead>
<tr>
<th>Date</th>
<th>Vendor</th>
<th>Auction House</th>
<th>Reference</th>
</tr>
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<tbody>
<tr>
<td>26-27 March 1852</td>
<td>Butts (facsimile)</td>
<td>Sotheby's</td>
<td>B.5.11</td>
</tr>
<tr>
<td>K681 30 March 1903</td>
<td>The Earl of Crewe</td>
<td>Sotheby's</td>
<td>C.3.2(16)</td>
</tr>
<tr>
<td>K682 24 June 1903</td>
<td>Captain Butts</td>
<td>Sotheby's</td>
<td>C.3.2(19)</td>
</tr>
<tr>
<td>K683 15 March 1918</td>
<td>John Linnell</td>
<td>Christie's</td>
<td>B.4.7(4)</td>
</tr>
</tbody>
</table>

APPENDIX D

Works by Blake in Other Departments of the British Museum

(1) Department of Manuscripts

K3 Timel (71789).

K5 Notebook.

K6 Vila or The Four Zoas (7196-1807).

K23(1-5) Letters to and from Cumberland and to Trusler.

K23(33) Letter to Hayley.

(2) Department of Printed Books

Descriptive Catalogue (A)

For the Gates: The Gates of Paradise (C)

Poetical Sketches (A)

Poetical Sketches (B)

Songs of Innocence and of Experience (a)

There is No Natural Religion (H)

Aside from marginalia, these represent all the writings of Blake in manuscript or printed during his life-time which are in The British Museum. For details of reprints, collections, and selections of Blake's works, for books with his marginalia, and for works about him, students are advised to consult the British Museum General Catalogue and the Card Accession Index in the British Museum Reading Room.