

AN ILLUSTRATED QUARTERLY BLAKE

A R T I C L E

Finding List of Reproductions of Blake's Art

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this issue is devoted to *robert essick's finding list of reproductions of blake's art* introduction, page 1 *list of radically-abbreviated titles*, page 5 *list of illustrations*, page 7 *part I: engraved and illuminated books*, page 9 *part II: manuscripts, illustrations to manuscripts, letters, and printed works*, page 43 *part III: illustrations in series*, page 52 *part IV: paintings, drawings, and engravings not in series*, page 109 *part V: portraits of blake and minor blakeana*, page 145 *index to parts III and IV*, page 152

introduction

This is a revised and considerably expanded version of "A Finding List of Reproductions of Blake's Art" which appeared in three successive issues of the *Blake Newsletter* in 1969 and 1970. This list is not intended as a catalogue of Blake's art, but rather as an aid to students and scholars in locating reproductions of Blake's work in books and journals usually found in libraries with good Blake collections. Its purpose is a limited one: to locate reproductions, and not to describe or interpret the material reproduced. The Finding List is far from complete, but I have attempted to list at least one reproduction for every item that has ever been reproduced in a book or periodical up to August 1971.

[continued on page 3]

FORMAT OF THE FINDING LIST

The great variety of materials covered herein has necessitated a rather complex format. The Finding List is divided into five main parts, with the entries in each part arranged alphabetically. The five parts are:

- I ENGRAVED AND ILLUMINATED BOOKS
- II MANUSCRIPTS, ILLUSTRATIONS TO MANUSCRIPTS, LETTERS, AND PRINTED WORKS
- III ILLUSTRATIONS IN SERIES
- IV PAINTINGS, DRAWINGS, AND ENGRAVINGS NOT IN SERIES
- V PORTRAITS OF BLAKE AND MINOR BLAKEANA

Further information on the contents and format of each part is given in headnotes to each part. An index of persons and place names in works listed in parts III and IV is given at the end of the Finding List.

ENTRY FORM FOR BLAKE'S WORKS

Titles of Blake's writings follow Keynes, ed., *The Complete Writings of William Blake*, 1966. Titles of books not by Blake containing his illustrations follow Bentley and Nurmi, *A Blake Bibliography*, 1964. Unfortunately there is as yet no standard catalogue of the titles for Blake's separate paintings, drawings, and engravings, and thus I have used what seem to be the most generally accepted titles for each work, with cross-references from the alternate titles.

When it is necessary to give the medium, provenance, date, or other information on a work to properly identify it, the information is given in that order following the title. Preliminary sketches, proof impressions, and other closely-related materials are listed following the finished engraving or painting with which they are associated.

ENTRY FORM FOR REPRODUCTIONS

Reproductions are listed by the book or periodical in which they appear (see book and periodical entry forms below) and are located by plate number or letter ("pl."), by figure number or letter ("fig."), or by the page on which the reproduction appears or to which it is most closely contiguous (preceded by no abbreviation). In a few cases, both page and plate or figure number are given when necessary for proper identification. When a reproduction includes several works together without individual identifying plate or figure numbers, the location of the cited work is given following the page, plate, or figure number: thus, "237 top," "fig. 4 bottom," etc. Additional information on the work reproduced, such as the state of an engraving when this can be determined or a note on the information in the caption to a reproduction, is given in parentheses at the end of an entry. All reproductions are monochrome unless otherwise noted in parentheses ("color") following the page, plate, or figure number.

ENTRY FORM FOR BOOKS CONTAINING REPRODUCTIONS

Books are identified as follows:

Last name of author or editor (followed by "ed."), short title, volume number when required, and page, plate, or figure number.

Capitalization of titles is conventionalized. Inessential words in titles have been omitted without ellipses. When "William Blake" appears in a title, this has been shortened to "Blake." For many, but by no means all, of these books a full title may be found in Bentley and Nurmi, *A Blake Bibliography* or the supplement appearing as Part II of the *Blake Newsletter*, II (April, 1969). An alphabetical list of the radically-abbreviated titles used in the Finding List, giving full author's name, title, and date of publication, follows this introduction.

When it is necessary to identify the publication date of a book, or the museum with which a collection or exhibition catalogue is associated, the information is given in parentheses following the title. When two editions of a book have the same reproductions in different locations, the publication dates for each cited edition are given in parentheses following the page, plate, or figure numbers.

A few important gallery, bookseller, and auction catalogues are included in the Finding List, although I have not made an extensive survey of these kinds of publications. They are identified either by the gallery, bookseller, or auction house and date of sale (in parentheses), or by the name of the collection sold followed by auction house and year (in parentheses).

Notebook, followed by a page number, refers to *The Notebook of William Blake (Rossetti Manuscript)* edited by Keynes and published in facsimile by the Nonesuch Press in 1935 and reprinted by Cooper Square Publishers in 1970. Pages from this notebook reproduced elsewhere are listed under "William Blake's *Notebook*," Part II of this list.

ENTRY FORM FOR PERIODICALS CONTAINING REPRODUCTIONS

Periodicals are identified as follows:

Name of periodical, volume number, year (in parentheses), and page, plate, or figure number.

For periodicals without clearly-stated volume number, or with separate pagination or plate numbering for each issue, the month, month and day, or season--whichever is appropriate--is given just before the year. In the few cases where a reproduction appears as a cover illustration or frontispiece to an issue, the issue is identified by its specific date or by the issue number given after the volume number. Names of periodicals are abbreviated according to the list in the 1969 *MLA International Bibliography*, vol. I. Names of periodicals not included in the MLA list are given in full.

San Fernando Valley State College

I wish to thank Morton Paley, David Wyatt, Sir Geoffrey Keynes, Roger Easson, Kay Easson, G. E. Bentley, Jr., E. J. Rose--and most especially Morris Eaves, Georgia Eaves, and Jenijoy LaBelle--for help and encouragement during the preparation of this Finding List.

radically-abbreviated titles

This alphabetical list of the radically-abbreviated book titles included in the Finding List gives full author's name, full title, date of publication, and the entry number in Bentley and Nurmi, *A Blake Bibliography*, for titles included therein.

Art of Blake: Bi-Centennial Exhibition (National Gallery, Washington):

[Elizabeth Mongan.] *The Art of William Blake*. Bicentennial Exhibition October 18th-December 1st, 1957. National Gallery of Art, Smithsonian Institution. Washington. B&N 535.

Baker, *Huntington Catalogue of Blake* (1938, 1957, 1963):

C. H. Collins Baker. *Catalogue of William Blake's Drawings and Paintings in the Huntington Library*. 1938. B&N 507. Enlarged and Revised by R. R. Wark, 1957, 1963. B&N 541.

Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library):

Illustrations of the Book of Job by William Blake: Being all the Water-Colour Designs Pencil Drawings and Engravings Reproduced in Facsimile. With an introduction by Laurence Binyon and Geoffrey Keynes. 1935. B&N 301.

Blake's Heads of the Poets (Manchester Art Gallery):

[William Wells.] *William Blake's "Heads of the Poets."* Manchester Art Gallery. n.d.

Bluhm, ed., *Essays for Stanley Pargellis*:

Heinz Siegfried Bluhm, ed. *Essays in History and Literature Presented by Fellows of the Newberry Library to Stanley Pargellis*. 1965.

Burlington Club Catalogue: Blake Centenary Exhibition:

Archibald G. B. Russell. *Blake Centenary Exhibition*. Burlington Fine Arts Club Catalogue. 1927. B&N 496A.

Butlin, *Blake: Tate Gallery*:

Martin Butlin. *William Blake*. The Tate Gallery Little Book Series. 1966.

Butlin, *Tate Catalogue of Blake* (1957):

Martin Butlin. *William Blake (1757-1827): A Catalogue of the Works of William Blake in the Tate Gallery with an Introduction by Anthony Blunt and a Foreword by John Rothenstein*. 1957. B&N 540.

Butlin, *Tate Catalogue of Blake* (1971):

Martin Butlin. *William Blake: A Complete Catalogue of the Works in the Tate Gallery with an introduction by Anthony Blunt and a Foreword by John Rothenstein*. 1971.

Cummings and Staley, *Romantic Art in Britain*:

Frederick Cummings, Allen Staley, Robert Rosenblum. *Romantic Art in Britain: Paintings and Drawings 1760-1860*. The Detroit Institute of Arts, 9 January-18 February 1968. Philadelphia Museum of Art, 14 March-21 April 1968. 1968.

Greenough, *Home Bible*:

The Home Bible, Arranged for Family Reading. By Ruth Hornblower Greenough. 1950. B&N 300.

Iyer, ed., *Art and Thought*:

K. Bharatha Iyer, ed. *Art and Thought, Issued in Honour of Dr. Ananda K. Coomaraswamy on the Occasion of His 70th Birthday*. 1947.

Keynes, *Blake* (Faber Gallery):

G. Keynes, ed. *Blake*. The Faber Gallery. 1949, 1954. B&N 318.

Keynes, *The Masters: Blake*:

Geoffrey Keynes. *Blake*. The Masters 6. 1965.

Keynes, *Tempera Paintings of Blake*:

The Tempera Paintings of William Blake: A Critical Catalogue. Introduction by Geoffrey Keynes. 1951. B&N 528.

MacGeorge Library Catalogue (Sotheby sale, 1924):

Catalogue of the Well-Known and Valuable Library of the Late Bernard Buchanan MacGeorge, Esq. Sotheby, Wilkinson & Hodge. 1924. B&N 490.

Moss Library Catalogue (Sotheby sale, 1937):

Catalogue of the Very Well-Known and Valuable Library The Property of Lt.-Col. W. E. Moss. Sotheby & Co. 1937. B&N 506.

Nekrasova, *Bleik* (1960, 1962):

E. Nekrasova. *Tvorchestvio Vil'iama Bleika*. 1960, 1962.

Philadelphia Catalogue:

[Edwin Wolf 2nd and Elizabeth Mongan, compilers.] *William Blake 1757-1827: A Descriptive Catalogue of an Exhibition of the Works of William Blake Selected from Collections in the United States*. Philadelphia, 1939. B&N 512.

Pinto, ed., *Blake*:

Vivian de Sola Pinto, ed. *William Blake*. Schocken Books. 1965.

Pinto, ed., *The Divine Vision*:

Vivian de Sola Pinto, ed. *The Divine Vision: Studies in the Poetry and Art of William Blake Born November 28th, 1757*. 1957. B&N 1741.

Plowman, *Introduction to Blake*:

Max Plowman. *An Introduction to the Study of Blake*. 1952. 2nd ed., 1967. B&N 1757.

Preston, ed., *Blake Collection of Robertson*:

Kerrison Preston, ed. *The Blake Collection of W. Graham Robertson Described by the Collector*. 1952. B&N 529.

Raine, *Writers and Their Work: Blake*:

Kathleen Raine. *William Blake*. *Writers and Their Work: No. 12. Bibliographical Series of Supplements to "British Book News" on Writers and Their Work*. Revised edition 1965. B&N 1808A (1951 ed. only).

Rare Books Collected by A. E. Newton (Parke-Bernet sale catalogue, 1941):

Rare Books Original Drawings Autograph Letters and Manuscripts Collected by the Late A. Edward Newton For Public Sale at the Parke-Bernet Galleries, Inc. 1941. B&N 515.

- Ritchie, *Masters of British Painting 1800-1950*:
 Andrew Carnduff Ritchie. *Masters of British Painting 1800-1950*. The Museum of Modern Art, New York. 1956.
- Rosenfeld, ed., *Blake: Essays for Damon*:
 Alvin H. Rosenfeld, ed. *William Blake: Essays for S. Foster Damon*. 1969.
- Ryskamp, *Blake: Engraver* (Princeton Library Exhibition):
William Blake Engraver. A Descriptive Catalogue of an Exhibition by Charles Ryskamp with an Introductory Essay by Geoffrey Keynes. Princeton University Library. 1969.
- Smalley, *Twenty-Seven Drawings by Blake*:
Twenty-Seven Drawings by William Blake Being Illustrations for Paradise Lost, Comus and The Bible. Foreword by C[arl] J. S[malley], the publisher. 1925. B&N 327.
- Tate Gallery *Blake Exhibition Catalogue* (1947):
William Blake, 1757-1827. Paris-Antwerp-Zurich. Tate Gallery. 1947. B&N 522.
- Wick, *Blake Water-Color Drawings* (Boston Museum):
William Blake Water-Color Drawings. [Ed. Peter A. Wick.] 1957. B&N 330.
- Works by Blake, 1876*:
Works by William Blake. Reproduced in Facsimile from the Original Editions. 1876. B&N 293.

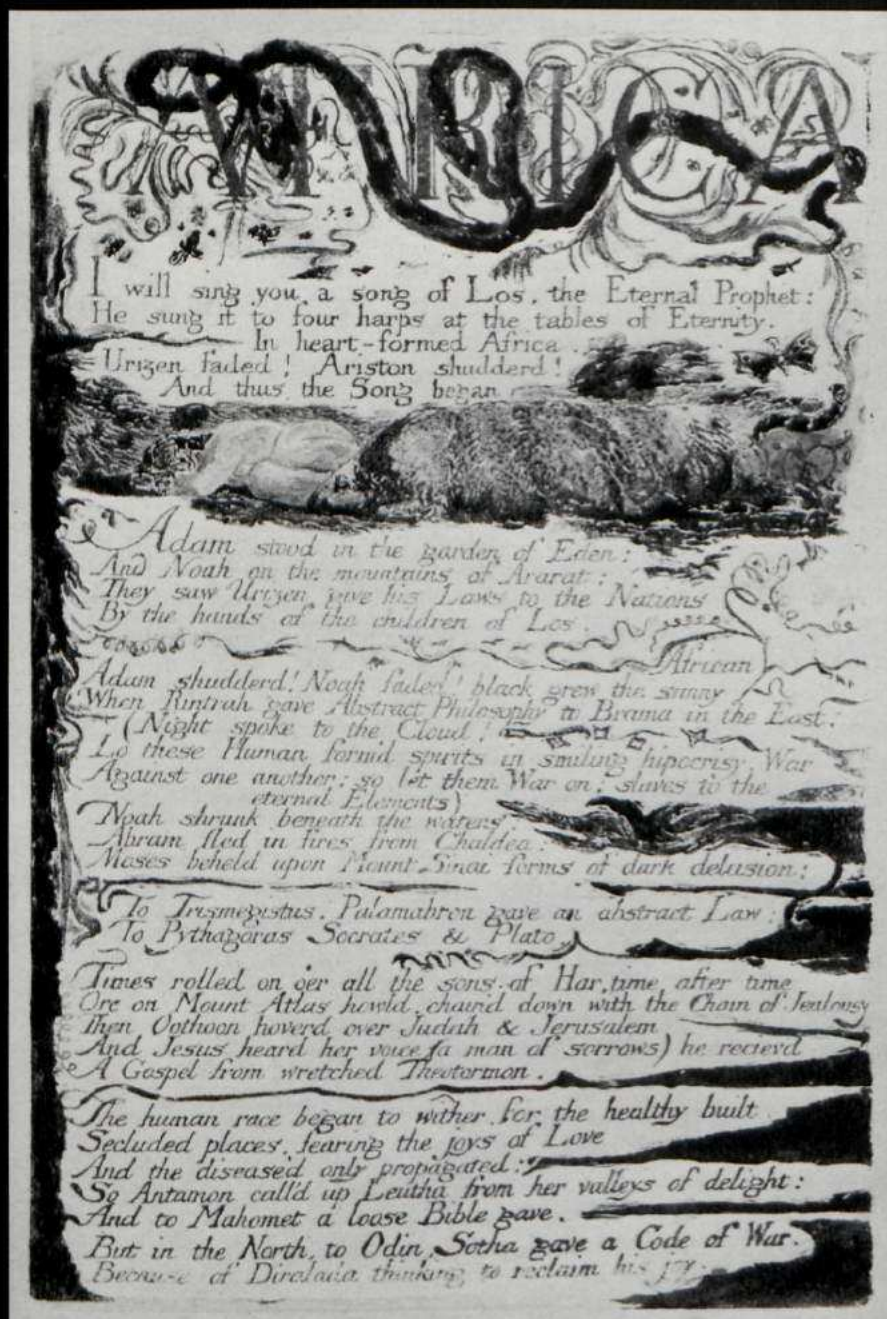
illustrations

To my knowledge, the following works have never been reproduced before. Numbers 1, 2, and 10 below are reproduced by permission of The Huntington Library, San Marino, California. Numbers 6, 7, 8, and 9 are reproduced by permission of the Rosenwald Collection of the Library of Congress, Jenkintown, Pennsylvania. All other works are reproduced from my collection.

- 1 *The Song of Los*, plate 3 of copy E (as listed in the Keynes and Wolf *Census*). Relief etching, color-printed. (page 9)
- 2 *Genesis Manuscript*, lower design only of the fifth leaf. Pencil sketch. (page 43)
- 3 "Democritus," engraved by Blake after Rubens for John Caspar Lavater's *Essays on Physiognomy*, 1789 (Bentley & Nurmi #390). (page 52)
- 4 "Clarence's Dream," engraved by Blake after Stothard for William Enfield, *The Speaker*, 1780 (Bentley & Nurmi #364A). (page 67)
- 5 "The Hermit's Dog," designed and engraved by Blake for William Hayley's *Ballads*, 1805 (Bentley & Nurmi #374). (page 71)

- 6 A rejected preliminary sketch for the frontispiece to "Ballad the Second" of William Hayley's *Designs to a Series of Ballads*, 1802 (Bentley & Nurmi #375). (page 73)
- 7 "William Cowper Esqr," a preliminary monochrome-wash drawing by Blake after Romney for the first plate of William Hayley's *The Life, and Posthumous Writings of William Cowper*, 1803 (Bentley & Nurmi #377). (page 75)
- 8 "Christ Appearing to the Apostles." Color-printed monotype. (cover and page 109)
- 9 "A Warrior with Angels." Pencil, pen, and water color. Exact subject not known. (page 141)
- 10 Pencil drawing of bearded heads, verso of the fourteenth leaf of Robert Blake's sketchbook. (page 145)

I engraved and illuminated books



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 Keynes and Wolf, *William Blake's Illuminated Books: A Census*. The Keynes and Wolf plate-numbering frequently differs from the plate numbers given in the captions to illustrations, since authors often use the numbering in the copy reproduced rather than the Keynes and Wolf standard numbering.

The plates from *A Small Book of Designs* and *A Large Book of Designs* described in Keynes and Wolf are here listed as "separate plates" following the entry for the illuminated-book plates upon which their designs are based, but copy identification for these separate plates refers to the appropriate copy of *A . . . Book of Designs*. Plates in the design-books not taken from the illuminated books are listed by title in Part IV of this list.

The engraved books *For Children: The Gates of Paradise* and *For the Sexes: The Gates of Paradise*, not included by Keynes and Wolf among the illuminated books, are listed according to Blake's own numbering of the plates.

1 The Song of Los, plate 3 of copy E. Relief etching, color-printed.

ALL RELIGIONS ARE ONE

- Complete. Keynes, *Bibliography of Blake*, 94; Blake Trust Facsimile (color).
 2 (frontispiece). Todd, *Blake the Artist*, 21.
 4 (principle 1). Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, 180 fig. 6.
 7 (principle 4). Hagstrum, *Blake: Poet and Painter*, pl. VC.
 9 (principle 6). Hagstrum, *Blake: Poet and Painter*, pl. VD.

AMERICA, A PROPHECY

- Complete. *Works by Blake*, 1876; Muir Facsimile, 1887 (uncolored, printed in blue, and colored after A); Ellis and Yeats, eds., *Works of Blake*, III; Albion Facsimile, 1947 (colored); Blake Trust Facsimile (color, M); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pls. 24-44 (K, with proof plates a, b, c from the Rosenwald Collection); microfilm by Micro Methods Ltd. (color, O).
- i (frontispiece). Cary, *Art of Blake*, pl. XXXIV (M); *Revue de l'art*, XXIII (1908), 225 (uncolored copy); Binyon, *Engraved Designs of Blake*, pl. 50 (H); Keynes, ed., *Writings of Blake* (1925), I, 262 and *Blake's Engravings*, pl. 83 (both uncolored copies); Figgis, *Paintings of Blake*, pl. 95 (O); Nekrasova, *Bleik* (1962), pl. 26 (uncolored copy); Langridge, *Blake*, 108 (H); Lister, *Blake*, pl. 8 (uncolored copy); Beer, *Blake's Humanism*, fig. 28 (O); Wolf-Gumpold, *Blake*, 21 (H).
- ii (title page). Cary, *Art of Blake*, pl. XXXIII (M); Chesterton, *Blake*, 61 (uncolored copy, here mistitled "Frontispiece"); Selincourt, *Blake*, 138 (F or H); Sampson, ed., *Blake's Poetical Works* (1913), 292 (O); Keynes, *Blake: Poet, Printer, Prophet*, 61 (color, M); Rousselot, ed., *Blake*, 49.
1. Chesterton, *Blake*, 67 (uncolored copy); upper design, Wright, *Life of Blake*, pl. 13 bottom; Erdman, *Blake: Prophet Against Empire*, 236 (1954, uncolored copy), 256 (1969, uncolored copy); Saurat, *Blake and Modern Thought*, 178 (uncolored copy); *Studio*, CLVIII (1959), 101 (color, M) *JWCI*, XV (1952), 249 pl. 50c (A); Hagstrum, *Blake: Poet and Painter*, pl. LIVA (I); Raine, *Blake and Tradition*, fig. 112 and *Blake* (World of Art Library), fig. 49 (both E); upper design, Beer, *Blake's Visionary Universe*, fig. 14 (O).
- Wash drawing, lower left figure, perhaps by Blake. *Blake Newsletter*, IV (Winter, 1971), 86.
2. Wright, *Blake for Babes*, pl. 4; Keynes, *Blake's Engravings*, pls. 84 (early state) and 85 (as usually printed, uncolored copies); Erdman, *Blake: Prophet Against Empire*, 237 (1954, uncolored copy), 257 (1969, uncolored copy); *Studies in Romanticism*, VI (Autumn, 1966), 48 (P, and lower design from a, K, F, L, H, I, E); Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30 (Q); Raine, *Blake* (World of Art Library), fig. 50 (probably E).

3. *Connoisseur*, CLVI (July, 1964), 183 (color, M).

Sketch, rising figure. Brion, *Romantic Art*, 46; Grigson, *English Drawings from Cooper to John*, pl. 79.

Sketch, rising figure with chains and running figure. Keynes, *Drawings of Blake* (1970), pl. 16.

4. Upper design, Raine, *Blake and Tradition*, fig. 52 (E).

Sketch, similar to descending figure. Brion, *Romantic Art*, 46; Grigson, *English Drawings from Cooper to John*, pl. 79.

5. Gilchrist, *Life of Blake*, I, 113 (1863), 110 (1880); lower design, Beer, *Blake's Visionary Universe*, fig. 26 (0); *ES*, L (1969), 556 pl. V (uncolored copy).

Sketch, two lower figures. Brion, *Romantic Art*, 46; Grigson, *English Drawings from Cooper to John*, pl. 79.

Sketch, similar to figure above snake. *Notebook*, 75 top right.

6. Tinker, *Poet and Painter*, 117 (K); *American Artist*, XI (Oct., 1947), 28 bottom left (uncolored copy); *Moss Library Catalogue* (Sotheby sale, 1937), frontispiece (color, K).

7. Cary, *Art of Blake*, pl. XXXV (M); *The Arts*, VII (1925), 142 (uncolored copy); Langridge, *Blake*, 20 (H); *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XLVII top (0); *Country Life*, XLIII (1918), 249 (0); Binyon, *Engraved Designs of Blake*, pl. 51 and *Drawings and Engravings of Blake*, pl. 21 (both H); Robertson, ed., *Gilchrist's Life of Blake*, 112 (uncolored copy); *Philadelphia Catalogue*, 33 (uncolored copy); *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 57 (Q); Frye, ed., *Selected Poetry and Prose of Blake*, 226 (A); Nekrasova, *Bleik*, 38 (1960, uncolored copy), pl. 24 (1962, uncolored copy); Keynes, *Blake: Poet, Printer, Prophet*, 63 (color, M); Raine, *Blake and Tradition*, fig. 80 (E); Malcolmson, ed., *Blake: An Introduction*, pl. IX (color).

8. Keynes, *Blake's Engravings*, pl. 86 (uncolored copy) and *Blake: Poet, Printer, Prophet*, 65 (color, M); upper design, Digby, *Symbol and Image in Blake*, fig. 26 (0); Hilles and Bloom, eds., *From Sensibility to Romanticism*, 318 pl. IV (uncolored copy).

9. Keynes, *Blake's Engravings*, pl. 87 (uncolored copy); lower design, Digby, *Symbol and Image in Blake*, fig. 37 (0); Hagstrum, *Blake: Poet and Painter*, pl. LIVB (I).

Sketch, similar to supine figure. *Notebook*, 77 bottom.

10. Keynes, *Blake's Engravings*, pl. 88 (uncolored copy); Erdman, ed., *Poetry and Prose of Blake*, pl. 1 (uncolored copy); Raine, *Blake and Tradition*, fig. 113 and *Blake* (World of Art Library), fig. 48 (both E); Bentley, *Blake Records*, pl. LI (P); Paley, *Energy and the Imagination*, pl. 1 (I).

Sketch, similar to the figure. *Notebook*, 108.

11. Gilchrist, *Life of Blake*, I, 112 (1863), 108 (1880); Cary, *Art of Blake*, pl. XXXVI

(M); Garnett, *Blake*, 42 (uncolored copy); Binyon, *Engraved Designs of Blake*, pl. 52 and *Drawings and Engravings of Blake*, pl. 20 (both H); lower design, Wright, *Life of Blake*, pl. 12 top and *Blake for Babes*, pl. 1; Keynes, *Blake's Engravings*, pl. 89 (uncolored copy); upper design, Margoliouth, *Blake*, 85 (F or H); *New Reasoner*, (Winter, 1957-58), supplement x; Woods, ed., *English Poetry and Prose of the Romantic Movement*, 180 (uncolored copy); *Studio*, CLIII (1957), 102 (H); Nekrasova, *Bleik*, 40 (1960, probably H), pl. 23 (1962, F); Bronowski, *Blake and the Age of Revolution*, pl. 2 (H); lower design, Beer, *Blake's Visionary Universe*, fig. 72 (O); Wolf-Gumpold, *Blake*, 28 (H).

12. Tinker, *Poet and Painter*, 115 (K); lower design, Hind, *A History of Engraving & Etching*, fig. 83 (uncolored copy).
13. Cary, *Art of Blake*, pl. XXXVII (M); Langridge, *Blake*, 110 (H); Garnett, *Blake*, 48 (uncolored copy); lower design, Digby, *Symbol and Image in Blake*, fig. 76 (O); Nekrasova, *Bleik*, 39 (1960, uncolored copy), pl. 22 (1962, uncolored copy); Keynes, *Blake: Poet, Printer, Prophet*, 67 (color, M); Todd, *Blake the Artist*, 29 (L).
14. Center design, Wright, *Life of Blake*, pl. 15 bottom; Keynes, *Blake's Engravings*, pl. 90 (uncolored copy); Frye, *Fearful Symmetry*, pl. 3 (A); Hagstrum, *Blake: Poet and Painter*, pl. XVA (I); Beer, *Blake's Humanism*, fig. 29 (O).
15. Léaud, ed., *Blake*, pl. 2 (E).
16. Upper design, Wright, *Life of Blake*, pl. 15 top; Hagstrum, *Blake: Poet and Painter*, pl. LVB (I).
- 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 and *Blake* (World of Art Library), fig. 52 (both B).

Sketch of a diving figure, associated with *America*. Selincourt, *Blake*, 248; Keynes, *Drawings by Blake* (1927), pl. 11.

Sketches for figures in *America*. Brion, *Romantic Art*, 46; Grigson, *English Drawings from Cooper to John*, pl. 79.

THE BOOK OF AHANIA

Complete. Ellis and Yeats, eds., *Works of Blake*, III (A); Griggs Facsimile, 1892 (partly colored, A).

Frontispiece. Wilson, *Life of Blake* (1927), 94 (B); *Philadelphia Catalogue*, 51 (A); *Art News*, XXXVII (Feb. 18, 1939), 10 (A).

Sketch. Keynes, *Blake's Drawings, second series*, pl. 7 and *Drawings of Blake* (1970), pl. 20.

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

THE BOOK OF LOS

Complete. Ellis and Yeats, eds., *Works of Blake*, III.

- 1 (frontispiece). Keynes, ed., *Writings of Blake* (1925), I, 332.
- 2 (title page). Sampson, ed., *Blake's Poetical Works* (1913), 334; Binyon, *Engraved Designs of Blake*, pl. 60.

THE BOOK OF THEL

Complete. Muir Facsimile, 1884 and 1885 (color, D), 1920 (color, J, with erased lines on the last pl. added from another copy); *Works by Blake*, 1876; Ellis and Yeats, eds., *Works of Blake*, III; Frederick Hollyer Facsimile, 1923 (color); Gollancz Facsimile, 1928 (color, D); Blake Trust Facsimile, 1965 (color, O); Microfilm by Micro Methods Ltd. (color, G).

- ii (title page). Swinburne, *Blake*, 200 (D, color in 1868 ed., monochrome in 1967 reprint); Garnett, *Blake*, 33 (color, J); *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XLV bottom (B); Cary, *Art of Blake*, pl. XIV (C); Sampson, ed., *Blake's Poetical Works* (1913), 240; *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 59 (E); Plowman, *Introduction to Blake*, 86 (1927), 49 (1967); Keynes, *Blake's Engravings*, pl. 91 (uncolored copy); Hagstrum, *Blake: Poet and Painter*, pl. XLVIII (L); Nekrasova, *Bleik*, 17 (1960, uncolored copy, perhaps from a tracing), pl. 16 (1962); *Huntington Library Calendar of the Exhibition*, Nov.-Dec. 1965 (L); Wolf-Gumpold, *Blake*, 20 (D); Raine, *Blake and Tradition*, fig. 44 and *Blake* (World of Art Library), fig. 25 (both color, D).

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

1. Lettering of "Thel" only, Gilchrist, *Life of Blake*, II, 71 (1863), 77 (1880).
2. Cary, *Art of Blake*, pl. XV (C); Selincourt, *Blake*, 18 (D); Chesterton, *Blake*, 11 (D); Wright, *Blake for Babies*, pl. 6 (D).

Separate plate, from *A Small Bk. of Designs*. Keynes, ed., *Writings of Blake* (1925), I, 172 top; British Museum Postcard set C13, no. 183 (color).

4. Binyon, *Drawings and Engravings of Blake*, pl. 11 (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, ed., *Writings of Blake* (1925), I, 174 top; Blunt, *Art of Blake*, pl. 20a; British Museum post card B469 (color).

5. *Philadelphia Catalogue*, 15; *Art News*, XXXVII (Feb. 18, 1939), 8 (O); lower design, Raine, *Blake and Tradition*, fig. 51 and entire page, *Blake* (World of Art Library), fig. 31 (both color, G); Todd, *Blake the Artist*, 25 (G).

Separate plate, from *A Small Bk. of Designs*. Selincourt, *Blake*, 100; Keynes, ed., *Writings of Blake* (1925), I, 174 bottom; British Museum Postcard set C13, no. 185 and post card B470 (both color).

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

Sketch, figures associated with *The1*. Keynes, *Drawings by Blake* (1927), pl. 4.

THE BOOK OF URIZEN

Complete. *Works by Blake*, 1876 (probably D or F); Muir Facsimile, 1888 (color, B); Ellis and Yeats, eds., *Works of Blake*, III; Plowman, ed., *The First Book of Urizen*, Dent Facsimile, 1929 (color, A); Blake Trust Facsimile, 1958 (color, G); Emery, ed., *The Book of Urizen* (G).

- 1 (title page). Langridge, *Blake*, 116 (D); Sampson, ed., *Blake's Poetical Works* (1913), 312 (D); Percival, *Blake's Circle of Destiny*, 20 left (A); Wright, *Life of Blake*, pl. 16 top (B); Frye, ed., *Selected Poetry and Prose of Blake*, 226 (F); Hagstrum, *Blake: Poet and Painter* pl. I (G); Keynes, *Blake: Poet, Printer, Prophet*, 71 (color, G); Raine, *Blake and Tradition*, fig. 145 and *Blake* (World of Art Library), fig. 56 (both G); ECS, III (Fall, 1969), fig. 1 (G); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 51 (F).

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

2. Chesterton, *Blake*, 109 (probably D); Priestley and Spear, eds., *Adventures in English Literature*, 357 (color, G); Beer, *Blake's Humanism*, fig. 33 (G).

Separate plate, from *A Small Bk. of Designs*, inscribed "Teach these Souls to Fly" in copy B. Selincourt, *Blake*, 30 (A); Binyon, *Engraved Designs of Blake*, pl. 55 (color, A) and *Drawings and Engravings of Blake*, pl. 24 (A); Tate Gallery Reproductions (1926), pl. 150 (B); Butlin, *Tate Catalogue of Blake*, pl. 3 (1957, B), fig. 12 (1971, B); Keynes, *The Masters: Blake*, pl. VI (color, enlarged, B); *L'illustration*, CXCVI (1937), 137 (B); slide by American Library Color Slide Co. (color, B); British Museum post card B473 (color, A); Malcolmson, ed., *Blake: An Introduction*, pl. VI (B).

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

Separate plate. Langridge, *Blake*, 120 (from *A Small Bk. of Designs*, A); Preston,

ed., *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).

Water-color, inscribed, not by Blake, "Oh! Flames of furious desires." Butlin, *Tate Catalogue of Blake*, pl. 6 (1957), fig. 13 (1971).

Sketch. See second sketch for "Pestilence," Part IV of this list.

4. Lower design, Wright, *Life of Blake*, pl. 16 bottom (H).
5. Percival, *Blake's Circle of Destiny*, 26 left (A); ECS, III (Fall, 1969), figs. 4 (A), 5 (D).

Separate plate, from *A Small Bk. of Designs*, inscribed "The Book of my Remembrance" in copy B. Greenough, *Home Bible*, 340 first section (B).

6. Hirst, *Hidden Riches*, 193 (D); lower design, Beer, *Blake's Humanism*, fig. 37 (G); lower design, Raine, *Blake and Tradition*, fig. 146 (G) and *Blake* (World of Art Library), fig. 55 (A); ECS, III (Fall, 1969), fig. 10 (G); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 57 (F).
7. Langridge, *Blake*, 118 (D); *American Artist*, XI (Oct., 1947), 28 top left; ECS, III (Fall, 1969), fig. 16 (G); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 59 (F).
8. *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XLV top (A); Percival, *Blake's Circle of Destiny*, 20 right (A); *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 38 (G); design only, Nekrasova, *Bleik* (1962), pl. 25 (probably from a tracing); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 60 (F); Adams, ed., *Jerusalem, Selected Poems and Prose*, fig. 4 (G).

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

9. Binyon, *Engraved Designs of Blake*, pl. 56 (color, D) and *Drawings and Engravings of Blake*, pl. 26 (D); Keynes, ed., *Writings of Blake* (1925), I, 308 (D); *Realites* (Jan., 1968), 16 (probably a separate print); Sotheby Sale Catalogue (March 29-30, 1971), 16 (color, C).
 10. Upper design, Raine, *Blake and Tradition*, fig. 148 (G).
 11. Lower design, Pinto, ed., *Blake*, pl. 3 (G).
- Separate plate, from *A Small Bk. of Designs*. Saurat, *Blake and Modern Thought*, 37 (A).
12. Keynes, ed., *Writings of Blake* (1925), I, 312 (D) and *Blake: Poet, Printer, Prophet*, 73 (color, G); Blackstone, *English Blake*, pl. V (D); Blunt, *Art of Blake*, pl. 23a (G); *Connoisseur*, CXLIII (1959), 52 (G); de Keyser, *The Romantic West*, 74 (G); ECS, III (Fall, 1969), fig. 15 (G); Raine, *Blake* (World of Art Library), fig. 57 (color, a British Museum color-printed copy, perhaps a separate plate).
 13. Blackstone, *English Blake*, pl. 11 (D); Hagstrum, *Blake: Poet and Painter*, pl. XXIII (G); design only, Beer, *Blake's Visionary Forms Dramatic*, pl. 53 (F).
 14. Keynes, ed., *Writings of Blake* (1925), I, 306 (D) and *Blake: Poet, Printer, Prophet*, 75 (color, G); *Philadelphia Catalogue*, 43 (G); Gardner, *Blake the Man*, 108 (D);

- Hagstrum, *Blake: Poet and Painter*, pl. XXVIII B (G); ECS, III (Fall, 1969), fig. 12 (G); Lister, *Blake*, pl. 10 (G); British Museum Postcard set C13, no. 193 (color, D).
15. Lower design, Raine, *Blake and Tradition*, fig. 158 (G); ECS, III (Fall, 1969), fig. 2 (G); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 56 (F).
 16. Keynes, ed., *Writings of Blake* (1925), I, 310 (D) and *Blake: Poet, Printer, Prophet*, 79 (color, G); Wilson, *Life of Blake* (1927), 91 (B); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 61 (B).
 17. Keynes, ed., *Writings of Blake* (1925), I, 314 (D); Blackstone, *English Blake*, pl. VI (D); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 55 (F); Todd, *Blake the Artist*, back cover (G).
 18. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 54 (F).
 19. *Die Graphischen Kunste*, LI (1928), 47; ECS, III (Fall, 1969), fig. 8 (G).
 Separate plate, from *A Small Bk. of Designs*. Saurat, *Blake and Modern Thought*, 169 (A).
 20. Binyon, *Engraved Designs of Blake*, pl. 57 (color, D); lower design, Raine, *Blake and Tradition*, fig. 3 (G).
 21. Langridge, *Blake*, 26 (D); Binyon, *Engraved Designs of Blake*, pl. 58 (color, D) and *Drawings and Engravings of Blake*, pl. 27 (D); *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 63 (B); Bronowski, *Blake and the Age of Revolution*, pl. 4 (D); Raine, *Blake and Tradition*, fig. 111 (G).
 22. Newton, *A Magnificent Farce*, frontispiece (color, a separate plate, see item a in Keynes and Wolf, *Census*, page 90); Keynes, ed., *Writings of Blake* (1925), I, 320 second plate (D) 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 (A); *Philadelphia Catalogue*, 42 (G); Adhémar, *Graphic Art of the 18th Century*, 229; Hagstrum, *Blake: Poet and Painter*, pl. LVII A (G); Raine, *Blake and Tradition*, fig. 14 (G); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 62 (F).
 23. Hagstrum, *Blake: Poet and Painter*, pl. XXI (G); lower design, Raine, *Blake and Tradition*, fig. 90 (G); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 58 (F).
 24. Wright, *Life of Blake*, pl. 17 top (B) and bottom (D); Beer, *Blake's Humanism*, fig. 11 (G); Raine, *Blake and Tradition*, fig. 147 (G).
 Separate plate, lower left of plate 24, from *A Small Bk. of Designs*. Keynes, ed., *Writings of Blake* (1925), I, 318; Binyon, *Engraved Designs of Blake*, pl. 59 (color).
 25. Upper design, Raine, *Blake and Tradition*, fig. 17 (G); upper design, Beer, *Blake's Visionary Universe*, fig. 29 (G).
 26. Keynes, ed., *Writings of Blake* (1925), I, 320 first plate (D); ECS, III (Fall, 1969), fig. 17 (G).

27. Keynes, ed., *Writings of Blake* (1925), I, 322 (D); *ECS*, III (Fall, 1969), fig. 14 (G); British Museum postcard set C13, no. 194 (color, D).
28. Binyon, *Drawings and Engravings of Blake*, pl. 29 (D); Percival, *Blake's Circle of Destiny*, 26 right (A); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 52 (F).

EUROPE A PROPHECY

Complete. *Works by Blake*, 1876; Muir Facsimile, 1887 (color, pls. ii, 1, 4, after D; i, iii after separate plates; the rest after A); Ellis and Yeats, eds., *Works of Blake*, III (lacks pls. 6, 7); Blake Trust Facsimile (color, pls. i, 1, 2, 4-9, 13 after G; ii, 3, 10-12, 14, 15 after B; iii after K); microfilm by Micro Methods Ltd. (color, K).

i (frontispiece). Chesterton, *Blake*, 39 (D); Robertson, ed., *Gilchrist's Life of Blake*, 380 (D, with Cumberland's inscription); *Country Life*, XLIII (1918), 249 (probably K); Gardner, *Blake the Man*, 100 (D); Keynes, ed., *Writings of Blake* (1925), I, 294 (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); Van Sinderen, *Blake: The Mystic Genius*, frontispiece (G); Gardner, *Infinity on the Anvil*, frontispiece (D); Pinto, ed., *Blake*, pl. 4 (D); Digby, *Symbol and Image in Blake*, fig. 53 (D); Murray, *Dictionary of Art and Artists*, color pl. 45 (color, D); Beer, *Blake's Humanism*, fig. 24 (K); Lister, *Blake*, pl. 11 (K); *JAAC*, XXIII (1964), 181 fig. 5 (D); *Réalités* (Jan., 1968), 86 (color, D) and (Dec., 1970), cover (color, D); Wolf-Gumpold, *Blake*, 29 (D); *Connoisseur*, CLXXII (Oct., 1969), 79 (color, G).

Separate print, the Keynes copy and perhaps others from a separate plate, "God Creating the Universe" or "The Ancient of Days." Keynes, *Blake's Engravings*, pl. 92 (uncolored copy), *Blake: Poet, Printer, Prophet*, 59 (color, Keynes copy), and *Engravings by Blake: The Separate Plates*, pl. 16 (color, Keynes copy); *Revue de l'art*, XXIII (1908), 235 (perhaps Whitworth copy); *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XLIV (Whitworth copy); Cary, *Art of Blake*, pl. XIX (perhaps the White-Newton copy or copy C of *Europe*); Milton, *Poems in English: Paradise Lost* (Nonesuch ed.), 188 (Keynes uncolored copy printed in dull blue); *Pennsylvania Museum Bulletin*, XXIX (1934), 74 (Rosenwald copy); *Art News*, XXXVII (Feb. 18, 1939), 9 (Rosenwald copy); Wright, *Life of Blake*, II, frontispiece (color, Whitworth copy); Figgis, *Paintings of Blake*, pl. 1 (color, Whitworth copy); *New York Times Magazine* (Oct. 13, 1957), 47 (Rosenwald copy); *Time* (Dec. 23, 1957), 52 (Rosenwald copy); *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 40 (Whitworth copy); *Cahiers d'art*, XXII (1947), 125 (Whitworth copy); *Listener* (Oct. 2, 1947), 570 (Whitworth copy); Pevsner, *The Englishness of English Art*, fig. 77 (Whitworth copy); Blunt, *Art of Blake*, pl. 24a (Whitworth copy); Percival, *Blake's Circle of Destiny*, 20 middle (Whitworth copy); Cheney, *Men Who Have Walked with God*, 362 (Rosenwald copy); Ship, *The English Masters*, pl. XXIII (Whitworth copy); Raine, *Writers and Their Work: Blake*, 22 (Whitworth copy), *Blake and Tradition*, fig. 144 (color, Rosenwald copy), and *Blake* (World of Art Library), fig. 54 (color, Whitworth copy); Janson, *Key Monuments of the History of Art*, fig. 923 and *History of Art*, fig. 701 (both of the Rosenwald copy); Bronowski, *Blake and the Age of Revolution*, pl. 5

(Whitworth copy); Newton, *British Painting*, 20 (Whitworth copy); Frye, *Fearful Symmetry*, pl. 1 (Morgan copy, perhaps from a dispersed copy of *Europe*); Inglis, Stauffer, Larsen, eds., *Adventures in English Literature*, 323; Pinto, ed., *The Divine Vision*, 208 (uncolored Br. Museum copy); *Connaissance des arts* (Sept. 15, 1954), 56 (Whitworth copy); Nekrasova, *Bleik*, 44 (1960, uncolored copy), pl. 27 (1962, uncolored copy), pl. 27 (1962, uncolored copy); *Réalités* (Jan., 1955), 40 (Whitworth copy); *ECS*, III (Fall, 1969), fig. 3; Bentley, *Blake Records*, pl. LII (Whitworth copy); Adams, ed., *Jerusalem, Selected Poems and Prose*, frontispiece (Whitworth copy); slide included in Stillman, *English Art* (Rosenwald copy); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 8 (color, Rosenwald copy); *Blake Studies*, III (Spring, 1971), fig. 2 (Whitworth copy); Todd, *Blake the Artist*, 151 (Whitworth).

Note: the identification of copies of "The Ancient of Days" is most difficult when full information does not accompany the reproduction. Some of the reproductions listed above may be from copies of *Europe* rather than separate plates.

Water-color, "The Ancient of Days" with the right arm appearing, tentatively attributed to Blake, in the British Museum. Garnett, *Blake*, 39; Langridge, *Blake*, 112; Malcolmson, ed., *Blake: An Introduction*, frontispiece (color).

Sketch. *Notebook*, 96.

- ii (title page). Cary, *Art of Blake*, pl. XXVII (C); Selincourt, *Blake*, 234 (D); Sampson, ed., *Blake's Poetical Works* (1913), 302 (K); *The Arts*, VII (1925), 143 (uncolored copy); *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 61 (E); Digby, *Symbol and Image in Blake*, fig. 28 (K); Paley, *Energy and the Imagination*, pl. 2 (E); *Connoisseur*, CLXXII (Oct., 1969), 78 (B).

Proof, with figure, Cameron-Crawford and Balcarres copy. Keynes, *Bibliography of Blake*, 139.

Proof, with figure, Morgan copy (a different design from the Cameron copy). Munson, ed., *Poems of Blake*, frontispiece.

Proof, with extra serpent head (verso of *Jerusalem*, plate 32 among the Preston colored proofs). *Apollo*, LXVII (1958), 5.

1. Upper design, Wright, *Life of Blake*, pl. 18 bottom; upper design, Erdman, *Blake: Prophet Against Empire*, pl. Va (H); lower design, Beer, *Blake's Visionary Universe*, fig. 35 (K); Bentley, *Blake Records*, pl. X top (M); *Connoisseur*, CLXXII (Oct., 1969), 80 fig. 2 (G); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 45 (I).

Sketch, figure with dagger. *Notebook*, 97.

Sketch, grotesque head. *Notebook*, 74 left bottom and 75 left top.

See also "Malevolence." Part IV of this list.

2. Keynes and Wolf, *Census*, 77 (b); lower design, Beer, *Blake's Visionary Universe*, fig. 20 (K).

Water-color, with two extra figures. Figgis, *Paintings of Blake*, pl. 96 (very probably not by Blake--see Keynes, *TLS* [Dec. 17, 1925], 883).

Sketch, struggling figure. *Notebook*, 8.

3. Chesterton, *Blake*, 75 (D); Langridge, *Blake*, 114 (D); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 46 (I).
4. Lower design, Beer, *Blake's Visionary Universe*, fig. 54 (K); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 47 (I).
5. Cary, *Art of Blake*, pl. XXVIII (C); Erdman, *Prophet Against Empire*, pl. VI (H); *Connoisseur*, CLXXII (Oct., 1969), 80 fig. 3 (G); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 48 (I).
6. Keynes, ed., *Writings of Blake* (1925), I, 300 (D) and *Blake's Engravings*, pl. 93 (early state, uncolored copy); Nekrasova, *Bleik*, 45 bottom (1960, uncolored copy), pl. 29 (1962, uncolored copy).

Sketch, left figure. See "War and the Fear of Invasion," Part IV of this list.

7. Robertson, ed., *Gilchrist's Life of Blake*, 128 (first state, Robertson-Keynes separate print); Keynes, ed., *Writings of Blake* (1925), I, 298 (D) and *Blake's Engravings*, pls. 94 (first state, Robertson-Keynes separate print) and 95 (second state, uncolored copy); Binyon, *Engraved Designs of Blake*, pl. 54 (D); Preston, ed., *Blake Collection of Robertson*, pl. 63 (first state, Robertson-Keynes separate print); Blunt, *Art of Blake*, pl. 23b (D); Nekrasova, *Bleik*, 45 top (1960, uncolored copy), pl. 29 (1962, uncolored copy); Todd, *Blake the Artist*, 35 (first state, Robertson-Keynes separate print).

Sketch. *Notebook*, 25.

8. Cary, *Art of Blake*, pl. XXIX (C); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 49 (color-printed copy in the National Gallery of Victoria).

Sketch, central figures. See "War and the Fear of Invasion," Part IV of this list.

9. Gilchrist, *Life of Blake*, I, 126 (1863), 124 (1880); Chesterton, *Blake*, 81 (D); Piper, *British Romantic Artists*, cover (uncolored copy); Robertson, ed., *Gilchrist's Life of Blake*, 130 (uncolored copy); Langridge, *Blake*, 24 (D); Burlington Club Catalogue: *Blake Centenary Exhibition*, pl. XLVII bottom (K); Wright, *Life of Blake*, pl. 19 bottom (D); Clark, *The Nude*, pl. 164 (K); Beer, *Blake's Humanism*, fig. 47 (K); Raine, *Blake* (World of Art Library), fig. 51 (color, D); British Museum Postcard set C13, no. 191 and post card B472 (both color, D).
10. Cary, *Art of Blake*, pl. XXX (C).
11. Cary, *Art of Blake*, pl. XXXI (C); Hagstrum, *Blake: Poet and Painter*, pl. XXX (K); Stevenson, ed., *Poems of Blake*, pl. 2 (D).
12. Gilchrist, *Life of Blake*, I, 129 (1863), 126 (1880); Digby, *Symbol and Image in Blake*, fig. 33 (D); Raine, *Blake and Tradition*, pl. 115 (E) and *Blake* (World of Art Library), fig. 53 (E); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 50 (I).
13. Lower design, Digby, *Symbol and Image in Blake*, fig. 44 (D); lower design, Beer, *Blake's Humanism*, fig. 49 (K); *Connoisseur*, CXLII (1958), 38.
14. Cary, *Art of Blake*, pl. XXXII (C).

15. *Philadelphia Catalogue*, 39 (the Rosenwald proof--see Keynes and Wolf, *Census*, 79).
Water-color. *Blake Newsletter*, IV (Winter, 1971), 83.

THE FIRST BOOK OF URIZEN. See THE BOOK OF URIZEN

FOR CHILDREN: THE GATES OF PARADISE

Complete drawings and engravings. Keynes, *Gates of Paradise* (Blake Trust Facsimile, 1968).

Complete engravings. *The Gates of Paradise For Children*, preface by William Moss; Keynes, *Blake's Engravings*, pls. 7-24; Digby, *Symbol and Image in Blake*, figs. 1-18 (Digby's figs. 1, 3, 6, 7 are from a copy of *For the Sexes*).

Title page. Muir facsimile (1888) of *For the Sexes*; *Moss Library Catalogue* (Sotheby sale, 1937), 28 bottom (a copy with imprint absent below "Paradise").

Sketch for an unused title page, "For Children: The Gates of Hell." Keynes, *Gates of Paradise* (Blake Trust Facsimile), I, last reproduction.

Frontispiece. Design only, Gilchrist, *Life of Blake*, I, 100 (1863), 102 (1880, mis-titled "Alas"); design only, Robertson, ed., *Gilchrist's Life of Blake*, 104; Raine, *Blake and Tradition*, fig. 153 and *Blake* (World of Art Library), fig. 22.

Sketch. *Notebook*, 68.

1. Russell, *Engravings of Blake*, pl. 5; *Philadelphia Catalogue*, 18 left.

Sketch. *Notebook*, 63.

2. Design only, Gilchrist, *Life of Blake*, I, 101 (1863), 98 (1880); design only, Robertson, ed., *Gilchrist's Life of Blake*, 102; Binyon, *Drawings and Engravings of Blake*, pl. 18 (design only) and *Engraved Designs of Blake*, pl. 6 (2); Raine, *Blake and Tradition*, fig. 140 (design only) and *Blake* (World of Art Library), fig. 41.

Sketch. *Notebook*, 95.

3. Binyon, *Drawings and Engravings of Blake*, pl. 17; Raine, *Blake* (World of Art Library), fig. 42.

Sketch. *Notebook*, 75, 93.

4. Design only, Gilchrist, *Life of Blake*, I, 101 (1863), 98 (1880); design only, Robertson, ed., *Gilchrist's Life of Blake*, 102; Binyon, *Drawings and Engravings of Blake*, pl. 17 and *Engraved Designs of Blake*, pl. 6 (1); design only enlarged, Adams, *Blake: A Reading of the Shorter Poems*, 288; Raine, *Blake* (World of Art Library), fig. 43.

Sketch. *Notebook*, 94.

5. Binyon, *Drawings and Engravings of Blake*, pl. 18 and *Engraved Designs of Blake*, pl. 7 (2); *Philadelphia Catalogue*, 18 right; *Print Collector's Quarterly*, XXVI (1939), 72; Raine, *Blake* (World of Art Library), fig. 44.

Sketch. *Notebook*, 91.

6. Sketch. *Notebook*, 69.

7. Design only, Gilchrist, *Life of Blake*, I, 99 (1863), 100 (1880, mistitled "What is Man?"); design only, Robertson, ed., *Gilchrist's Life of Blake*, 104; design only, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, 229 fig. 13.

Sketch. *Notebook*, 19.

8. Russell, *Engravings of Blake*, pl. 5; design only, Blunt, *Art of Blake*, pl. 43c.

Sketch. *Notebook*, 34.

9. Design only, Gilchrist, *Life of Blake*, I, 102 (1863), 100 (1880); design only, Robertson, ed., *Gilchrist's Life of Blake*, 104; Langridge, *Blake*, 94; Bruce, *Blake in This World*, frontispiece; Newton, *A Magnificent Farce*, 214; Binyon, *Engraved Designs of Blake*, pl. 8 (1); Van Sinderen, *Blake: The Mystic Genius*, 43; Spencer, Houghton, Barrows, eds., *British Literature from Blake to the Present Day*, 80 fig. a; Nekrasova, *Bleik*, 31 top (1960, design only), pl. 20b (1962).

Sketch. *Notebook*, 40.

10. Design only, Gilchrist, *Life of Blake*, I, 103 (1863), 102 (1880); design only, Robertson, ed., *Gilchrist's Life of Blake*, 104; Nekrasova, *Bleik*, 31 bottom (1960, design only), pl. 20a (1962).

Sketch. *Notebook*, 19.

11. Binyon, *Engraved Designs of Blake*, pl. 9 (2); *JWCI*, XIV (1951), 113 pl. 20c; Raine, *Blake and Tradition*, fig. 15 and *Blake* (World of Art Library), fig. 36.

Sketch. *Notebook*, 52.

Sketch, perhaps of a rejected design. *Notebook*, 42.

12. Russell, *Engravings of Blake*, pl. 5; *JWCI*, XIV (1951), 113 pl. 20e.

Sketch. *Notebook*, 59.

Another associated sketch. Keynes, *Drawings by Blake* (1927), pl. 9.

See also *The Marriage of Heaven and Hell*, pl. 16 and associated designs listed therewith.

13. *Moss Library Catalogue* (Sotheby sale, 1937), 28 top.

Sketch. *Notebook*, 61.

See also "The Spirit of a Just Man Newly Departed Appearing to His Mourning Family," Part IV of this list.

14. Design only, Gilchrist, *Life of Blake*, I, 103 (1863), 100 (1880); design only, Robertson, ed., *Gilchrist's Life of Blake*, 104; Binyon, *Engraved Designs of Blake*, pl. 8 (2); design only, trimmed, with inscription reproduced beneath, Raine, *Blake and Tradition*, fig. 183.

Sketch. *Notebook*, 15.

15. Design only, *American Artist*, XI (Oct., 1947), 25 top left; Spencer, Houghton, Burrows, eds., *British Literature from Blake to the Present Day*, 80 fig. b.

Sketch. *Notebook*, 71.

See also *America*, pl. 12 (Part I of this list) and Blair's *Grave*, pl. 11 (Part III of this list).

Sketch, perhaps of a rejected design. *Notebook*, 17.

16. Design only, Gilchrist, *Life of Blake*, I, 103 (1863), 102 (1880); design only, Robertson, ed., *Gilchrist's Life of Blake*, 104; Russell, *Engravings of Blake*, pl. 5; Raine, *Blake and Tradition*, fig. 57 and *Blake* (World of Art Library), fig. 45.

Sketch. *Notebook*, 45.

Water-color. Keynes, *Gates of Paradise* (Blake Trust Facsimile), I.

Note: According to Wilson, *Life of Blake*, the following pages in Blake's *Notebook* may contain rejected designs for the *Gates of Paradise*: 23, 24, 27, 30, 31, 35, 39, 41, 84.

FOR THE SEXES: THE GATES OF PARADISE

Complete drawings and engravings. Keynes, *Gates of Paradise* (Blake Trust Facsimile, 1968).

Complete (or nearly complete) engravings. Muir Facsimile, 1888 (excludes pls. 17, 18 and with the title plate from *For Children: The Gates of Paradise*); *For the Sexes: The Gates of Paradise*, facsimile N. Y. 1925 and London 1913; Keynes, ed., *Poetry and Prose of Blake*, 752-761 (1927, excludes title page, pls. 17-19), 568-577 (1939 and subsequent editions, excluding title page, pls. 17-19); Keynes, ed., *Writings of Blake* (1925), III, 338-347 (excludes title page, pls. 17-19); Keynes, ed., *Complete Writings of Blake* (1957 and subsequent editions), 760-770 (excludes title page, pls. 17-19); Kazin, ed., *The Portable Blake*, 267-276 (excludes title page, pls. 17-19); Digby, *Symbol and Image in Blake*, figs. 1-19 (excludes pls. 17-18, includes lower design only of pl. 19. Digby's figs. 2, 4, 5, 8-18 are from *For Children: The Gates of Paradise*); Plowman, ed., *Poems and Prophecies of Blake*, 291-311; designs only, Tinker, *Poet and Painter*, 108-09 (excludes pls. 17-19); Erdman, ed., *Poetry and Prose of Blake*, 257-65 (excludes title page, pls. 17-19); Beer, *Blake's*

Humanism, figs. 4-10, 12, 23 (excludes pls. 17, 18, text of 19); Boutang, *Blake*, 265-305.

Note: Some of the plates in the complete series listed above were very likely made from copies of For Children: The Gates of Paradise.

Preliminary sketches and all associated works. See listings under For Children: The Gates of Paradise.

Frontispiece. Design only, Raine, ed., *A Choice of Blake's Verse*, 144.

Title page. Keynes, *Blake's Engravings*, pl. 28.

1. Cary, *Art of Blake*, pl. III; Raine, *Blake and Tradition*, fig. 137 (here mistitled "plate 8" of *For Children: The Gates of Paradise*).
5. Cary, *Art of Blake*, pl. III; Binyon, *Engraved Designs of Blake*, pl. 7 (2); Todd, *Blake the Artist*, 30 (Mellon copy with pencil inscription below the design).
6. Raine, *Blake and Tradition*, fig. 170 (here mistakenly labeled as a plate from *For Children: The Gates of Paradise*); Lister, *Blake*, pl. 5.
10. Van Sinderen, *Blake: The Mystic Genius*, 43.
12. Binyon, *Engraved Designs of Blake*, pl. 9 (1); *Philadelphia Catalogue*, 61.
13. *Philadelphia Catalogue*, 62.
15. Hagstrum, *Blake: Poet and Painter*, pl. VA.
17. Keynes, *Blake's Engravings*, pl. 25.
18. Keynes, *Blake's Engravings*, pl. 26.
19. Keynes, *Blake's Engravings*, pl. 27; Hagstrum, *Blake: Poet and Painter*, pl. 11; Raine, *Blake and Tradition*, fig. 101; Todd, *Blake the Artist*, 110.

THE GHOST OF ABEL

Complete. Ellis and Yeats, eds., *Works of Blake*, III; Sloss and Wallis, eds., *Blake's Prophetic Writings*, I, 644 (B).

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

Complete. Pearson Facsimile, 1877 (D); Ellis and Yeats, eds., *Works of Blake*, III; Blake Trust Facsimile, 1951 (color, E), 1953 (C); microfilm by Micro Methods Ltd. (color, E, probably made from the 1951 Blake Trust Facsimile).

- 1 (frontispiece). Keynes, ed., *Writings of Blake* (1925), III, 166 (A), *Blake's Engravings*, pl. 103 (A) and *Blake Studies*, pl. 30 (Keynes proof, with text); *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 41 bottom (C); frontispiece to the Blake Trust Facsimile of copy C (Keynes proof, with text); Digby, *Symbol and Image in Blake*, fig. 35 (A); Nekrasova, *Blake* (1962), pl. 31 (uncolored copy); top, *SB*, XVII (1964), 10 pl. IIIa (J); Hagstrum, *Blake: Poet and Painter*, pl. LXIIA (E); Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. VIA (F); *Criticism*, VIII (1966), 116 fig. 11 (E); Raine, *Blake and Tradition*, fig. 89 and *Blake* (World of Art Library), fig. 17 (both E); Beer, *Blake's Visionary Universe*, fig. 63 (E).
 - 2 (title page). Sampson, ed., *Blake's Poetical Works* (1913), 384 (A); *The Listener* (Nov. 21, 1957), 832 (uncolored copy); Wicksteed, *Blake's Jerusalem*, pl. XVI (E); Keynes, *Blake: Poet, Printer, Prophet*, 91 (color, E); detail of center, *SB*, XVII (1964), 10 pl. 2b (J); Raine, *Blake and Tradition*, I, frontispiece and *Blake* (World of Art Library), fig. 113 (both color, E); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 5 (color, E).
 3. *SB*, XVII (1964), 10 pls. I (F), IIa (F, detail of center).
 4. Upper design, Plowman, *Introduction to Blake*, 114 (1927), 97 (1967).
 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 (both E); *Illustrated London News* (Nov. 4, 1950), supplement IV (color, E); Keynes, *Blake's Engravings*, pl. 104 (A); lower design, Digby, *Symbol and Image in Blake*, fig. 39 (A); Hagstrum, *Blake: Poet and Painter*, pl. LX (E); lower design, Raine, *Blake and Tradition*, fig. 128 (E); Saurat, *Blake and Modern Thought*, 172 (A); lower design, Beer, *Blake's Visionary Universe*, fig. 44 (E); Léaud, ed., *Blake*, pl. 8 (A).
 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*, fig. 36 (E); lower design, Margoliouth, *Blake*, 152 (A); lower design, Pinto, ed., *Blake*, 167 (C); lower design, Beer, *Blake's Visionary Universe*, fig. 51 (E); lower design, Lister, *Beulah to Byzantium*, 50 (uncolored copy); lower design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, 461 fig. 20 (uncolored copy).
- Sketch. Keynes, *Drawings by Blake* (1927), pl. 37.
18. Design only, Digby, *Symbol and Image in Blake*, fig. 65 (E); design only, Raine, *Blake and Tradition*, fig. 86 and *Blake* (World of Art Library), fig. 111 (both E); design only, Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXVI (D).

19. Binyon, *Engraved Designs of Blake*, pl. 67 (color, E); lower design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, 402 fig. 17 (uncolored copy).
 22. Lower design, Digby, *Symbol and Image in Blake*, fig. 27 (E); lower design, Raine, *Blake and Tradition*, fig. 164 (E); lower design, Beer, *Blake's Visionary Universe*, fig. 38 (E).
 23. Center left design, *ECS*, III (Fall, 1969), pl. 13 (E).
 24. Upper third, Todd, *Tracks in the Snow*, 29 (uncolored copy); upper design, Digby, *Symbol and Image in Blake*, fig. 69 (E); upper design, Raine, *Blake and Tradition*, fig. 97 (I); upper design, Beer, *Blake's Visionary Universe*, fig. 48 (E).
 25. Design only, Todd, *Tracks in the Snow*, 53 (uncolored copy); Keynes, *Blake's Engravings*, pl. 25 (uncolored copy); Digby, *Symbol and Image in Blake*, fig. 52 (E); Frye, ed., *Selected Poetry and Prose of Blake*, 226 (F); design only, *Apollo*, LXVII (1958), 3 (Preston colored proof); Hagstrum, *Blake: Poet and Painter*, pl. LVIII A (E); *Criticism*, VIII (1966), 116 fig. 9 (E); Raine, *Blake and Tradition*, fig. 187 (design only, color, Preston colored proof) and *Blake* (World of Art Library), fig. 80 (E); Saurat, *Blake and Modern Thought*, 115 (A); lower design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 6 (color, Preston colored proof).
 26. Keynes, ed., *Writings of Blake* (1925), III, 200 (A); *Time*, (April 21, 1952), 70 top (color, E); Digby, *Symbol and Image in Blake*, fig. 71 (E).
- Sketch. Keynes, *Drawings by Blake* (1927), pl. 38 and *Drawings of Blake* (1970), pl. 54.
28. Binyon, *Engraved Designs of Blake*, pl. 68 (color, E) and upper design, *Drawings and Engravings of Blake*, pl. 60 (A); Frye, *Fearful Symmetry*, pl. 5 (F); Wicksteed, *Blake's Jerusalem*, pls. XXI (E) and XXII (F); upper design, Digby, *Symbol and Image in Blake*, fig. 70 (E); upper design, Damon, *Blake Dictionary*, pl. V bottom (F) and top (D); *SB*, XVII (1964), 10 pls. IVa (proof, upper design, tipped into F), IVb (upper design, J); upper design, Raine, *Blake and Tradition*, fig. 46 (E); upper design, Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXIV bottom (F) and top (D); upper design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 95 (F); upper design, Léaud, ed., *Blake*, pl. 7 (I).
 29. Lower right corner, *SB*, XVII (1964), 10 pl. IIc (J).
 31. Lower design, Raine, *Blake and Tradition*, fig. 39 (E).
 32. Design only, Gilchrist, *Life of Blake*, I, 193 (1863), 236 (1880); design only, Selincourt, *Blake*, 281 (E); Robertson, ed., *Gilchrist's Life of Blake*, 206 (A); *Philadelphia Catalogue*, 70 (probably F); *Illustrated London News* (Nov. 4, 1950), supplement IV (color, E); Binyon, *Engraved Designs of Blake*, pl. 69 (C); *Art News*, LI (March, 1952), 37 top (color, E); Keynes, *Blake's Engravings*, pl. 106 (A); *Time* (April 21, 1952), 69 (color, E); design only, Digby, *Symbol and Image in Blake*, fig. 66 (A); detail, Wicksteed, *Blake's Jerusalem*, pl. XXIII (E); design only, *Apollo*, LXVII (1958), 4 (Preston colored proof); detail, Lister, *Beulah to Byzantium*, pl. IV (uncolored copy); David Irwin, *English Neoclassical Art*, pl. 100 (E); Hagstrum, *Blake: Poet and Painter*, pl. LVIII B (E); design only, Raine, *Blake and Tradition*, fig. 85 (color, Preston colored proof) and *Blake* (World of Art Library), fig. 117 (E); design only, Beer, *Blake's Visionary Universe*, fig. 76 (E); lower design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 7 (color, Preston colored proof).

33. Chesterton, *Blake*, 139 (A); design only, Raine, *Blake and Tradition*, fig. 180 (E).
35. Robertson, ed., *Gilchrist's Life of Blake*, 210 (A); Binyon, *Engraved Designs of Blake*, pl. 70 (E) and *Drawings and Engravings of Blake*, pl. 61 (A); Ritchie, *English Painters Hogarth to Constable*, pl. 28a (A); last line of text, *SB*, XVII (1964), 10 pl. IIIb (F); Keynes, *Blake: Poet, Printer, Prophet*, 95 (color, E); *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 42 (E, here incorrectly identified as "Page 41").
37. Swinburne, *Blake*, 282 (C); Langridge, *Blake*, 128 (A); Cary, *Art of Blake*, pl. VI (I); Chesterton, *Blake*, (151, A); *Philadelphia Catalogue*, paper cover (text blanked out, probably F); Gray, *The English Print*, pl. VIII (A); Binyon, *Engraved Designs of Blake*, pl. 71 (C); *Illustrated London News* (Nov. 4, 1950), supplement IV (color, E); *Art News*, LI (March, 1952), 37 bottom (color, E); center of text, *SB*, XVII (1964), 10 pl. Va (J); Keynes and Wolf, *Census*, 106 (early proof); Digby, *Symbol and Image in Blake*, fig. 40 (E); Keynes, *Blake: Poet, Printer, Prophet*, 97 (color, E); Hagstrum, *Blake: Poet and Painter*, pl. LIX (E); Raine, *Blake and Tradition*, fig. 191 (E); Beer, *Blake's Visionary Universe*, fig. 23 (E); Erdman and Grant, eds., *Blake's Visionary Universe*, fig. 23 (E); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 97 (D).
39. Gilchrist, *Life of Blake*, I, 194 (1863), 238 (1880); Selincourt, *Blake*, 192 (E); Binyon, *Engraved Designs of Blake*, pl. 72 (color, E); Percival, *Blake's Circle of Destiny*, 160 (perhaps E); Keynes, *Blake's Engravings*, 110 (A); Bland, *History of Book Illustration*, fig. 222 (uncolored copy); Nekrasova, *Bleik* (1962), pl. 30 (A); Raine, *Blake* (World of Art Library), fig. 116 (color, E).

Sketch, "Time's Triple Bow." *Philadelphia Catalogue*, 73; Keynes, *Blake's Drawings*, second series, pl. 28 and *Drawings of Blake* (1970), pl. 53.
41. Lower design, Keynes, ed., *Writings of Blake* (1925), III, 226, *Poetry and Prose*, 627 (1927), 448 (1939 and subsequent editions), and *Complete Writings* (1957, 1966), 669; lower design, *Apollo*, LXVII (1958), 6 (Preston colored proof); lower design, Erdman, ed., *Poetry and Prose of Blake*, 182.

Sketch. Keynes, *Blake's Drawings*, second series, pl. 29 and *Drawings of Blake* (1970), pl. 55.
44. Upper design, Todd, *Tracks in the Snow*, 40 (uncolored copy); upper design, Raine, *Blake and Tradition*, fig. 94 and upper design, *Blake* (World of Art Library), fig. 4 (both E); lower design, *ECS*, III (Fall, 1969), fig. 18 (E); Beer, *Blake's Visionary Universe*, fig. 49 (E).
46. Selincourt, *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, eds., *Blake's Prophetic Writings*, I, 530 (A); Keynes, *Bibliography of Blake*, 163 (C) and *Blake's Engravings*, pl. 107 (A); lower design, Blunt, *Art of Blake*, pl. 50b (E); Raine, *Blake and Tradition*, fig. 181 (E); lower design, Beer, *Blake's Visionary Universe*, fig. 34 (E); Bentley, *Blake Records*, pl. LIV (H).
47. Binyon, *Engraved Designs of Blake*, pl. 74 (C); Keynes, *Bibliography of Blake*, 164 (C) and *Blake's Engravings*, pl. 108 (A); *American Artist*, XI (Oct., 1947), 27 (uncolored copy); design only, *Apollo*, LXVII (1958), 7 (Preston colored proof); design only, Raine, *Blake and Tradition*, fig. 171 (E).

48. Lower portion of text, *BNYPL*, LXIV (1960), 594 (C and F).
50. Lower figure, Wright, *Life of Blake*, pl. 65 right bottom (A); *Criticism*, VIII (1966), 116 fig. 4 (E); lower design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, 396 fig. 16 (uncolored copy).
51. Gilchrist, *Life of Blake*, I, 230 (1880 ed. only); Robertson, ed., *Gilchrist's Life of Blake*, 198 (A); Keynes, ed., *Writings of Blake* (1925), III, 240 (A) and *Blake's Engravings*, pl. 109 (A); Figgis, *Paintings of Blake*, pl. 93 (not part of any copy); Schorer, *Blake: The Politics of Vision*, 334, 234 in paperback ed. (D).
53. Upper design, Selincourt, *Blake*, 185; Binyon, *Engraved Designs of Blake*, pl. 75 (color, not part of any copy); Frye, ed., *Selected Poetry and Prose of Blake*, 226 (F); upper design, Blunt, *Art of Blake*, pl. 50d (E); upper design, Raine, *Blake and Tradition*, fig. 87 (E) and *Blake* (World of Art Library), fig. 112 (uncolored copy, probably A); *JAAC*, XXIII (1964), 176 fig. 3 (E); upper design, Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXV (D); upper design, Beer, *Blake's Visionary Universe*, fig. 52 (E); upper design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 96 (D).
54. Upper central section, Keynes, ed., *Writings of Blake* (1925), III, 246, *Poetry and Prose*, 651 (1927), 501 (1939 and subsequent editions), and *Complete Writings* (1957, 1966), 685; upper central section, Erdman, ed., *Poetry and Prose of Blake*, 201; upper central section, Hilles and Bloom, eds., *From Sensibility to Romanticism*, 312 pl. 1B; lower design, Raine, *Blake and Tradition*, fig. 133 (E).
57. Selincourt, *Blake*, 159 (A); Binyon, *Engraved Designs of Blake*, pl. 76 (color, E); *Illustrated London News* (Nov. 4, 1950), supplement IV (color, E); *Connaissance des Arts* (Sept. 15, 1954), 58 (C); *Réalités* (Jan., 1955), 42 (C); Keynes, *Blake's Engravings*, pl. 111 (A); *New Reasoner*, no. 3 (Winter, 1957-58), supplement ix (uncolored copy); Hagstrum, *Blake: Poet and Painter*, pl. XXXIII (F); lower part of top design and upper part of bottom design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, 434 fig. 18.
58. Design only, Raine, *Blake and Tradition*, fig. 96 (E).
59. Upper design, Raine, *Blake and Tradition*, fig. 31 (E).
62. Upper design, Beer, *Blake's Visionary Universe*, fig. 36 (E); upper design, Raine, *Blake* (World of Art Library), fig. 114 (uncolored copy, probably A).
63. Middle design, Wright, *Life of Blake*, pl. 42 bottom; middle design, Erdman, *Blake: Prophet Against Empire*, 429 (1954, D), 464 (1969, D).
69. Lower design, Erdman, *Blake: Prophet Against Empire*, 435 (1954, D), 470 (1969, D); Wicksteed, *Blake's Jerusalem*, pl. XXV (E); lower design, Raine, *Blake and Tradition*, fig. 106 (E); lower design, Beer, *Blake's Visionary Universe*, fig. 21 (E).
70. Swinburne, *Blake*, frontispiece (color in 1868 ed., monochrome in 1967 reprint); *Country Life*, XLIII (1918), 250 (uncolored copy); Binyon, *Engraved Designs of Blake*, pl. 77 (color, E) and *Drawings and Engravings of Blake*, pl. 64 (A); Keynes, *Blake's Engravings*, frontispiece (A) and *Blake: Poet, Printer, Prophet*, 99 (color, E); Todd, *Tracks in the Snow*, 51 (uncolored copy); Frye, ed., *Selected Poetry and Prose of Blake*, 226 (F); Nekrasova, *Bleik*, 41 (1960, A), pl. 35 (1962, design only, A); Blunt, *Art of Blake*, pl. 48b (E); middle design, Beer, *Blake's Visionary Universe*, fig. 61 (E); Adams, ed., *Jerusalem, Selected Poems and Prose*, fig. 6 (A).

72. Central and lower design, Keynes, ed., *Writings of Blake* (1925), III, 278-79, *Poetry and Prose*, 695-96 (1927), 530-31 (1939 and subsequent editions), and *Complete Writings* (1957, 1966), 712; central and lower designs, Erdman, ed., *Poetry and Prose of Blake*, 225; central design, Hilles and Bloom, eds., *From Sensibility to Romanticism*, 312 pl. IA; lower half, Beer, *Blake's Visionary Universe*, fig. 37 (E).
73. Lower center of text, SB, XVII (1964), 10 pl. Vb (J); middle design, Beer, *Blake's Visionary Universe*, fig. 46 (E).
75. Binyon, *Engraved Designs of Blake*, pl. 78 (color, E); Keynes, *Blake's Engravings*, pl. 112 (A); Digby, *Symbol and Image in Blake*, fig. 32 (E); lower design, Beer, *Blake's Visionary Universe*, fig. 30 (E).
76. Gilchrist, *Life of Blake*, I, 194 (1863), 240 (1880); Chesterton, *Blake*, 157 (A); Selincourt, *Blake*, 231 (A); Cary, *Art of Blake*, pl. V (I); *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XLVIII (C); Robertson, ed., *Gilchrist's Life of Blake*, 214 (uncolored copy); Binyon, *Engraved Designs of Blake*, pl. 79 (C) and 80 (E), and *Drawings and Engravings of Blake*, pl. 65 (A); Keynes, *Bibliography of Blake*, 166 (E, color in 1921 ed., monochrome in 1969 reprint), ed., *Writings of Blake* (1925), III, 282 (A), *Blake's Engravings*, pl. 113 (A), and *Blake: Poet, Printer, Prophet*, frontispiece (color, E); Blunt, *Art of Blake*, pl. 48a (E); Tate Gallery *Blake Exhibition Catalogue* (1947), pl. 41 top (C); Gardner, *Blake the Man*, 144 (A); *Connaissance des Arts* (Sept. 15, 1954), 57 lower right (C); *Réalités* (Jan., 1955), 41 lower right (C); Greenough, *Home Bible*, 184 second section (D); Hirst, *Hidden Riches*, pl. 3 (C); Hughes, ed., *Jerusalem*, frontispiece (E); Hilles and Bloom, eds., *From Sensibility to Romanticism*, 318 pl. V (probably C); Lister, *Blake*, pl. 23 (E); Raine, *Blake and Tradition*, fig. 173 and *Blake* (World of Art Library), fig. 121 (both E); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 98 (D); Malcolmson, ed., *Blake: An Introduction*, pl. SIV (A).
- Sketch, figure of Albion. Keynes, *Drawings by Blake* (1927), pl. 2; Blunt, *Art of Blake*, pl. 6c; Raine, *Blake* (World of Art Library), fig. 69.
77. Last lines of text, SB, XVII (1964), 10 pl. VIa (I); *Criticism*, VIII (1966), 116 fig. 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 (both E); upper design, Raine, *Blake and Tradition*, fig. 55 (E); upper design, Beer, *Blake's Visionary Universe*, fig. 43 (E); upper design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 99 (D).
79. Swinburne, *Blake*, 276 (A); lower design, Keynes, ed., *Writings of Blake* (1925), III, 293, *Poetry and Prose*, 715 (1927), 543 (1939 and subsequent editions), *Complete Writings* (1957, 1966), 724, and *Blake: Poet, Printer, Prophet*, 101 (full plate, color, E); lower design, Erdman, ed., *Poetry and Prose of Blake*, 236.
84. Wicksteed, *Blake's Jerusalem*, pl. XXVI (E); center of text, SB, XVII (1964), 10 pl. VIb (F); lower design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 100 (D).

Sketch, child and old man. *Notebook*, 54.

See also "London" in *Songs of Innocence and of Experience*.

85. Lower design, Raine, *Blake and Tradition*, fig. 166 (E).
87. Wicksteed, *Blake's Jerusalem*, pl. XXVII (E); upper design, *Art News*, LI (March, 1952), 36 (E); upper design, Raine, *Blake and Tradition*, fig. 103 (E).
91. First lines of text, *SB*, XVII (1964), 10 pl. VIc (J); design only, Raine, *Blake and Tradition*, fig. 188 (E).
92. Center design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, 435 fig. 19.
93. Upper design, Keynes, ed., *Writings of Blake* (1925), III, 313, *Poetry and Prose*, 740 (1927), 560 (1939 and subsequent editions), and *Complete Writings* (1957, 1966), 740; upper design, Wright, *Life of Blake*, pl. 65 top (A); upper design, Blunt, *Art of Blake*, pl. 51c (E); upper design, Erdman, *Blake: Prophet Against Empire*, 425 (1954, D), 460 (1969, D) and ed., *Poetry and Prose of Blake*, 250.
95. Upper design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 101 (D).
97. Selincourt, *Blake*, 26 (A); Wright, *Life of Blake*, I, frontispiece (color, E) and lower design, *Blake for Babes*, pl. 5 (E); Keynes, *Blake's Engravings*, pl. 114 (A); Hagstrum, *Blake: Poet and Painter*, pl. LXIIB (E); Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. VIB (F); Beer, *Blake's Humanism*, pl. 43 (H); Raine, *Blake* (World of Art Library), fig. 115 (uncolored copy, probably A); lower design, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 102 (D); Stevenson, ed., *Poems of Blake*, pl. 4 (A).
- Sketch. Keynes, *Drawings by Blake* (1927), pl. 39 and *Drawings of Blake* (1970), pl. 56.
99. Selincourt, *Blake*, 55 (E); Gaunt, *Arrows of Desire*, 177 (E); Binyon, *Engraved Designs of Blake*, pl. 81 (E); Blackstone, *English Blake*, pl. VIII (E); Wicksteed, *Blake's Jerusalem*, pl. XXVIII (E); Pevsner, *The Englishness of English Art*, fig. 76 (A); Blunt, *Art of Blake*, pl. 49a (E); design only, Pinto, ed., *Blake*, 177 (C); *Studio*, CLIII (1957), 103 (C); *Connaissance des Arts* (Sept. 15, 1954), 57 lower left (E); *Réalités* (Jan., 1955), 41 lower left (E); Keynes, *Blake: Poet, Printer, Prophet*, 103 (color, E); Hagstrum, *Blake: Poet and Painter*, pl. LXI (E); Raine, *Blake and Tradition*, pl. 81 and *Blake* (World of Art Library), fig. 118 (both E); Saurat, *Blake and Modern Thought*, 185 (A); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 103 (E).
100. Chesterton, *Blake*, 127 (A); Keynes, ed., *Writings of Blake* (1925), III, 320 (A); Saurat, *Blake and Modern Thought*, 53 (A); Todd, *Tracks in the Snow*, 49 (uncolored copy); *Time* (April 21, 1952), 70 bottom (color, E); Digby, *Symbol and Image in Blake*, fig. 77 (E); Zigrosser, *The Book of Fine Prints*, fig. 345d (I); Hagstrum, *Blake: Poet and Painter*, pl. LVIIB (E); Raine, *Blake and Tradition*, fig. 18 (E); *Criticism*, VIII (1966), 117 fig. 12 (E); Beer, *Blake's Visionary Universe*, fig. 60 (E); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 104 (E).

Complete. Camden Hotten Facsimile, 1868 (color, perhaps F); Muir Facsimile, 1885 (color, A, and a later issue, color, I); Ellis and Yeats, eds., *Works of Blake*, III; Plowman, ed., *The Marriage of Heaven and Hell*, Dent Facsimile, 1927 (color, I); Blake Trust Facsimile, 1960 (color, D); Emery, ed., *The Marriage of Heaven and Hell* (I); Singer, *The Unholy Bible* (C, lacking the 3 pls. of "A Song of Liberty"); microfilm by Micro Methods Ltd. (color, I).

- 1 (title page). Swinburne, *Blake*, 204 (color in 1868 ed., monochrome in 1967 reprint); Sampson, ed., *Blake's Poetical Works* (1913), 246; *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 67 (F); Blunt, *Art of Blake*, 22a (I); Hagstrum, *Blake: Poet and Painter*, pl. L (H); Keynes, *Blake: Poet, Printer, Prophet*, 53 (color, D); Nekrasova, *Bleik*, 27 (1960, I), pl. 18 (1962, I); Raine, *Blake and Tradition*, fig. 118 and *Blake* (World of Art Library), fig. 33 (both D); Wolf-Gumpold, *Blake*, 108 (color, I); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 3 (color, E); Singer, *The Unholy Bible*, frontispiece (color, C).

Sketch, embracing figures. Keynes, *Drawings by Blake* (1927), pl. 7 top left.

2. Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXVII (A).
3. Langridge, *Blake*, 90; Keynes, *Blake: Poet, Printer, Prophet*, 53 (color, D); Nekrasova, *Bleik*, 28 (1960, I), pl. 19 (1962, I); lower design, Raine, *Blake and Tradition*, fig. 110 (D).
4. Lower design, Raine, *Blake and Tradition*, fig. 119 and *Blake* (World of Art Library), fig. 68 (both D).

See also "The Good and Evil Angels," Part IV of this list.

5. Keynes, *Blake: Poet, Printer, Prophet*, 53 (color, D); upper design, Beer, *Blake's Visionary Universe*, fig. 32 (I).
8. Swinburne, *Blake*, 208 (color in 1868 ed., monochrome in 1967 reprint); Keynes, *Bibliography of Blake*, 112 (H, color in 1921 ed., monochrome in 1969 reprint).
9. Keynes, *Blake: Poet, Printer, Prophet*, 53 (color, D).
10. *Philadelphia Catalogue*, 21 (D).
11. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 19 (E).

Separate plate, from *A Small Bk. of Designs*. British Museum Postcard set C13, no. 187 (color).

12. Keynes, *Blake: Poet, Printer, Prophet*, 55 (color, D).
15. Keynes, *Blake: Poet, Printer, Prophet*, 55 (color, D); design only, Raine, *Blake and Tradition*, fig. 56 (D).
16. Design only, Raine, *Blake* (World of Art Library), fig. 34 (D).

See also the following associated items: sketch, "Is All Joy Forbidden?" Keynes, *Drawings by Blake* (1927), pl. 7; *For Children: The Gates of Paradise*, pl. 12 and sketches listed therewith; Dante Alighieri, *Divine Comedy* no. 68, Part III of this list; "Ugolino in Prison," Part IV of this list.

20. Swinburne, *Blake*, 224 (color in 1868 ed., monochrome in 1967 reprint); Keynes, *Bibliography of Blake*, 108 (H, color in 1921 ed., monochrome in 1969 reprint); upper design, Beer, *Blake's Visionary Universe*, fig. 27 (I).
21. MacGeorge Library Catalogue (Sotheby sale, 1924), 16 (D); Keynes, *Blake: Poet, Printer, Prophet*, 55 (color, D) and *Bibliotheca Bibliographici*, pl. XII (E); Hagstrum, *Blake: Poet and Painter*, pl. LIA (H); Lister, *Blake*, pl. 6 (D).
24. Cary, *Art of Blake*, pl. XLIV (E); Apollo, LXXXIV (1966), 385 pl. 5; Frye, ed., *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*, fig. 156 and *Blake* (World of Art Library), fig. 32 (both D).

Sketch. *Notebook*, 44.

Another sketch. *Notebook*, 48.

See also "Nebuchadnezzar," Part IV of this list.

MILTON

Complete. Muir Facsimile, 1886 (color, A); Ellis and Yeats, eds., *Works of Blake*, III; Blake Trust Facsimile, 1967 (color, D); microfilm by Micro Methods Ltd. (color, A).

- 1 (title page). Sampson, ed., *Blake's Poetical Works* (1913), 368 (A); Sloss and Wallis, eds., *Blake's Prophetic Writings*, I, frontispiece (C); Keynes, *Blake's Engravings*, pl. 98 (A) and *Blake: Poet, Printer, Prophet*, 83 (color, D); Damon, *Note on the Discovery of A New Page of Blake's Milton* (color); Wicksteed, *Blake's Jerusalem*, pl. XIV (A); Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. VIIA (B); Hagstrum, *Blake: Poet and Painter*, pl. XXIV (B); Lister, *Blake*, pl. 17 (B).
2. Wicksteed, *Blake's Jerusalem*, pl. XIII (A); addenda to Blake Trust Facsimile of copy D (A).
4. Binyon, *Drawings and Engravings of Blake*, pl. 56 (A); Sloss and Wallis, eds., *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); middle design, Beer, *Blake's Visionary Universe*, fig. 62 (E).
8. Swinburne, *Blake*, 258 (probably A, color in 1868 ed., monochrome in 1967 reprint); Keynes, ed., *Writings of Blake* (1925), II, 318 (A).
13. Binyon, *Engraved Designs of Blake*, pl. 62 (A); Keynes, ed., *Writings of Blake* (1925), II, 324 (A); Digby, *Symbol and Image in Blake*, fig. 49 (A, with right and left transposed); Raine, *Blake and Tradition*, fig. 184 (C).

15. Chesterton, *Blake*, 175 (A); Binyon, *Engraved Designs of Blake*, pl. 63 (A); Keynes, *Writings of Blake*, (1925), II, 326 (A), *Blake's Engravings*, pl. 99 (A), and *Blake: Poet, Printer, Prophet*, 85 (color, D); *Philadelphia Catalogue*, 66 (D); Digby, *Symbol and Image in Blake*, fig. 25 (A); *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 41 (D); Nekrasova, *Bleik*, (1962), pl. 32 (A); Raine, *Blake and Tradition*, fig. 142 and *Blake* (World of Art Library), fig. 105 (both D).
21. Keynes, *Writings of Blake* (1925), II, 336 (A); *Philadelphia Catalogue*, 67 (D); Iyer, ed., *Art and Thought*, pl. XXXVII; Digby, *Symbol and Image in Blake*, fig. 47 (A); *JAAC*, XXIII (1964), 176 fig. 1 (A); Nekrasova, *Bleik*, 42 (1960, A), pl. 33 (1962, A); Beer, *Blake's Humanism*, fig. 25 (A); Raine, *Blake and Tradition*, fig. 114 (D).
24. Upper section, Raine, *Blake and Tradition*, fig. 114 (D).
29. *Revue de l'art*, XXIII (1908), 231; Keynes, ed., *Writings of Blake*, II, 350 (A) and *Blake's Engravings*, pl. 100 (A); Wright, *Life of Blake*, pl. 47 top; Digby, *Symbol and Image in Blake*, fig. 50 (A); Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. IV (B); Paley, *Energy and the Imagination*, pl. 8 (D); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 92 (C); Léaud, ed., *Blake*, pl. 5 (D).
30. Upper design, Keynes, ed., *Writings of Blake* (1925), II, 352, *Poetry and Prose*, 524 (1927), 415 (1939 and subsequent editions), and *Complete Writings* (1957, 1966), 518; upper design, Erdman, ed., *Poetry and Prose of Blake*, 128.
32. Lower design, MacLagan and Russell, eds., *Milton*, 57; lower design, Keynes, ed., *Writings of Blake* (1925), II, 358, *Poetry and Prose*, 532 (1927), 421 (1939 and subsequent editions), and *Complete Writings* (1957, 1966), 523; lower design, Digby, *Symbol and Image in Blake*, fig. 30 (A); lower design, Erdman, ed., *Poetry and Prose of Blake*, 132; lower design, Lister, *Beulah to Byzantium*, 48, and complete page, *Blake*, pl. 16 (B); lower design, *Criticism*, VIII (1966), 116 fig. 6; lower design, Raine, *Blake and Tradition*, fig. 168 (D).
33. Garnett, *Blake*, 47 (A); Langridge, *Blake*, 134 (A); Keynes, ed., *Writings of Blake* (1925), II, 356 (A); Wright, *Life of Blake*, pl. 47 bottom.
36. Gilchrist, *Life of Blake*, I, 198 (1863), 245 (1880); Binyon, *Drawings and Engravings of Blake*, pl. 57 (A); *Philadelphia Catalogue*, 65 (D); Keynes, *Blake's Engravings*, pl. 101 (A); Nekrasova, *Bleik* (1962), pl. 34 (A); Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. VIIB (B); Bentley, *Blake Records*, pl. LVII bottom (A); lower design, Raine, *Blake* (World of Art Library), fig. 101 (A).
38. Chesterton, *Blake*, 145 (A); Keynes, ed., *Writings of Blake* (1925), II, 364, (A), *Blake's Engravings*, pl. 102 (A), and *Blake: Poet, Printer, Prophet*, 87 (color, D); Binyon, *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*, fig. 64 (A); Rudd, *Organiz'd Innocence*, frontispiece (A).

Sketch of the figures. *Blake Studies*, III (1971), 108 pl. 4 bottom left.

41. Keynes, *Writings of Blake* (1925), II, 368 (A).

Sketch. Keynes, *Drawings by Blake* (1927), pl. 33.

43. Chesterton, *Blake*, 133 (A).

45. Damon, *Note on the Discovery of a New Page of Blake's Milton* (color); Raine, *Blake*

and Tradition, fig. 69 (D).

a. Keynes and Wolf, *Census*, 102 (D).

f. Damon, *Note on the Discovery of a New Page of Blake's Milton* (color).

Sketch, "The Bowman," perhaps to be associated with Milton. Keynes, *Blake's Drawings*, second series, pl. 22; Preston, ed., *Blake Collection of Robertson*, pl. 62.

ON HOMER'S POETRY [and] ON VIRGIL

Complete. Muir Facsimile, 1886; *Century Guild Hobby Horse*, II (1887), 112; Ellis and Yeats, eds., *Works of Blake*, III.

THE SONG OF LOS

Complete. *Works by Blake*, 1876; Muir Facsimile, 1890 (color, A); Ellis and Yeats, eds., *Works of Blake*, III (lacks pls. 1, 8); microfilm by Micro Methods Ltd. (color, D).

1 (frontispiece). Keynes, ed., *Writings of Blake* (1925), I, 338 (D); *Philadelphia Catalogue*, 49 (B); *Magazine of Art*, XXXVI (1943), 215 (B); *ECS*, III (Fall, 1969), figs. 6 (A, mis-identified as copy D), 7 (D, mis-identified as copy A).

2 (title page). Sampson, ed., *Blake's Poetical Works* (1913), 330 (A); Hagstrum, *Blake: Poet and Painter*, pl. VI (E).

Sketch. See "The Dead," verso, Part IV of this list.

4. Chesterton, *Blake*, 115 (D).

Sketch. *Notebook*, 60.

5. Selincourt, *Blake*, 35 (A); Binyon, *Drawings and Engravings of Blake*, pl. 33 (A); Keynes, ed., *Writings of Blake* (1925), I, 340 (D); Ritchie, *English Painters Hogarth to Constable*, pl. 25b (A or D).

Sketch, perhaps by Robert Blake. *Notebook*, 13.

See also "Oberon and Titania on a Lily," Part IV of this list.

6. Hagstrum, *Blake: Poet and Painter*, pl. VII (E).

8. Selincourt, *Blake*, 168 (A); Keynes, ed., *Writings of Blake* (1925), I, 342 (D); Raine, *Blake and Tradition*, fig. 93 (B, here mistitled *Book of Los*).

Complete. Little, Brown & Co. Facsimile, 1883 (U); Muir Facsimile, 1884 (color, D); Frederick Hollyer Facsimile, 1923 (color, *Innocence* only of T of *Inno. & Exp.*); Blake Trust Facsimile, 1954 (color, B); Dover Pubs. Facsimile, 1971 (color, B).

See also complete facsimiles of Songs of Innocence and of Experience.

Frontispiece. Cary, *Art of Blake*, pl. VIII: Keynes, *Writings of Blake* (1925), I, 148 (T of *Inno. & Exp.*) and Blake: *Poet, Printer, Prophet*, 31 (color, Z of *Inno. & Exp.*); Moss Library Catalogue (Sotheby sale, 1937), 23 bottom (C of *Inno. & Exp.*); Gaunt, *Concise History of English Painting*, fig. 108 (T of *Inno. & Exp.*); Raine, *Blake and Tradition*, fig. 2 (B) and Blake (World of Art Library), fig. 28 (color, T of *Inno. & Exp.*); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 10 (I of *Inno. & Exp.*); Malcolmson, ed., *Blake: An Introduction*, pl. I (color, A of *Inno. & Exp.*).

Title page. Gilchrist, *Life of Blake* (1863, 1880) II (electrotype); Cary, *Art of Blake*, pl. X; Sampson, ed., *Blake's Poetical Works* (1913), 64 (T of *Inno. & Exp.*); Woods, ed., *English Poetry and Prose of the Romantic Movement*, 168; Blake, *Songs of Innocence* (San Francisco, 1924), frontispiece (uncolored copy); *Life* (April 19, 1954), 66; Keynes, *Blake Studies*, 106 pl. A (Gilchrist electrotype) and Blake: *Poet, Printer, Prophet*, 31 (color, Z of *Inno. & Exp.*); Blunt, *Art of Blake*, pl. 14a (Z of *Inno. & Exp.*); Praz, *Mnemosyne*, fig. 24 (A of *Inno. & Exp.*); Raine, *Blake* (World of Art Library), fig. 27 (color, T of *Inno. & Exp.*); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 11 (I of *Inno. & Exp.*).

"Introduction." Blunt, *Art of Blake*, pl. 16a (Z of *Inno. & Exp.*); Keynes, *Blake: Poet, Printer, Prophet*, 33 (color, Z of *Inno. & Exp.*); Raine, *Blake* (World of Art Library), fig. 10 (T of *Inno. & Exp.*); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 12 (I of *Inno. & Exp.*); Jung, *Man and His Symbols*, 219 (color, Z of *Inno. & Exp.*).

"The Blossom." Binyon, *Drawings and Engravings of Blake*, pl. 6 (color, AA of *Inno. & Exp.*); Wicksteed, *Blake's Innocence and Experience*, 76 (color, AA of *Inno. & Exp.*); Philadelphia Catalogue, 11; Blunt, *Art of Blake*, pl. 18b (Z of *Inno. & Exp.*); Hagstrum, *Blake: Poet and Painter*, pl. XLV (B); Raine, *Blake* (World of Art Library), fig. 30 (color, T of *Inno. & Exp.*); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 13 (I of *Inno. & Exp.*).

"The Chimney Sweeper." Blondel, *Blake*, 52 (T of *Inno. & Exp.*).

"A Cradle Song," first plate. Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Keynes, *Blake's Engravings*, pl. XVIII (Gilchrist electrotype).

"A Cradle Song," second plate. Tennant, *The Book of Peace*, 44.

"The Divine Image." Gilchrist, *Life of Blake* (1863, 1880) II (electrotype); Langridge, *Blake*, 16 (T of *Inno. & Exp.*); Chesterton, *Blake*, 19 (T of *Inno. & Exp.*); Country Life, XLIII (1918,) 249; Binyon, *Drawings and Engravings of Blake*, pl. 7 (T of *Inno. & Exp.*); 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 (Z of *Inno. & Exp.*); Hilles and Bloom, eds., *From Sensibility to Romanticism*, 313 pl. II (A of *Inno. & Exp.*); Hagstrum, *Blake: Poet and Painter*, pl. XLIV (B); Erd-

man and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 14 (I of *Inno. & Exp.*).

"The Ecchoing Green," both plates. Keynes, *Blake: Poet, Printer, Prophet*, 33 (color, Z of *Inno. & Exp.*); Hagstrum, *Blake: Poet and Painter*, pls. XXXIV, XXXV (B); Gardner, *Blake* (Lit. in Perspective), 72 (B of *Inno. & Exp.*); Raine, *Blake* (World of Art Library), fig. 29 (T of *Inno. & Exp.*).

First plate. Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Keynes, *Blake Studies*, 106 pl. B (Gilchrist electrotype).

Second plate. Blunt, *Art of Blake*, pl. 19a (Z of *Inno. & Exp.*).

"Holy Thursday," Blunt, *Art of Blake*, pl. 19b (Z of *Inno. & Exp.*); *Studio*, CLIII (1957), 102 (T of *Inno. & Exp.*); *BNYPL*, LXI (1957), 527 (uncolored copy); *New Reasoner*, no. 3 (Winter 1957-58), supplement xi.

"Infant Joy." Garnett, *Blake*, 20 (uncolored copy); Langridge, *Blake*, 100 (T of *Inno. & Exp.*); Wicksteed, *Blake's Innocence and Experience*, 76 (color, B of *Inno. & Exp.*); Blunt, *Art of Blake*, pl. 15a (Z of *Inno. & Exp.*); *Art News*, LIV (Dec., 1955), 29 (color, Z of *Inno. & Exp.*); Frye, ed., *Selected Poetry and Prose of Blake*, 226 (probably K); Pinto, ed., *Blake*, pl. 2; Keynes, *Blake: Poet, Printer, Prophet*, 37 (color, Z of *Inno. & Exp.*); Hagstrum, *Blake: Poet and Painter*, pl. XLIII (B); Nekrasova, *Bleik*, 18 (1960), pl. 9 (1962); Keynes, ed., *Complete Writings of Blake* (1966), cover of U. S. paperback ed. (uncolored copy); Raine, *Blake and Tradition*, fig. 49 (color, Z of *Inno. & Exp.*) and *Blake* (World of Art Library), fig. 20 (B of *Inno. & Exp.*); Adams, ed., *Jerusalem, Selected Poems and Prose*, fig. 1 (Z of *Inno. & Exp.*); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 2 (color, Z of *Inno. & Exp.*); Anne Malcolmson, ed., *Blake: An Introduction*, pl. IV (color, A of *Inno. & Exp.*).

"The Lamb." Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Garnett, *Blake*, 20 (uncolored copy); Langridge, *Blake*, 86 (T of *Inno. & Exp.*); *Revue de l'art*, XIII (1908), 221 (uncolored copy); Chesterton, *Blake*, frontispiece (color, T of *Inno. & Exp.*); 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; Nekrasova, *Bleik*, 19 (1960, uncolored copy), pl. 10 (1962, uncolored copy); Todd, *Blake the Artist*, 24 (B).

"Laughing Song." Woods, ed., *English Poetry and Prose of the Romantic Movement*, 172; Keynes, *Blake: Poet, Printer, Prophet*, 35 (color, Z of *Inno. & Exp.*).

"The Little Black Boy," first plate. Chesterton, *Blake*, 24 (T of *Inno. & Exp.*); design only, Raine, *Blake and Tradition*, fig. 4 (Z of *Inno. & Exp.*); Blondel, *Blake*, 62 (color, T of *Inno. & Exp.*).

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

"The Little Boy lost" and "The Little Boy found," both plates. Keynes, *Blake: Poet, Printer, Prophet*, 35 (color, Z of *Inno. & Exp.*); Tennant, *The Book of Peace*, 82 ("The Little Boy found" only); *PMLA*, LXXXII (May, 1967), 259, 260 (T of *Inno. & Exp.*); designs only, Raine, *Blake and Tradition*, fig. 6 (Z of *Inno. & Exp.*).

"The Little Girl Lost" and "The Little Girl Found." See listing under *Songs of Innocence and of Experience*.

"Nurse's Song." Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Keynes, *Blake Studies*, 106 pl. D (Gilchrist electrotype).

"On Another's Sorrow." Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Keynes, *Blake's Engravings*, pl. XX (Gilchrist electrotype).

"The School Boy." See listing under *Songs of Innocence and of Experience*.

"The Shepherd." Langridge, *Blake*, 80 (T of *Inno. & Exp.*); Blunt, *Art of Blake*, 17b (Z of *Inno. & Exp.*); Woods, ed., *English Poetry and Prose of the Romantic Movement*, 170; Nekrasova, *Bleik* (1962), pl. 8.

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

First plate. Mahoney, Latimer, and Folmsbee, *Illustrations of Children's Books*, 22 top.

Second plate. Lister, *Blake*, pl. 3.

"The Voice of the Ancient Bard." See listing under *Songs of Innocence and of Experience*.

MS of *Songs 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. *Works by Blake*, 1876; Muir Facsimile, 1885 (*Experience* and general title page only, color, U), 1927 (color, A); Quaritch Facsimile, 1893 (plain and colored, U); Henry Young & Sons Facsimile, 1923 (plain and colored, T); Ernest Benn Facsimile, 1926 (*Songs of Innocence* only, color, A of *Inno. & Exp.*, with "The School Boy" and "The Voice of the Ancient Bard" transferred from *Experience*) and 1927 (*Songs of Experience* only, color, A, with "To Tirzah," "A Little Boy Lost" and "A Little Girl Lost" added from T); *Songs of Innocence and of Experience*: sixteen designs printed for Ruthven Todd and Geoffrey Keynes, 1941 (from the electrotypes used in Gilchrist, *Life of Blake*. Titles as listed for Gilchrist, below); Albion Facsimile no. 1, 1947; Blake Trust Facsimile, 1955 (color, Z); Keynes, ed., *Songs of Innocence and of Experience*, 1967, 1970 (color, Z); Wicksteed, *Blake's Innocence and Experience* (plates from A, B, T, AA); microfilm by Micro Methods Ltd. (color, B and AA).

General Title page. Cary, *Art of Blake*, pl. XI; Burlington Club Catalogue: *Blake Centenary Exhibition*, pl. XLVI left (B); *Art News*, LIV (Dec., 1955), 29 (color, Z); Wicksteed, *Blake's Innocence and Experience*, 76 (color, B); Sampson, ed., *Blake's Poetical Works* (1913), 64 (T); Keynes, *Blake: Poet, Printer, Prophet*, 31 (color, Z); Bateson, ed., *Selected Poems of Blake*, frontispiece (color, B); PULC, XXIX (Winter, 1968), 154 (U); Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30 (U); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 9 (I); slide by American Library Color Slide Co. (color, Z).

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

Frontispiece. Gilchrist, *Life of Blake* (1880), I, 68; *Scribner's Monthly*, XX (1880), 230 (from Gilchrist); Langridge, *Blake*, 84 (T); Binyon, *Drawings and Engravings of Blake*, pl. 22 (color, T); Keynes, ed., *Writings of Blake* (1925), I, 278 (T) and *Blake: Poet, Printer, Prophet*, 31 (color, Z); Tinker, *Poet and Painter*, 101 (T); *Moss Library Catalogue* (Sotheby sale, 1937), 23 top (C); Adhemar, *Graphic Art of the 18th Century*, 228; Raine, *Blake and Tradition*, fig. 1 (Z) and *Blake* (World of Art Library), fig. 35 (color, T); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 15 (I).

Sketch. *Notebook*, 74 right bottom.

Title page. Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Sampson, ed., *Blake's Poetical Works* (1913), 80 (T); Blunt, *Art of Blake*, pl. 14b (Z); Keynes, *Blake: Poet, Printer, Prophet*, 39 (color, Z) and *Blake Studies*, 106 pl. E (Gilchrist electrotype); Raine, *Blake and Tradition*, fig. 59 (probably C) and *Blake* (World of Art Library), fig. 37 (T); Rosenblum, *Transformations in Late Eighteenth Century Art*, pl. 186 (A); Beer, *Blake's Visionary Universe*, fig. 3 (AA); Blondel, *Blake*, 32 (color, T); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 16 (I).

Sketch. *Notebook*, 43.

Sketch of a similar design. *Notebook*, 37.

Introduction. Binyon, *Drawings and Engravings of Blake*, pl. 23 (T); *Philadelphia Catalogue*, 25; *BNYPL*, LXI (1957), 536; Keynes, *Blake: Poet, Printer, Prophet*, 39 (color, Z); Raine, *Blake and Tradition*, fig. 67 (Z); Anne Malcolmson, ed., *Blake: An Introduction*, pl. V (color, A).

Sketch. *Notebook*, 57.

"Ah! Sun Flower." See "My Pretty Rose Tree."

"The Angel," sketch. *Notebook*, 65.

"The Chimney Sweeper." *Revue de l'art*, XXIII (1908), 223 (uncolored copy); Keynes, *Blake Studies*, pl. 28 (A) and *Blake: Poet, Printer, Prophet*, 39 (color, Z); Margoliouth, *Blake*, 33 (A); Nekrasova, *Bleik*, 20 (1960, uncolored copy), pl. 13 (1962, uncolored copy); Bronowski, *Blake and the Age of Revolution*, pl. 7 (T); design only, Raine, *Blake and Tradition*, fig. 8 (Z); Blondel, *Blake*, 56 (T).

"The Clod & the Pebble." Cary, *Art of Blake*, pl. IX; Keynes, *Blake: Poet, Printer, Prophet*, 39 (color, Z); Camden, ed., *Restoration and Eighteenth-Century Literature*, pl. I (Z).

"A Divine Image." Adhemar, *Graphic Art of the 18th Century*, 228; Keynes, *Blake's Engravings*, pl. 118; Keynes and Wolf, *Census*, 54 (Keynes copy); Keynes, ed., *Songs of Innocence and of Experience*, supplement plate.

"The Fly." Garnett, *Blake*, 24 (uncolored copy); *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XLVI right (B); *Philadelphia Catalogue*, 27; text area only, Wilson, *Life of Blake*, 321 (1927), 333 (1948), 383 (1971); Woods, ed., *English*

Poetry and Prose of the Romantic Movement, 183; Keynes, *Blake: Poet, Printer, Prophet*, 41 (color, Z); Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXVIII (A).

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

Drawing, perhaps a preliminary version for the upper design. Gilchrist, *Life of Blake* (1880), I, 134 (here entitled "Young Burying Narcissa"); *Scribner's Monthly*, XX (1880), 228 (from Gilchrist).

"Holy Thursday." Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Chesterton, *Blake*, 95 (T); Binyon, *Engraved Designs of Blake*, pl. 45 (color, T); Wicksteed, *Blake's Innocence and Experience*, 76 (color, T); Keynes, *Blake Studies*, 106 pl. F (Gilchrist electrotype); Frye, *Fearful Symmetry*, pl. 2 (K); Woods, ed., *English Poetry and Prose of the Romantic Movement*, 182; Blondel, *Blake*, 94 (color, T); Bentley, *Blake Records*, pl. XXXV (J).

Sketch of mother and child at top. *Notebook*, 74 upper middle left.

"The Human Abstract." Gilchrist, *Life of Blake* (1863, 1880), 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*, fig. 75 (uncolored copy); Hilles and Bloom, eds., *From Sensibility to Romanticism*, 318 pl. IIIA (B); Raine, *Blake and Tradition*, fig. 139 (Z).

"Infant Sorrow." Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Keynes, *Blake Studies*, 107 pl. H (Gilchrist electrotype); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 17 (I).

"The Lilly." See "My Pretty Rose Tree."

"The Little Girl Lost" and "The Little Girl Found," first plate. Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Langridge, *Blake*, 12 (T); Keynes, *Blake's Engravings*, pl. XXI (Gilchrist electrotype); Raine, *Blake and Tradition*, fig. 65 (Z).

Second plate. Upper design, Raine, *Blake and Tradition*, fig. 63 (T).

Third plate. Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Keynes, *Blake's Engravings*, pl. XXV (Gilchrist electrotype); Bronowski, *Blake and the Age of Revolution*, pl. 6 (uncolored copy, perhaps a); Raine, *Blake and Tradition*, fig. 64 and *Blake* (World of Art Library), fig. 102 (both Z).

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

"London." Gilchrist, *Life of Blake* (1863, 1880), 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; Alexander Witherspoon, ed., *The College Survey of English Literature*, pl. XVIB (Y); Raine, *Blake* (World of Art Library), fig. 39 (T); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 18 (I); Anne Malcolmson, ed., *Blake: An Introduction*, pl. VIII (color, A).

Sketch. *Notebook*, 54.

- "My Pretty Rose Tree," "Ah! Sun Flower," and "The Lilly." Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Keynes, *Blake's Engravings*, pl. XXII (Gilchrist electrotype); "Ah! Sun Flower" section only, *BNYPL*, LXIV (1962), 616; Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXIII (0).
- "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 (a Mellon copy); Raine, *Blake and Tradition*, fig. 135 (Z).
- "The School Boy." Gilchrist, *Life of Blake* (1863, 1880), II (electrotype); Keynes, *Blake's Engravings*, pl. XXIV (Gilchrist electrotype); Frye, ed., *Selected Poetry and Prose of Blake*, 226 (a Harvard copy); E. Nekrasova, *Bleik* (1962), pl. 11 (uncolored copy).
- "The Sick Rose." Henn, *The Apple and the Spectroscope*, 38; Frye, *Fearful Symmetry*, pl. 2 (K); Blunt, *Art of Blake*, 15b (Z); Spencer, Houghton, Barrows, eds., *British Literature from Blake to the Present Day*, 80 (probably e); Keynes, *Blake: Poet, Printer, Prophet*, 41 (color, Z); Hagstrum, *Blake: Poet and Painter*, pl. XLVII (Z); Raine, *Blake and Tradition*, fig. 48 (color, Z) and *Blake* (World of Art Library), fig. 38 (color, T); Adams, ed., *Jerusalem, Selected Poems and Prose*, fig. 2 (Z); Levarie, *The Art & History of Books*, 250 (K); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 4 (color, Z).
- Sketch, similar to lower design. *Notebook*, 21.
- "To Tirzah." Lower design, Keynes, ed., *Writings of Blake* (1925), I, 292, *Poetry and Prose*, 80 (1927), 79 (1939 and subsequent editions), and *Complete Writings* (1957, 1966), 220 (all uncolored copies); lower design, Erdman, ed., *Poetry and Prose of Blake*, 30 (uncolored copy); Raine, *Blake and Tradition*, fig. 71 and *Blake* (World of Art Library), fig. 81 (both Z).
- "The Tyger." Garnett, *Blake*, 24 (uncolored copy); Langridge, *Blake*, 98 (T); Chesterton, *Blake*, 88 (T); Keynes and Wolf, *Census*, 53 (P); Zigrosser, *The Book of Fine Prints*, fig. 345 (Y, but without the border); Woods, ed., *English Poetry and Prose of the Romantic Movement*, 183; Grant, *Discussions of Blake*, 77 (0); Nekrasova, *Bleik*, 23 (1960, T), pl. 12 (1962, T); Keynes, *Blake: Poet, Printer, Prophet*, 41 (color, Z); Blondel, *Blake*, 72 (color, T); *Art Quarterly*, XXXI (Autumn, 1968), 309 fig. 11 (K); Hirsh, *The World of Turner* (Time-Life Library of Art), 24 (color, T); Raine, *Blake* (World of Art Library), fig. 40 (T); McLuhan and Parker, *Through the Vanishing Point*, 140 (probably e).
- Sketch. *Notebook*, 6.
- "The Voice of the Ancient Bard." Keynes, *Blake: Poet, Printer, Prophet*, 43 (color, Z).
- Tailpiece. Keynes, *Bibliography of Blake*, 116 (C) and ed., *Writings of Blake* (1925), I, 292; included at end of 1923 Hollyer facsimile of *Songs of Innocence* (probably B); Wicksteed, *Blake's Innocence and Experience*, 206 (B).
- MS of *Songs of Experience*. *Notebook*, 99-115 (reproduced in Wicksteed, *Blake's Innocence and Experience*).

THERE IS NO NATURAL RELIGION, first series

Complete. Pickering & Co. Facsimile, 1886 (some color, pls. 1-10 of first series, pls. 3, 4 of second series); Muir Facsimile, 1886 (color, A, pls. 2-9 of first series, pls. 3, 4, 11 of second series, and extra plates added from two other copies); Ellis and Yeats, eds., *Works of Blake*, III (pls. 2-9 of first series, pls. 3, 4, 11 of second series); Harvard College Library Facsimile, 1948 (color, D, pls. 1-2, 5-9 of first series, pls. 3, 11 of second series); forthcoming Blake Trust Facsimile (20 plates).

- 1 (title page). *Philadelphia Catalogue*, 2.
- 2 (frontispiece). Keynes, *Blake's Engravings*, pl. 77.
3. *Philadelphia Catalogue*, 2; Keynes, *Blake's Engravings*, pl. 78.
4. Keynes, *Blake's Engravings*, pl. 79.
5. Keynes, *Blake's Engravings*, pl. 80.
7. Keynes, *Blake's Engravings*, pl. 81.
8. Chesterton, *Blake*, 32; Selincourt, *Blake*, 105; Keynes, *Blake's Engravings*, pl. 82.

THERE IS NO NATURAL RELIGION, second series

Complete. See "first series," above.

9. Hagstrum, *Blake: Poet and Painter*, pl. VB (G); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, 180 fig. 5.
10. Keynes, *Bibliotheca Bibliographici*, pl. XI (L).
See also "God Creating the Universe" (sketch) and "Newton," Part IV of this list.
11. Raine, *Blake and Tradition*, fig. 154 and *Blake* (World of Art Library), fig. 26.

VISIONS OF THE DAUGHTERS OF ALBION

Complete. *Works by Blake*, 1876; Muir Facsimile, 1884 (color, A) and undated issue with 1923 watermark (color, perhaps G and F); Murry, ed., *Visions of the Daughters of Albion*, Dent Facsimile, 1927 (color, A); Blake Trust Facsimile, 1959 (color, C); microfilm by Micro Methods Ltd. (color, P).

- i (frontispiece). Langridge, *Blake*, 106 (A); *Philadelphia Catalogue*, 30 (a); *JWCI*, XV (1952), 248 pl. 50c (C); Hagstrum, *Blake: Poet and Painter*, pl. LII (E); Nekrasova, *Bleik*, 37 (1960, A), pl. 15 (1962, from a tracing); Lister, *Blake*, pl. 7 (P); Raine, *Blake and Tradition*, fig. 76 and *Blake* (World of Art Library), fig. 47 (both A).

Separate plate, from *A Large Bk. of Designs*. Keynes, ed., *Writings of Blake* (1925), I, 254 (B); Wright, *Life of Blake*, pl. 14 (B); Digby, *Symbol and Image in Blake*, fig. 67 (B); Butlin, *Tate Catalogue of Blake*, pl. 7 (1957, B), fig. 10 (1971, color, B); and *Blake: Tate Gallery*, pl. 2 (color, B); *JAAC*, X (1951), 39; Bronowski, *Blake and the Age of Revolution*, pl. 8 (A); *Réalités* (Jan., 1968), 79 (color, B); Léaud, ed., *Blake*, pl. 1 (B); Tate Gallery post card 3373 (color, B).

- ii (title page). Sampson, ed., *Blake's Poetical Works* (1913), 284 (A); MacGeorge Library Catalogue (Sotheby sale, 1924), frontispiece (color, F); Plowman, *Introduction to Blake*, 96 (probably A); Blunt, *Art of Blake*, 22b; S. W. Hayter, *New Ways of Gravure*, fig. 92 (A); Keynes, *Blake: Poet, Printer, Prophet*, 47 (color, C); Hagstrum, *Blake: Poet and Painter*, pl. LIIIA (E); lower design, Beer, *Blake's Visionary Universe*, fig. 40 (P); Raine, *Blake* (World of Art Library), fig. 46; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 20 (L).

Sketch, ring of dancing figures. *Notebook*, 30.

Sketch, upper right figure. *Notebook*, 81.

Sketch, similar to running figure. *Notebook*, 72.

Sketch, similar to figures in the clouds and running figure. Keynes, *Drawings by Blake* (1927), pl. 6.

- iii (The Argument). Cary, *Art of Blake*, pl. XVII (D or H); Selincourt, *Blake*, 190 (B); lower design, *JWCI*, XV (1952), 249 pl. 51a (C); Keynes, *Blake: Poet, Printer, Prophet*, 49 (color, C); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 21 (L).

Separate plate, from *A Small Bk. of Designs*. Gilchrist, *Life of Blake*, I, 105 (1863), 103 (1880); Binyon, *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*, pl. 20b; British Museum post card B471 (color).

Sketch. *Notebook*, 28.

2. Center design, *JWCI*, XV (1952), 248 pl. 50b (C).

3. Lower design, *JWCI*, XV (1952), 248 pl. 50a (C); lower design, Beer, *Blake's Visionary Universe*, fig. 42 (P).

Sketch. *Notebook*, 32.

4. Chesterton, *Blake*, 47 (A); Hardie, *English Coloured Books*, 78 (color); lower design, *JWCI*, XV (1952), 248 pl. 50b (C); Beer, *Blake's Humanism*, pl. 31 (P); design only, Raine, *Blake and Tradition*, fig. 75 (J); ECS, III (Fall, 1969), fig. 9 (A); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 22 (L).

Separate plate, from *A Large Bk. of Designs*. Binyon, *Engraved Designs of Blake*, pl. 49 (color, A); Digby, *Symbol and Image in Blake*, fig. 68 (B); Butlin, *Tate*

Catalogue of Blake, pl. 6 (1957, B), fig. 11 (1971, B).

Sketch. *Notebook*, 92.

Sketch, seated figure. *Notebook*, 74 right middle.

5. Chesterton, *Blake*, 53 (A).

6. Detail, Erdman, *Blake: Prophet Against Empire*, 218 (1954), 235 (1969).

7. Water-color of the design (perhaps a separate print from *A Small Bk. of Designs*, B), Wright, *Life of Blake*, pl. 62 top.

8. Figure in flame only, Gilchrist, *Life of Blake* (1880), II, 376; Hagstrum, *Blake: Poet and Painter*, pl. LIIIB (E); Todd, *Blake the Artist*, 28 (J).

Sketch. *Notebook*, 78.

2 *Genesis Manuscript*, lower design only of the fifth leaf. Pencil sketch.



II manuscripts, illustrations to manuscripts, letters, and printed works

Please note:
Reproductions
of "Letters,"
"Printed Verse
and Prose, first
editions," and
"Unillustrated
Manuscripts" are
grouped together
in alphabetical
order under
those headings
in this part
of the Find-
ing List.

BLAKE-VARLEY SKETCHBOOK

Complete. Butlin, ed., *The Blake-Varley Sketchbook* (Heinemann, 1969). Note: The following pages in the Heinemann facsimile are bound wrong way round with the fore-edge hinged: 9-10, 19-20, 35-36, 63-66, 71-98, 107-110, 131-132. See Butlin in *Blake Newsletter*, III (1969), 47-48.

Pages numbered according to Butlin's index in the Heinemann facsimile.

Selected sketches:

Lithographs by W. B. Scott in *Portfolio*, II (1871), 104, including sketches from pages 12 (profiles of dog-faced men), 44-45 (landscape by Varley), 94 ("Ghost of a Flea," full length), 96 ("Milton's First Wife"), and 98 ("Ghost of a Flea," head as used in Varley's *Zodiacal Physiognomy*).

BNYPL, LXIV (1960), 567, including from the Scott lithograph pages 12 (one profile), 95, 98.

Apollo, XCIII (May, 1971), 19, including pages 23 (figure in a gothic apse), 74 (standing king), 76 ("King Harold").

Apollo, XCIII (June, 1971), 27, including pages 80 (head of a girl, perhaps Corinna), 90 (archer with a sword), 94 ("Ghost of a Flea," full length), and 108 (richly attired man, perhaps Edward VI).

Connoisseur, CLXXVIII (June, 1971), third page of Christie's advertisement, including pages 92 (head of Job), 96 ("Milton's First Wife").

Christie's Sale Catalogue (June 15, 1971), 46-61, including pages 23, 25, 57, 64, 66, 74, 76, 78, 80, 84, 86, 88, 90, 92, 94, 96, 104, 106, 108, 110.

94, "Ghost of a Flea," full length. *Time* (April 21, 1967), 72.

See also *Visionary Heads*, Part III of this list, particularly those taken from this sketchbook: Blake's visionary portrait of himself, "Caractacus," "Ghost of a Flea," "Richard I," and unidentified head.

WILLIAM BLAKE'S NOTEBOOK (Rossetti Manuscript)

Complete. Keynes, ed., *Notebook of Blake* (1935 Nonesuch ed. and 1970 Cooper Square Publishers reprint).

Selection, pages 99-115, containing the manuscript versions of some *Songs of Experience*. Wicksteed, *Blake's Innocence and Experience*.

2. Design only, Ellis and Yeats, eds., *Works of Blake*, III, upper left corner of first page of reproductions; design only, Raine, *Blake and Tradition*, fig. 138.

4. Design only, Ellis and Yeats, eds., *Works of Blake*, III, lower section of first page of reproductions; Wilson, *Life of Blake*, (1927), 16.
6. *Art Quarterly*, XXXI (Autumn, 1968), 309 fig. 10.
- 9, probably by Robert Blake. Cary, *Art of Blake*, pl. XLI; Keynes, *Blake Studies*, pl. 3.
- 13, probably by Robert Blake. Cary, *Art of Blake*, pl. XL; Wilson, *Life of Blake*, (1927), 36; Keynes, *Blake Studies*, pl. 4; Jugaku, *A Bibliographical Study of Blake's Notebook*, 20.

See also Song of Los, pl. 5, Part I of this list.

15. Upper right and right center designs, Ellis and Yeats, eds., *Works of Blake*, III, upper and lower right sections of second page of reproductions; center design, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 14 of the *Gates of Paradise*, and *Drawings of Blake* (1970), pl. 10.
16. Upper design, Ellis and Yeats, eds., *Works of Blake*, III, center of second page of reproductions; Keynes, *Drawings by Blake* (1927), pl. 12 and *Drawings of Blake* (1970), pl. 11.
17. Upper design, Ellis and Yeats, eds., *Works of Blake*, III, lower left two figures on second page of reproductions; center design, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for rejected design for pl. 15 of the *Gates of Paradise*.
19. Design only, Raine, *Blake and Tradition*, fig. 109; design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 7 of the *Gates of Paradise*.
21. Raine, *Blake and Tradition*, fig. 47.
28. Cary, *Art of Blake*, pl. XVI; Keynes, *Drawings of Blake* (1970), pl. 12.

See also Visions of the Daughters of Albion, pl. iii, Part I of this list.

34. Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 8 of the *Gates of Paradise*.
40. Erdman, *Blake: Prophet Against Empire*, 187 (1954), 203 (1969); design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 9 of the *Gates of Paradise*.
44. Cary, *Art of Blake*, pl. XLIII; Keynes, *Drawings by Blake* (1927), pl. 13 and *Drawings of Blake* (1970), pl. 9.

See also Marriage of Heaven and Hell, pl. 24, Part I of this list.

45. Design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 16 of the *Gates of Paradise*.
52. Sampson, ed., *Poetical Works of Blake* (1905), 242; design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 11 of the *Gates of Paradise*.
54. Lower design, Ellis and Yeats, eds., *Works of Blake*, III, lower section of third page of reproductions; Keynes, *Drawings by Blake* (1927), pl. 14, *Blake Studies*,

pl. 6, and *Drawings of Blake* (1970), pl. 13; Jugaku, *A Bibliographical Study of Blake's Notebook*, 28.

See also *Jerusalem*, pl. 84 and "London" in *Songs of Experience*, Part I of this list.

58. Design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 10 of the *Gates of Paradise*.
59. Design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 12 of the *Gates of Paradise*.
61. Design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 13 of the *Gates of Paradise*.
63. Cary, *Art of Blake*, pl. IV; *Philadelphia Catalogue*, 8; design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 1 of the *Gates of Paradise*.
65. Keynes, *Drawings by Blake* (1927), pl. 15; Jugaku, *A Bibliographical Study of Blake's Notebook*, 30.

See also "The Angel" in *Songs of Experience*, Part I of this list.

67. Engraving after the design, Gilchrist, *Life of Blake* (1880), I, 374 top; Keynes, *Bibliography of Blake*, 31, *Blake Studies*, pl. 7, and *Blake: Poet, Printer, Prophet*, dust jacket of trade edition and back of paper cover of the exhibition guide (detail of head); *Illustrated London News* (May 4, 1957), 739 right; Bronowski, *Blake and the Age of Revolution*, pl. 1; Rousselot, ed., *Blake*, 33.
68. Design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for the frontispiece for the *Gates of Paradise*.
69. Design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 6 of the *Gates of Paradise*.
71. Design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 15 of the *Gates of Paradise*.
73. Center design of a woman with a child in her arms, *Portfolio*, II (1871), 104 bottom right; center design, *BNYPL*, LXIV (1960), 568 (Scott lithograph from *Portfolio*).
74. Lower design, Ellis and Yeats, eds., *Works of Blake*, III upper section of third page of reproductions; woman standing over a supine child upper left, *Portfolio*, II (1871), 104 bottom right; lower left section, Raine, *Blake* (World of Art Library), fig. 9.

See also *Europe*, pl. 1, Part I of this list.

75. Upper right figure. Ellis and Yeats, eds., *Works of Blake*, III middle right figure on third page of reproductions.

See also *America*, pl. 5, Part I of this list.

80. Gardner, *Blake* (Lit. in Perspective), 73.
82. Engraving after the design, Gilchrist, *Life of Blake* (1880), I, 374 bottom.

85. Cary, *Art of Blake*, pl. XLII.
91. Design only, Ellis and Yeats, eds., *Works of Blake*, III, upper right section of first page of reproductions; Cary, *Art of Blake*, pl. II; design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 5 of the *Gates of Paradise*.
93. Design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 3 of the *Gates of Paradise*.
94. *Illustrated London News* (May 4, 1957), 739 left; design only, Keynes, ed., *Gates of Paradise* (Blake Trust), I, sketch for pl. 2 of the *Gates of Paradise*.
102. Cary, *Art of Blake*, pl. XIII; Keynes, *Drawings by Blake* (1927), pl. 16 and *Drawings of Blake* (1970), pl. 14; Wicksteed, *Blake's Innocence and Experience*, 276; *Philadelphia Catalogue*, 7.
104. Keynes, *Drawings by Blake* (1927), pl. 17 and *Drawings of Blake* (1970), pl. 15; Greenough, *Home Bible*, 376 second section; *Philadelphia Catalogue*, 6.
109. Sampson, ed., *Poetical Works of Blake* (1905), frontispiece; Keynes, *Blake Studies*, pl. 8; Jugaku, *A Bibliographical Study of Blake's Notebook*, 40.
112. Keynes, *Drawings by Blake* (1927), pl. 18.

See also the color print of "Satan Exulting over Eve," Part IV of this list.

ROBERT BLAKE'S SKETCHBOOK

Heads and torsos, perhaps some by William Blake. Baker, *Huntington Catalogue of Blake* (1957, 1963), pl. XXXVII; another group, including an eagle, Keynes, *Blake Studies*, pl. 2.

See also works by Robert Blake, Part V of this list.

THE FOUR ZOAS, manuscript

Note: Pages are numbered according to Bentley, ed., *Vala or The Four Zoas*.

Complete. Bentley, ed., *Vala or The Four Zoas*.

Selection. Ellis and Yeats, eds., *Works of Blake*, III, in the following order: 66, 3, 4, 6, 27, 60, 70, 72, 78, 82, 98, 92, 100, 102, 104, 108, 118, 124.

1 (title page). Sampson, ed., *Blake's Poetical Works* (1913), 348.

3. Sloss and Wallis, eds., *Blake's Prophetic Writings*, I, 146.
4. Raine, *Blake and Tradition*, fig. 83.
7. Raine, *Blake* (World of Art Library), fig. 75.
9. Stevenson, ed., *Poems of Blake*, pl. 3.
25. Todd, *Blake the Artist*, 43.
26. Design only, Wright, *Life of Blake*, pl. 43 top; Raine, *Blake and Tradition*, fig. 79 and *Blake* (World of Art Library), fig. 59; Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXII; design only, Keynes, *Drawings of Blake* (1970), pl. 24; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 89 (infra-red photograph).
27. Keynes, *Bibliography of Blake*, 34 and design only, *Drawings of Blake* (1970), pl. 25; design only, Plowman, *Introduction to Blake*, 170 (1927), 112 (1967); design only, Pinto, ed., *Blake*, pl. 5; design only, Wicksteed, *Blake's Jerusalem*, pl. VII.
37. Gardner, *Blake* (Lit. in Perspective), 73.
44. Saurat, *Blake and Modern Thought*, frontispiece; detail of design, Raine, *Blake and Tradition*, fig. 82.
60. Keynes, *Bibliography of Blake*, 36 and design only, *Drawings of Blake* (1970), pl. 26.
66. Keynes, *Bibliography of Blake*, 37 and *Drawings of Blake* (1970), pl. 28; Benoit, *Blake le Visionnaire*, 65; Wicksteed, *Blake's Jerusalem*, pl. VI.
72. Sloss and Wallis, eds., *Blake's Prophetic Writings*, I, 232.
82. Design only, Wright, *Life of Blake*, pl. 44 top; design only, Raine, *Blake and Tradition*, fig. 100; design only, Keynes, *Drawings of Blake* (1970), pl. 27.
86. Keynes, *Bibliography of Blake*, 38, design only, *Drawings by Blake* (1927), pl. 22 and design only, *Drawings of Blake* (1970), pl. 29; Wilson, *Life of Blake* (1927), 120; design only, Pinto, ed., *Blake*, pl. 6; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 90 (infra-red photograph).
100. Design only, Wright, *Life of Blake*, pl. 43 bottom.
104. Design only, Wright, *Life of Blake*, pl. 44 bottom.
116. Keynes, *Drawings of Blake* (1970), pl. 30.
128. Sloss and Wallis, eds., *Blake's Prophetic Writings*, I, 308.

GENESIS MANUSCRIPT

First title page. Baker, *Huntington Catalogue of Blake* (1957, 1963), pl. XXXII.

Second title page. Baker, *Huntington Catalogue of Blake* (1957, 1963), pl. XXXIII; *JWCI*, X (1947), 116; Damon, *Blake Dictionary*, pl. II.

LETTERS

To James Blake, Jan. 30, 1802. *Moss Library Catalogue* (Sotheby Sale, 1937), 41.

Letters to Butts, 1800-1803. Ten letters and a bill and receipt reproduced in Keynes, ed., *Letters from Blake to Butts*. Includes letters of Sept. 23, 1800 (postmark); Oct. 2, 1800; May 10, 1801; Sept. 11, 1801; Jan. 10, 1802; Nov. 22, 1802 (two letters); April 25, 1803; July 6, 1803; Aug. 16, 1803; bill of May 12, 1805.

To Butts, Aug. 16, 1803. Robertson, ed., *Gilchrist's Life of Blake*, 194.

To Butts, Sept. 2, 1806, a receipt. Todd, *Blake the Artist*, 156.

To Cumberland, Dec. 23, 1796. Russell, ed., *Letters of Blake*, 56.

To Hayley, Sept. 16, 1800. Keynes, ed., *Letters of Blake*, 50 (1956), 48 (1968).

To Hayley, Oct. 7, 1803. *A Letter of William Blake* (Christmas book of R. B. Adams, 1929).

PRINTED VERSE AND PROSE, first editions

Advertisement to an Exhibition of Paintings in Fresco, 1809. Sloss and Wallis, eds., *Blake's Prophetic Writings*, II, 302; Keynes, *Bibliography of Blake*, 84, 85 and *Blake Studies*, pl. 24 (first page only).

A Descriptive Catalogue of Pictures, 1809. Title page, Sloss and Wallis, eds., *Blake's Prophetic Writings*, II, 302; title page, Keynes, *Bibliography of Blake*, 86 and *Blake Studies*, pl. 26.

The French Revolution, 1791. Title page, Keynes, *Bibliography of Blake*, 82.

Poetical Sketches, 1783.

Complete. William Griggs Facsimile, 1890; Noel Douglas Facsimile, 1926; English Replicas Facsimile (reprint of the Douglas Facsimile), 1927.

Title page. Sampson, ed., *Blake's Poetical Works* (1913), 1; Keynes, *Bibliography of Blake*, 76 and *Blake Studies*, 22; *Sotheby Sale Catalogue* (March 29-30, 1971), 15.

Page 15 ("Mad Song"), with Blake's corrections. Keynes, *Blake Studies*, pl. 9.

The Prologue and Characters of Chaucer's Pilgrims, 1812. Title page, Keynes, *Bibliography of Blake*, 210. For the frontispiece to this work, see "Chaucer," Part III of this list.

Prospectus of A Descriptive Catalogue, 1809. Keynes, *Blake Studies*, pl. 25.

TIRIEL illustrations

Note: Illustrations are numbered according to Bentley, ed., *Tiriel*.

Complete extant drawings and the manuscript. Bentley, ed., *Tiriel*.

- 1, Tiriel Supporting Myratana. *Burlington Magazine*, C (1958), 45 pl. 2; Raine, *Blake and Tradition*, fig. 11 and *Blake* (World of Art Library), fig. 23.

Sketch, possibly an alternate version of the design. Butlin, *Tate Catalogue of Blake*, pl. 5 top (1957), fig. 7 (1971, with verso of similar figures).

- 2, Har and Heva Bathing. *Connoisseur*, XXXII (1912), 104 fig. II; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXXIX bottom; Keynes, *Bibliography of Blake*, 24 and ed., *Writings of Blake* (1925), I, 134; *Die Graphischen Kunste*, LI (1928), 46; Binyon, *Drawings and Engravings of Blake*, pl. 4; Figgis, *Paintings of Blake*, pl. 94; Wright, *Life of Blake*, pl. 8 bottom; *JWCI*, VI (1943), 194 pl. 54d; *Apollo*, LXXXIII (Feb., 1966), 131; Raine, *Blake and Tradition*, pl. 19 and *Blake* (World of Art Library), fig. 24; Beer, *Blake's Visionary Universe*, fig. 2; Praz, *Mnemosyne*, fig. 25; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 5.

- 4, Har Blessing Tiriel. Binyon, *Drawings and Engravings of Blake*, pl. 5; Wright, *Life of Blake*, pl. 8 top.

- 7, Tiriel Carried by Ijim. Wright, *Life of Blake*, pl. 9; Beer, *Blake's Visionary Universe*, fig. 6; Todd, *Blake the Artist*, 22.

- 8, Tiriel Denouncing his Four Sons and Five Daughters. For sketch of central figures, see "War and the Fear of Invasion," Part IV of this list.

- 10, Tiriel Walking with Hela. Raine, *Blake and Tradition*, fig. 13.

- 11, Har and Heva Asleep. Keynes, *Bibliotheca Bibliographici*, pl. X.

See also the following works possibly associated with *Tiriel*:

Sketch, perhaps of Tiriel, attributed to Blake in Wright but very likely by Fuseli. Wright, *Life of Blake*, pl. 7.

Sketch, perhaps of Tiriel, his wife and daughters, attributed to Blake in Wright but very likely by Fuseli. Wright, *Life of Blake*, pl. 6 bottom.

Sketch, possibly a subject for *Tiriel*, entitled by Keynes, "Why Is One Law Given to the Lion & the Patient Ox?" Keynes, *Drawings of Blake* (1970), pl. 5.

India ink and wash sketch of two figures, perhaps associated with *Tiriel*. *Blake Studies*, III (1971), 108 pl. 3.

Water-color, perhaps of Tiriel and his children. *Blake Studies*, III (1971), 130 pl. 1 (pl. 5, verso sketches).

UNILLUSTRATED MANUSCRIPTS

"Annotations to Bacon," First page of "Of Truth," Keynes, *Bibliotheca Bibliographica*, pl. XIII.

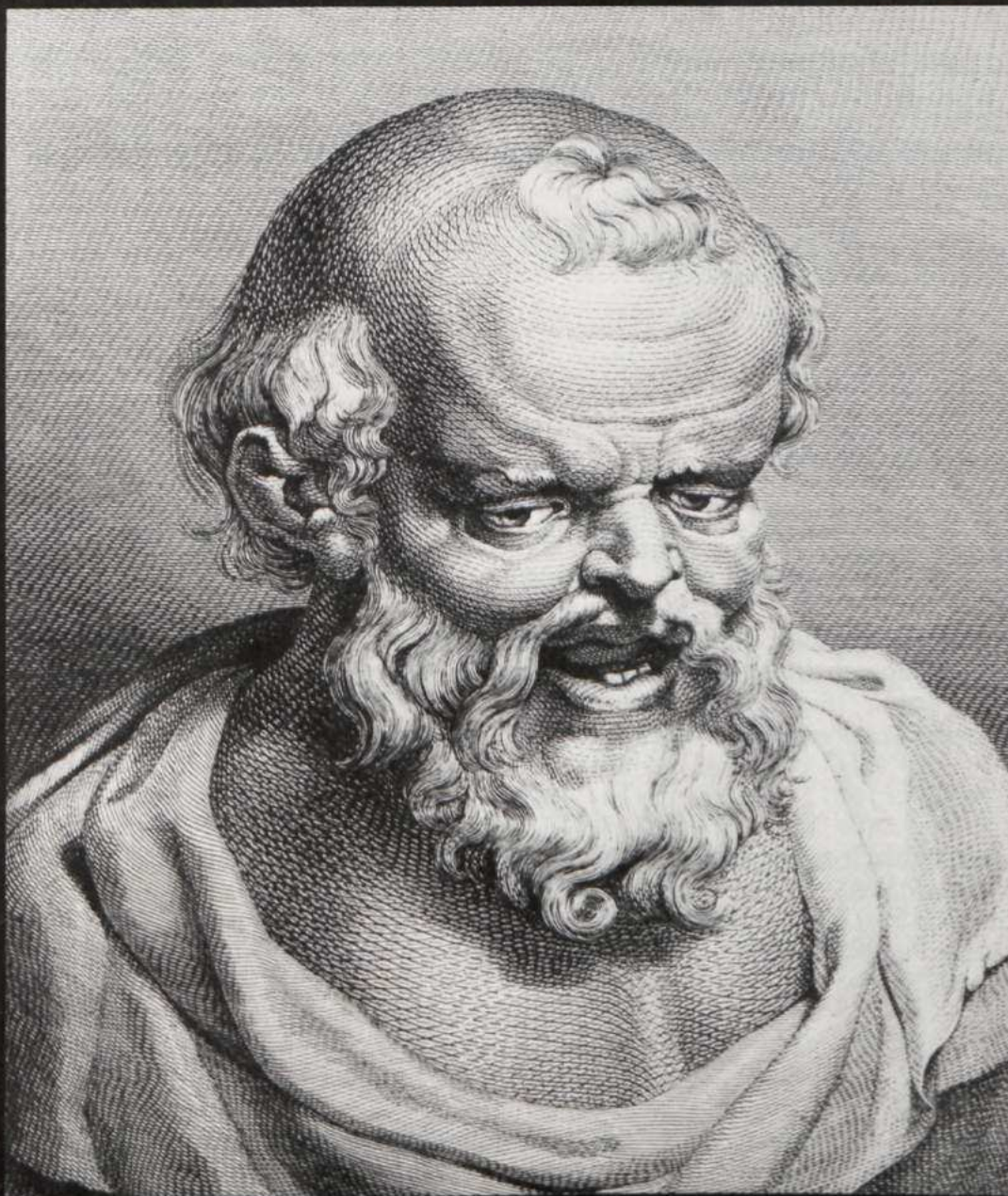
"An Island in the Moon." Three pages, containing some *Songs of Innocence*, Wicksteed, *Blake's Innocence and Experience*, 208; two pages, Ellis, *The Real Blake*, 80; two pages (8 recto, 16 recto), Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pls. 6, 7.

"Pickering Manuscript." Pages 13-14, Keynes, *Bibliography of Blake*, 44, 45.

"Riddle Manuscript," a fragment on the verso of a proof of the thirteenth design to Hayley's *Ballads*, 1802. *Library*, XXIV (1969), 339.

"Then She Bore Pale Desire," manuscript in the Berg collection. Page 4R, *BNYPL*, LXII (1958), 202.

- 3 "Democritus," engraved by Blake after Rubens for John Caspar Lavater's *Essays on Physiognomy*, 1789 (Bentley & Nurmi #390).



III illustrations in series

This section includes reproductions of all paintings, drawings, and engravings executed as a series, other than those illustrating Blake's own writings (see Parts I and II), and of Blake's engravings published in books (including works engraved but not designed by Blake). Series and book illustrations are alphabetized by the author illustrated, or, in the case of the non-illustrative series (i. e., *Visionary Heads*, *Heads of the Poets*), by title. Unless otherwise noted, all reproductions are of engraved illustrations identified by the numbers, and when helpful, also by titles or descriptions, used in Part III of Bentley and Nurmi, *A Blake Bibliography*.

I. ALIGHIERI, Dante, *The Divine Comedy*

Drawings and engravings numbered according to Roe, *Blake's Illustrations to the Divine Comedy*.

Complete drawings and engravings. Roe, *Blake's Illustrations to the Divine Comedy; Blake Illustrations to the Divine Comedy of Dante* (De Capo Press, 1968).

Complete drawings. *Illustrations to the Divine Comedy of Dante by Blake* (National Art-Collections Fund, 1922).

Complete engravings. *The Inferno* trans. by Cary (Cheshire House, 1931); Keynes, *Blake's Engravings*, pls. 69-75.

Selections of the drawings. *The Divine Comedy* (Heritage Press), including designs nos. 3, 4, 9, 18, 21, 22, 27, 33, 36, 43, 53, 58, 62, 63, 70, 74-77, 80, 81, 84-86, 88-90, 92, 95-97; *Blake's Illustrations for Dante* (Fogg Museum, 1953), including designs nos. 1, 5, 17, 18, 22, 25-27, 29, 31, 43, 49, 61, 63, 76, 77, 85, 89, 90, 94; Hoff, ed., *The Melbourne Dante Illustrations* (1961), including designs nos. 1, 5, 9, 13, 15, 16, 19, 20, 25, 27, 28, 31, 34, 36, 37, 39, 47, 49, 51, 55-57, 59, 62, 63, 69, 73, 75, 76, 84, 85, 89, 90, 94, 95, 99.

Title label to the 1838 ed. of the engravings. Keynes, *Bibliography of Blake*, 182.

Inferno

- 1, canto 1. Iyer, ed., *Art and Thought*, pl. XL; *Art in Australia*, series 4 no. 1 (1941), 42; Philipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 101.
- 2, canto 2. Wilenski, *English Painting*, pl. 158b; Johnstone, *Creative Art in England*, pl. 116; Butlin, *Tate Catalogue of Blake*, pl. 31-50 (1957), 8 (color) and fig. 56 (1971), and *Blake: Tate Gallery*, pl. 28.
- 3, canto 2. Detail of the Virgin, Raine, *Blake and Tradition*, fig. 33; Rosenfeld, ed., *Blake: Essays for Damon*, pl. XII.
- 4, canto 3. *The Savoy*, no. 3 (July, 1896), 43; *Illustrations to the Divine Comedy of Dante by Blake* (National Art-Collections Fund, 1922), pl. 4A (color); *National Gallery, Millbank Illustrated Guide: British School* (1927), 34; Wackrill, *The Inscription Over the Gate*, frontispiece; Raine, *Writers and Their Work: Blake*, 22; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 29i; Blunt, *Art of Blake*, pl. 58a; *Tate Gallery Illustrations, British School*, 30; Wilenski, *English Painting*, pl. 156; Keynes, *Blake* (Faber Gallery), pl. 7 (color); Butlin, *Tate Catalogue of Blake*, pl. 30 (1957), fig. 57 (1971, color), and *Blake: Tate Gallery*, pl. 27; Bazin, *A History of Art*, fig. 481; Nekrasova, *Bleik* (1962), pl. 65; *Réalités* (Jan., 1968), 83 (color); Hardie, *Water-Colour Painting in Britain: The Eighteenth Century*, fig. 201; Raine, *Blake* (World of Art Library), fig. 123 (color); Tate Gallery color slide.
- 5, canto 3. *International Studio*, LXXX (Dec., 1924), 40; *Art in Australia*, series 4 no. 1 (1941), 45.

Sketch. Keynes, *Blake's Drawings, second series*, pl. 52.

- 8, canto 4. Wilenski, *English Painting*, pl. 158a; William Johnstone, *Creative Art in Britain*, pl. 136 and *Creative Art in England*, pl. 118; Butlin, *Tate Catalogue of Blake*, pl. 34-52 (1957), fig. 58 (1971); Boase, *English Art 1800-1870*, pl. 26a; Raine, *Blake* (World of Art Library), fig. 149.
- 9, canto 5. *Art in Australia*, series 4 no. 1 (1941), 43.
- 10, canto 5. Langridge, *Blake*, 180; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXX; Binyon, *English Water-Colours*, 84; Figgis, *Paintings of Blake*, pl. 92 (color); Gaunt, *Arrows of Desire*, 176; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 29ii; Blunt, *Art of Blake*, pl. 60a; *Apollo*, XXV (1937), 156; *Connaissance des Arts* (Sept. 15, 1954), 57; *Réalités* (Jan., 1955), 41; Ritchie, *Masters of British Painting 1800-1950*, 61; Garlick, *British and North American Art to 1900*, 119 (color); Williams, *Early English Watercolours*, fig. 193; *Apollo*, LXVI (1957), 53; Hofmann, *Art in the Nineteenth Century* (also entitled *The Earthly Paradise*), pl. 140; Boase, *English Art 1800-1870*, pl. 27a; color slide by American Library Color Slide Co.
- 10E, canto 5, engraving. *The Savoy*, no. 3 (July, 1896), 47; Russell, ed., *Letters of Blake*, 219 and *Engravings of Blake*, pl. 23; *Print Collector's Quarterly*, VII (1917), 321; Cary, *Art of Blake*, pl. XLVI; *Studio*, CXXVIII (1944), 138; Binyon, *Drawings and Engravings of Blake*, pl. 98 (first state) and *Engraved Designs of Blake*, pl. 33; *Art Digest*, XVII (May 1, 1943), 20; *Bulletin of the City Art Museum of St. Louis*, XXIX (Nov., 1944), 17 and 19 (detail, lower figures); *Philadelphia Catalogue*, 98; *The Divine Comedy* (Heritage Press), end papers; *Art of Blake: Bi-Centenary Exhibition* (National Gallery, Washington), 44; Nekrasova, *Bleik* (1962), pl. 67; Longstreet, *Treasury of the World's Great Prints*, pl. 110; Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 31; Raine, *Blake* (World of Art Library), fig. 146; *Gazette des Beaux-Arts*, supplement to LXXIII (Feb., 1969), 16 fig. 65; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 107; Todd, *Blake the Artist*, 147.
- Sketch. *Philadelphia Catalogue*, 101; Keynes, *Blake's Drawings, second series*, pl. 51 and *Drawings of Blake* (1970), pl. 87.
- "Paolo and Francesca," perhaps another preliminary sketch. Keynes, *Drawings by Blake* (1927), pl. 79 and *Drawings of Blake* (1970), pl. 86; Preston, ed., *Blake Collection of Robertson*, pl. 60.
- 11, canto 6. *International Studio*, LXXX (Dec., 1924), 41.
- 12, canto 6. Butlin, *Tate Catalogue of Blake*, pl. 32-53 (1957), fig. 59 (1971).
- 14, canto 7. Wright, *Life of Blake*, pl. 71; Johnstone, *Creative Art in England*, pl. 114; Butlin, *Tate Catalogue of Blake*, pl. 33 (1957), fig. 60 (1971); Wolf-Gumpold, *Blake*, 76.
- 15, canto 7. *The Savoy*, no. 3 (July, 1896), 51.
- 17, canto 7. *International Studio*, LXXX (Dec., 1924), 42.
- 20, canto 9. *Art in Australia*, series 4 no. 1 (1941), 46.

- 21, canto 10. *The Savoy*, no. 4 (Aug., 1896), 27; Nekrasova, *Bleik* (1962), pl. 63.
- 24, canto 13. Johnstone, *Creative Art in Britain*, pl. 134 and *Creative Art in England*, pl. 117; Butlin, *Tate Catalogue of Blake*, pl. 31-55 (1957), fig. 61 (1971); Raine, *Blake* (World of Art Library), fig. 148.
- 25, canto 13. Philipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 91.
- 27, canto 14. Hoff, ed., *Masterpieces of the National Gallery of Victoria*, 97; *Art in Australia*, series 4 no. 1 (1941), 43; Philipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 95.
- 28, canto 14. *JWCI*, VI (1943), 195 pl. 55B; Philipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 97.
- Sketch. See "Old Parr When Young," Part IV of this list.
- 29, canto 16. *Bulletin of the Fogg Museum*, X (1946), 217 bottom.
- 30, canto 17, a sketch only. Keynes, *Blake's Drawings, second series*, pl. 53 and *Drawings of Blake* (1970), pl. 88.
- 31, canto 17. Iyer, ed., *Art and Thought*, pl. XLI.
- 35, canto 19. Blunt, *Art of Blake*, pl. 58b; *Studio*, CXXXI (1946), 161 (color); Digeon, *L'École anglaise de peinture*, 96 (color); Keynes, *Blake* (Faber Gallery), pl. 8 (color) and *The Masters: Blake*, pl. X (color); *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 29 iv; Johnstone, *Creative Art in Britain*, pl. 133 and *Creative Art in England*, pl. 113; *Tate Gallery Illustrations, British School*, 31; Butlin, *Tate Catalogue of Blake*, frontispiece (1957), fig. 62 (1971), and *Blake: Tate Gallery*, pl. 26 (all); *Hazan dictionnaire universel de l'art et des artistes*, 149 (color); Ritchie, *Masters of British Painting 1800-1950*, 58 (color); *Réalités* (Jan., 1968), 81 (color); Myers, *Great Art and Artists of the World: How to Look at Art*, 31; Bronowski, *Blake and the Age of Revolution*, pl. 16; Philipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 19; Wolf-Gumpold, *Blake*, 69; Lister, *Blake*, frontispiece and dust jacket (color); Malcolmson, ed., *Blake: An Introduction*, pl. XIII (color); Tate Gallery post card 3357 (color); Tate Gallery color slide; color slide by American Library Color Slide Co.
- 40, canto 22. Wilenski, *English Painting*, pl. 157b; Butlin, *Tate Catalogue of Blake*, pl. 34-57 (1957), fig. 63 (1971); Nekrasova, *Bleik*, 65 (1960), pl. 64 bottom (1962); Hagstrum, *Blake: Poet and Painter*, pl. LXX; Raine, *Blake* (World of Art Library), fig. 150.
- 41E, canto 22, engraving. *Country Life*, XLIII (1918), 172; Gardner, *Blake the Man*, 186; Binyon, *Engraved Designs of Blake*, pl. 34; Longstreet, *Treasury of the World's Great Prints*, pl. 109; Bentley, *Blake Records*, pl. XLVII (reversed, or a photograph of the plate?); Raine, *Blake* (World of Art Library), fig. 147.
- 42, canto 22. Gaunt, *Arrows of Desire*, 128.
- 42E, canto 22, engraving. Raine, *Blake* (World of Art Library), fig. 145.
- 43, canto 23. *Bulletin of the Fogg Museum*, X (1946), 218.

- 44, canto 23. Wilenski, *English Painting*, pl. 157b; *JWCI*, VI (1943), 211 pl. 62b; Blunt, *Art of Blake*, pl. 61a; Butlin, *Tate Catalogue of Blake*, pl. 35-58 (1957), fig. 64 (1971, with verso); Nekrasova, *Bleik* (1962), pl. 64 top; Raine, *Blake and Tradition*, fig. 182.
- 46, canto 24. Butlin, *Tate Catalogue of Blake*, pl. 35-59 (1957), fig. 65 (1971).
- 49, canto 25. *Art in Australia*, series 4 no. 1 (1941), 41.
- 50, canto 35. Philipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 108.
- 51, canto 25. Iyer, ed., *Art and Thought*, pl. XLII.
- Sketch. Keynes, *Blake's Drawings, second series*, pl. 54 and *Drawings of Blake* (1970), pl. 89; Baker, *Huntington Catalogue of Blake*, pl. 23 (1938), XXXVI (1957, 1963); *Critica d'Arte*, XI no. 62 (1964), figs. 39 and 40 (verso, an unrelated sketch).
- 51E, canto 25, engraving. Lister, *Blake*, pl. 31; Hayter, *New Ways of Gravure*, fig. 91.
- 52, canto 25, preliminary sketch. *Studio*, CXLII (1951), 7; Keynes, *Blake's Drawings, second series*, pl. 55 and *Drawings of Blake* (1970), pl. 90.
- 53, canto 25. Butlin, *Tate Catalogue of Blake*, pl. 36 (1957, color), fig. 67 (1971, color, with verso of hooded man); Keynes, *The Masters: Blake*, pl. XIII (color); Raine, *Blake* (World of Art Library), fig. 153; Tate Gallery post card 3361 (color); Tate Gallery color slide; color slide by American Library Color Slide Co.
- 53E, canto 25, engraving. *The Savoy*, no. 4 (1896), 31; *QR*, CCXI (1909), 416 pl. V; Binyon, *Engraved Designs of Blake*, pl. 35; *American Artist*, XI (Oct., 1947), 29.
- 57, canto 28. *Art in Australia*, series 4 no. 1 (1941), 42; *Fortune*, XXVII (April, 1943), 113; Hoff, ed., *Masterpieces of the National Gallery of Victoria*, 92; Philipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 93.
- 58, cantos 29, 30. Butlin, *Tate Catalogue of Blake*, pl. 37-62 (1957), fig. 68 (1971), and *Blake: Tate Gallery*, pl. 29.
- 58E, cantos 29, 30, engraving. Keynes, *Bibliography of Blake*, 183; Binyon, *Drawings and Engravings of Blake*, pl. 99 (first state) and *Engraved Designs of Blake*, pl. 36; Longstreet, *Treasury of the World's Great Prints*, pl. 111.
- 60, canto 31. Butlin, *Tate Catalogue of Blake*, pl. 37-63 (1957), fig. 69 (1971); Raine, *Blake and Tradition*, fig. 121 and *Blake* (World of Art Library), fig. 151.
- 61, canto 31. *Bulletin of the Fogg Museum*, X (1946), 217 top.
- 63, canto 31. *The Savoy*, no. 3 (July, 1896), 55; *Art in Australia*, series 4 no. 1 (1941), 39 (color); *JWCI*, VI (1943), 211 pl. 62d (here mislabelled "pl. 77"); Blunt, *Art of Blake*, pl. 59a; Philipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 90.
- 65E, canto 32, engraving. *Art Journal*, IV (1858), 236; Gilchrist, *Life of Blake*, I, 334 (1863), 337 (1880); *QR*, CCXI (1909), 416 pl. VI; Russell, *Engravings of Blake*,

pl. 24; Binyon, *Engraved Designs of Blake*, pl. 37; Nekrasova, *Bleik* (1962), pl. 66.

67, canto 33. *JWCI*, XIV (1951), 113 pl. 20a.

68, canto 33. *JWCI*, XIV (1951), 113 pl. 20b.

For associated items, see Marriage of Heaven and Hell, pl. 16 (Part I of this list), For Children: The Gates of Paradise, pl. 12 (Part I of this list), and "Ugolino in Prison" (Part IV of this list).

69, canto 34. Philipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 98.

Purgatorio

70, canto 1. *International Studio*, LXXX (Dec., 1924), 43; Butlin, *Tate Catalogue of Blake*, pl. 38-64 (1957), fig. 70 (1971).

72, canto 2. Binyon, *Drawings and Engravings of Blake*, pl. 101; *International Studio*, LXXX (Dec., 1924), 45; Knoblauch, *Blake*, pl. 22; Rosenfeld, ed., *Blake: Essays for Damon*, pl. XIV; detail of the moon-ark, Beer, *Blake's Visionary Universe*, fig. 50.

74, canto 4. *The Savoy*, no. 4 (Aug., 1896), 35; *National Gallery, Millbank Illustrated Guide: British School* (1927), 35; Knoblauch, *Blake*, pl. 23; *Signature*, III (July, 1936), 9; Binyon, *Drawings and Engravings of Blake*, pl. 102; Ritchie, *English Painters Hogarth to Constable*, pl. 29b; Wilenski, *English Painting*, pl. 159b; Butlin, *Tate Catalogue of Blake*, pl. 38-65 (1957), fig. 71 (1971); Nekrasova, *Bleik*, 64 (1960), pl. 68 (1962); Bronowski, *Blake and the Age of Revolution*, pl. 13; Jung, *Man and His Symbols*, 186 (trimmed on right margin).

76, cantos 7, 8. *Art in Australia*, series 4 no. 1 (1941), 38.

77, canto 9. *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXXI; *Country Life* (July 9, 1927), 68; Knoblauch, *Blake*, pl. 19; Binyon, *Drawings and Engravings of Blake*, pl. 100 (color); *Bulletin of the Fogg Museum of Art*, X (1943), 57; *Art News*, XLII (Jan. 1-14, 1944), 18; Blunt, *Art of Blake*, pl. 60b; *Connoisseur*, CLXX (March, 1969), 191.

78, canto 9. *Signature*, III (July, 1936), 8; Redgrave, *A Century of British Painting*, pl. 54; Keynes, *Blake* (Faber Gallery), pl. 9 (color); Butlin, *Tate Catalogue of Blake*, pl. 39-66 (1957), fig. 72 (1971), and *Blake: Tate Gallery*, pl. 30; Raine, *Blake* (World of Art Library), fig. 152.

80, canto 10. Wilenski, *English Painting*, pl. 159a; Butlin, *Tate Catalogue of Blake*, pl. 39-67 (1957), fig. 73 (1971).

82, canto 12, sketch of the angel. Keynes, *Drawings by Blake* (1927), pl. 21 and *Drawings of Blake* (1970), pl. 91; *Cahiers d'art*, XXII (1947), 126.

84, canto 27. Iyer, ed., *Art and Thought*, pl. XLIV.

- 85, canto 27. Short, *Blake*, 78; Hoff, ed., *Masterpieces of the National Gallery of Victoria*, 91.
- 86, canto 27. *The Savoy*, no. 4 (Aug., 1896), 39; Wilenski, *An Outline of English Painting*, pl. 15.
- 87, canto 29. *The Savoy*, no. 5 (Sept., 1896), 37; Binyon, *Drawings and Engravings of Blake*, pl. 103; *International Studio*, LXXX (Dec., 1924), 47; *The Arts*, XVI (1929), 19; Knoblauch, *Blake*, pl. 21; Blunt, *Art of Blake*, pl. 62.
- 88, cantos 29, 30. *The Savoy*, no. 5 (Sept., 1896), 29; *Studio*, CXXXI (1946), 163; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 29v; *Tate Gallery Illustrations, British School*, 29; Johnstone, *Creative Art in Britain*, pl. 135 (color) and *Creative Art in England*, pl. 115; Butlin, *Tate Catalogue of Blake*, pl. 36-68 (1957), fig. 74 (1971), and *Blake: Tate Gallery*, pl. 31 (all color); Brion, *Romantic Art*, pl. XV (color); Blunt, *Art of Blake*, pl. 63; Keynes, *Blake* (Faber Gallery), pl. 10 and *The Masters: Blake*, pl. XIV (both color); Iyer, ed., *Art and Thought*, pl. XXXIX; Gaunt, *Guide to Understanding Painting*, pl. 61 (color); *Apollo*, LXVI (1957), 52; *McGraw-Hill Dictionary of Art*, I, 334 (color); *Thames & Hudson Picture Encyclopaedia of Art*, 389 (color); Nekrasova, *Bleik* (1962), pl. 62; Hirsh, *The World of Turner* (Time-Life Library of Art), 24 (color); Raine, *Blake and Tradition*, fig. 24; *The Tate Gallery*, intro. by N. Reid (1969), 45 (color); Rosenfeld, ed., *Blake: Essays for Damon*, pl. XX; Hardie, *Water-Colour Painting in Britain: The Eighteenth Century*, fig. 202; separate print by Tate Gallery (color); Eastman, et al., eds., *Norton Anthology of Poetry*, dust jacket of cloth ed. and cover of paperback ed. (color); *Praeger Picture Encyclopedia of Art*, 388 (color); Lindemann, *Prints & Drawings: A Pictorial History*, 257; Tate Gallery post card 3369 (color); Tate Gallery color slide; color slide by American Library Color Slide Co.

Paradiso

- 90, canto 24. Bentley, *Blake Records*, pl. XLIII.
- 91, canto 19 (?). *International Studio*, LXXX (Dec., 1924), 48.
- 92, canto 19. Raine, *Blake* (World of Art Library), fig. 154.
- 95, canto 25. Hoff, eds., *Masterpieces of the National Gallery of Victoria*, 95.
- 96, canto 25. Figgis, *Paintings of Blake*, pl. 91; Iyer, ed., *Art and Thought*, pl. XLVI; Blunt, *Art of Blake*, pl. 64a.
- 98, canto 30. Butlin, *Tate Catalogue of Blake*, pl. 40-69 (1957), fig. 75 (1971) and *Blake: Tate Gallery*, pl. 32.
- 99, Rosenfeld, ed., *Blake: Essays for Damon*, pl. XI.
- 102, an additional drawing of female figures attacked by serpents, perhaps illustrating the punishment of the thieves, *Inferno* XXIV, 77-95. *HLQ*, IV (1940-41), 361 (here entitled "Dantesque Subject"); Butlin, *Tate Catalogue of Blake*, pl. 32-60 (1957), fig. 66 (1971).
- Sketch, associated with the Dante series. Keynes, *Blake's Drawings, second series*, pl.

56 and *Drawings of Blake* (1970), pl. 92.

Sketch, attributed to Blake as a rejected Dante design. *Critica d'Arte*, XI no. 62 (1964), figs. 41 and 42 (verso, sketch of a stage design?).

Composition sketch, perhaps a subject from Dante. Butlin, *Tate Catalogue of Blake* (1971), fig. 76 (with verso of a man standing over a figure on a bed).

II. ALLEN, Charles

A. *A New and Improved History of England*

2, "King John Absolved by Pandulph." Wright, *Life of Blake*, pl. 31; Antal, *Fuseli Studies*, pl. 33a.

3, "Wat Tyler and the Tax-Gatherer." Wright, *Life of Blake*, pl. 31.

B. *A New and Improved Roman History*

1, "Mars and Rhea Silvia." Wright, *Life of Blake*, pl. 31.

3, "C. Marius at Minturnum." Wright, *Life of Blake*, pl. 31.

III. ARIOSTO, Lodovico, Orlando Furioso, Hoole translation

1, "Orlando Uprooting a Pine." Wright, *Life of Blake*, pl. 5; Todd, *Blake the Artist*, 17.

IV. BLAIR, Robert, The Grave

Complete. Soupault, *Blake*, pls. 23-34; *Blake: The Collection of George C. Smith* (Parke-Bernet sale catalogue, 1938); Damon, *Blake's Grave: A Prophetic Book; Blake's Illustrations to the Grave* (Seattle, 1969); slides by American Library Color Slide Co.

Frontispiece, Phillips' portrait of Blake. See under *Portraits of Blake*, Part V of this list.

- 1, title page. Design only, *Revue d l'art*, XXIII (1908), 227; *UTQ*, XXXI (1962), 340 (proof impression, Keynes collection); Lister, *Edward Calvert*, pl. XIX and Blake, pl. 19; Bentley, *Blake Records*, pl. XXXIV (proof impression); Quayle, *The Collector's Book of Books*, 49.

Sketch, nude figure with trumpet. *Connoisseur*, XIX (1907), 95 (reproduced upside-down).

Sketch of a rejected title page design. *HLQ*, X (1946), 111; Baker, *Huntington Catalogue of Blake* (1957, 1963), pl. XXX; Todd, *Blake the Artist*, 79.

- Dedication plate: "To the Queen," a sketch never engraved. Selincourt, *Blake*, 4; Russell, *Engravings of Blake*, pl. 26; Binyon, *Drawings and Engravings of Blake*, pl. 69; Keynes, ed., *Letters of Blake*, 160 (1956), 128 (1968); Raine, *Blake and Tradition*, fig. 42; Bentley, *Blake Records*, pl. XXV.

"The Resurrection of the Dead," a water-colored drawing perhaps of a rejected design for the title or dedication page. Lower left figures, Scott, *Blake: Etchings from His Works*, pl. 1; Garnett, *Blake*, 62; Chesterton, *Blake*, 164; Figgis, *Paintings of Blake*, pl. 6; Soupault, *Blake*, pl. 38; *Connaissance des Arts* (Sept. 15, 1954), 55; *Réalités* (Jan., 1955), 39.

"The Resurrection of the Dead," preliminary sketch. Keynes, *Bibliography of Blake*, 219 and *Drawings by Blake* (1927), pl. 28; *The Arts*, VII (1925), 145.

- 2, "Christ Descending into the Grave." Bentley, *Blake Records*, pl. XXVI (proof impression).
- 3, "The Meeting of a Family in Heaven." Bentley, *Blake Records*, pl. XXVII (proof impression).

Sketch. Keynes, *Blake's Drawings, second series*, pl. 16 and *Drawings of Blake* (1970), pl. 38.

- 4, "The Counsellor, King, Warrior, Mother & Child in the Tomb." Gilchrist, *Life of Blake* (1880), I, 270; *Scribner's Monthly*, XX (1880), 239; *JWCI*, VI (1943), 195 pl. 55c; Nekrasova, *Bleik* (1962), pl. 41; Raine, *Blake and Tradition*, fig. 60 and *Blake* (World of Art Library), fig. 122; Bentley, *Blake Records*, pl. XXX (proof impression); Edwards and Ramsey, eds., *The Connoisseur's Complete Period Guides*, 850.

Sepia drawing. Keynes, *Bibliography of Blake*, 220; *JWCI*, VI (1943), 195 pl. 55d.

- 5, "Death of the Strong Wicked Man." Ellis and Yeats, eds., *Works of Blake*, III, fourth pl. in the selection; Langridge, *Blake*, 140; Bentley, *Blake Records*, pl. XXI (proof impression).

Sketch. Keynes, *Drawings by Blake* (1927), pl. 29 and *Drawings of Blake* (1970), pl. 39.

- 6, "The Soul Hovering over the Body." Ellis and Yeats, eds., *Works of Blake*, III, first pl. in the selection; Langridge, *Blake*, 144; Plowman, *Introduction to Blake*, 16 (1927), 33 (1967); Van Sinderen, *Blake: The Mystic Genius*, 19; Nekrasova, *Bleik*, 52 (1960), pl. 40 (1962); Bentley, *Blake Records*, pl. XXVIII (proof impression).

Sketch. Keynes, *Blake's Drawings, second series*, pl. 17 and *Drawings of Blake*

(1970), pl. 40; Butlin, *Tate Catalogue of Blake*, pl. 22 (1957), fig. 8 (1971).

- 7, "The Descent of Man into the Vale of Death." Ellis, *The Real Blake*, 257; Bentley, *Blake Records*, pl. XXIX (proof impression).

Water-colored drawing, same subject as 7 but different design, attributed to Blake and listed in Gilchrist as "Hope Rekindled." Chesterton, *Blake*, 169.

- 8, "The Day of Judgment." Ellis and Yeats, eds., *Works of Blake*, III, sixth pl. in the selection; Langridge, *Blake*, frontispiece; Bentley, *Blake Records*, pl. XXXI (proof impression).

- 9, "The Soul Exploring the Recesses of the Grave." Ellis and Yeats, eds., *Works of Blake*, III, second pl. in the selection; *Philadelphia Catalogue*, 74; Woods, ed., *English Poetry and Prose of the Romantic Movement*, xiv right; Raine, *Blake and Tradition*, fig. 28 and *Blake* (World of Art Library), fig. 14.

Engraved by A. L. Dick. *Littell's Living Age*, LIX (Dec. 18, 1858), 849.

Sketch. Keynes, *Drawings by Blake* (1927), pl. 30 and *Drawings of Blake* (1970), pl. 41.

- 10, "The Death of the Good Old Man." Detail of angels with soul, Gilchrist, *Life of Blake* (1880), I, 406; Ellis and Yeats, eds., *Works of Blake*, III, fifth pl. in the selection; Wright, *Life of Blake*, pl. 35 bottom; Bentley, *Blake Records*, pl. XX (proof impression).

- 11, "Death's Door." Gilchrist, *Life of Blake*, I, 224 (1863), 269 (1880); Langridge, *Blake*, 66; *Scribner's Monthly*, XX (1880), 225; Ellis, *The Real Blake*, 253; Butterworth, *Blake*, frontispiece; Russell, *Engravings of Blake*, pl. 27; Newton, *A Magnificent Farce*, 210; Woods, ed., *English Poetry and Prose of the Romantic Movement*, XIV left; Tinker, *Painter and Poet*, 119; *American Artist*, XI (Oct., 1947), 25 bottom right; MacDonald, *Sanity of Blake*, frontispiece; Nekrasova, *Bleik*, 54 (1960), pl. 42 (1962); Bentley, *Blake Records*, pl. LIII (proof impression); Raine, *Blake* (World of Art Library), fig. 15; Todd, *Blake the Artist*, 77.

Separate relief etching. Keynes, *Engravings by Blake: The Separate Plates*, pl. 25; Todd, *Blake the Artist*, 76.

Engraved by A. L. Dick. *Littell's Living Age*, LIX (Dec. 4, 1858), 721.

Sketch, Tatham-Shields version. Langridge, *Blake*, 184.

Sketch, Linnell-Newton version, with pyramid. Tinker, *Painter and Poet*, 119; Newton, *A Magnificent Farce*, 210; *Philadelphia Catalogue*, 77.

- 12, "The Reunion of the Soul & the Body." Ellis and Yeats, eds., *Works of Blake*, III, third pl. in the selection; Langridge, *Blake*, 32; Garnett, *Blake*, 52; Plowman, *Introduction to Blake*, frontispiece (1927), 32 (1967); *UTQ*, XXXI (1962), 343 (proof impression, Keynes collection); Bentley, *Blake Records*, pl. XLV (proof impression).

Drawing of a woman embracing a grave, never engraved. *SB*, XII (1959), pl. 7; Bentley, *Blake Records*, pl. XVIII; Todd, *Blake the Artist*, 74.

The Prospectus. *UTQ*, XXXI (1962), 346-47.

V. BONNYCASTLE, John, *An Introduction to Mensuration*

Title page. *BC*, XII (1963), 206 (full page), 207 (proof of the engraving); Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30 (top engraving, first ed.; bottom engraving, third ed. of Bonnycastle).

VI. *BOOK OF ENOCH*, 5 drawings

Complete. *Burlington Magazine*, LXXVII (1940), 85-86; Keynes, *Blake's Drawings, second series*, pls. 45-49.

Listed according to Keynes, *Blake's Drawings, second series*:

- a. Keynes, *Drawings by Blake* (1927), pl. 80 and *Drawings of Blake* (1970), pl. 84; *Philadelphia Catalogue*, 152; Nekrasova, *Bleik*, 62 (1960), pl. 61 (1962).
- b. *Philadelphia Catalogue*, 153; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 26.
- e. Blunt, *Art of Blake*, pl. 42d.

VII. BOYDELL, John and Josiah, *Graphic Illustrations of the Dramatic Works of Shakespeare*

- 1, *Romeo and Juliet*, IV, v. Keynes, *Bibliography of Blake*, 249; *JWCI*, X (1947), 98 pl. 27c.

VIII. BRYANT, Jacob, *A New System, or, An Analysis of Ancient Mythology*

Also included here are reproductions of plates which have never been ascribed to Blake.

Vol. I, pl. i, sacred cave in a fiery mountain. Raine, *Blake and Tradition*, fig. 36.

I, v, temple of Mithras. Raine, *Blake and Tradition*, fig. 37 and *Blake* (World of Art Library), fig. 6.

I, viii. Raine, *Blake and Tradition*, figs. 102 (winged disks and snakes), 134 (winged disk and man); Beer, *Blake's Visionary Universe*, fig. 22.

- I, tailpiece. Keynes, *Blake Studies*, pl. 11 top.
- II, ii top, Zor-Aster and altar frieze. Keynes, *Blake Studies*, pl. 12; detail of the frieze, Blunt, *Art of Blake*, pl. 54a.
- II, iii, ark on a medal from Apamia. Raine, *Blake and Tradition*, fig. 98 (here titled "vol. 3, odd plate").
- II, iv, world eggs. Keynes, *Blake Studies*, pl. 10 top; Raine, *Blake and Tradition*, figs. 169 (egg and serpent), 178 (egg with lunar crown, here titled "vol. 1, plate IV"); Beer, *Blake's Visionary Universe*, figs. 24 (egg with lunar crown), 25 (egg and serpent).
- II, v, emblems of Janus Bifrons. Raine, *Blake and Tradition*, fig. 43.
- II, vi. Right center medal with serpent, Raine, *Blake and Tradition*, fig. 117 (here titled "vol. 3, odd plate").
- II, vii, Juno Samia Selenitis. Raine, *Blake and Tradition*, fig. 167; Rosenfeld, ed., *Blake: Essays for Damon*, pl. XV.
- II, ix, Ceres. Raine, *Blake and Tradition*, fig. 70.
- II, x, emblems of Psyche. The five round emblems, Raine, *Blake and Tradition*, figs. 41, 78, 141 and upper three, *Blake* (World of Art Library), fig. 21; upper two (Chrysalis, Aurelia) and lower right (Musca), Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, 227 figs. 10-12.
- II, xi, marriage of Eros and Psyche. *One Hundred Examples of Engravings by Francesco Bartolozzi*, pl. LXIII; Raine, *Blake and Tradition*, fig. 84; Raine and Harper, eds., *Thomas Taylor the Platonist*, pl. 12.
- II, xii. Raine, *Blake and Tradition*, figs. 99 (medal of Serapis), 172 (emblem of Isis).
- II, xvi, medals of man-faced bulls. Raine, *Blake and Tradition*, figs. 152, 185; all four medals, Keynes, *Blake Studies*, pl. 10 bottom.
- III, odd plate (?), coin with lion emblem. Raine, *Blake and Tradition*, fig. 72.
- III, finis plate, The Vignette of the Deluge (perhaps engraved by Blake). Keynes, *Blake Studies*, pl. 11 bottom; Todd, *Tracks in the Snow*, 36; Wicksteed, *Blake's Jerusalem*, pl. V; Raine, *Blake and Tradition*, fig. 95 and *Blake* (World of Art Library), fig. 5; Beer, *Blake's Visionary Universe*, fig. 47.

IX. BUNYAN, John, *The Pilgrim's Progress*, water-colored drawings

Complete. Bunyan, *Pilgrim's Progress* (Limited Editions Club), color.

Titles and numbering according to the Limited Editions Club reproductions:

- 1, "John Bunyan dreams a dream." *Magazine of Art*, XXXIV (1941), 40 top; *Connoisseur*, CIX (1942), 68 top; Bunyan, *Pilgrim's Progress* (Heritage Press), frontispiece (color).
- 2, "Christian reading in his book." Keynes, *Blake Studies*, pl. 41; *Survey Graphic*, XXX (1941), 698; Bunyan, *Pilgrim's Progress* (Heritage Press), 11 (color).
- 3, "Christian meets Evangelist." *Library*, XVII (1936), 246; *TLS* (Jan. 17, 1942), 32.
- 4, "Christian pursued by Obstinate and Pliable." *Connoisseur*, CIX (1942), 68 bottom; *Newsweek* (Jan. 6, 1941), 55; Bunyan, *Pilgrim's Progress* (Heritage Press), 17 (color).
- 5, "Christian in the Slough of Despond." Bunyan, *Pilgrim's Progress* (Heritage Press), 32 (color).
- 6, "Christian drawn out of the Slough by Hope." *Survey Graphic*, XXX (1941), 698.
- 7, "Christian directed by Mr. Worldly-Wiseman." *Burlington Magazine*, LXXX (1942), 76 pl. C; Bunyan, *Pilgrim's Progress* (Heritage Press), 65 (color).
- 9, "Christian fears the fire from the Mountain." Keynes, *Blake Studies*, pl. 42; Bunyan, *Pilgrim's Progress* (Heritage Press), 80 (color).
- 10, "Christian knocks at the Wicket Gate." *Survey Graphic*, XXX (1941), 698; *Newsweek* (Jan. 6, 1941), 55; Bunyan, *Pilgrim's Progress* (Heritage Press), 97 (color).
- 11, "The Gate is opened by Goodwill." *Newsweek* (Jan. 6, 1941), 55.
- 14, "Christian before the Cross." *Survey Graphic*, XXX (1941), 699; Keynes, *Blake Studies*, pl. 43; Bunyan, *Pilgrim's Progress* (Heritage Press), 112 (color).
- 16, "Christian climbs the Hill Difficulty." *Survey Graphic*, XXX (1941), 699.
- 17, "Christian in the Arbour." *Survey Graphic*, XXX (1941), 699; Bunyan, *Pilgrim's Progress* (Heritage Press), 129 (color).
- 18, "Christian passes the lions." *Survey Graphic*, XXX (1941), 699; *Burlington Magazine*, LXXX (1942), 76 pl. D; Bunyan, *Pilgrim's Progress* (Heritage Press), 144 (color); Keynes, *Blake Studies* (1971), pl. 42.
- 22, "Vanity Fair." *Magazine of Art*, XXXIV (1941), 40 bottom; Keynes, *Blake Studies*, pl. 45.
- 25, "Christian and Hopeful escape from Doubting Castle." Larrabee, *English Bards and Grecian Marbles*, 100; Keynes, *Blake Studies*, pl. 46; Bunyan, *Pilgrim's Progress* (Heritage Press), 161 (color).
- 28, "Christian and Hopeful at the Gates of Heaven." Bunyan, *Pilgrim's Progress* (Heritage Press), 176 (color).

See also "The Man Sweeping the Interpreter's Parlour," Part IV of this list.

X. BÜRGER, Gotfried Augustus, Leonora

Frontispiece. Lister, *Blake*, pl. 12; Bentley, *Blake Records*, pl. VIII; Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30; Jung, *Man and His Symbols*, 54.

Xa. CHAUCER, Geoffrey, The Prologue and Characters of Chaucer's Pilgrims

1, frontispiece. Russell, *Engravings of Blake*, pl. 13; Selincourt, *Blake*, 223; *Print Collector's Quarterly*, XXV (1938), 192; Keynes, *Blake's Engravings*, pl. 39; Nekrasova, *Bleik* (1962), pl. 39 top.

Title page. See "Printed Verse and Prose," Part II of this list.

XI. COMMINS, Thomas, An Elegy

Cover illustration. Russell, *Engravings of Blake*, pl. 3; Keynes, *Blake Studies*, pl. 15 and *Blake's Engravings*, pl. 4; Blunt, *Art of Blake*, pl. 12a.

XII. COWPER, William, The Task

See "Winter" and "Evening," Part IV of this list.

XIII. CUMBERLAND, George

A. *An Attempt to Describe Hafod*

Inscription for a map of the Hafod estate, engraved by Blake. *BC*, XIX (Spring, 1970), pl. IX (title page, pl. VIII); Keynes, *Blake Studies* (1971), 237 (title page, 236).

B. *Thoughts on Outline*

- 1, "Psyche Disobeys." Raine and Harper, eds., *Thomas Taylor the Platonist*, pl. 13; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 117; Todd, *Blake the Artist*, 45.
 - 2, "Psyche Repents." *BC*, XIX (Spring, 1970), pl. XI.
 - 3, "Venus Counsels Cupid." Irwin, *English Neoclassical Art*, pl. 68.
 - 4, "The Conjugal Union of Cupid." Raine, *Blake and Tradition*, fig. 77 and *Blake* (World of Art Library), fig. 19; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 118.
 - 6, "The Iron Age." Wright, *Life of Blake*, pl. 21 bottom; *BC*, XIX (Spring, 1970), pl. XII.
- "The Golden Age," designed and engraved by Cumberland. Wright, *Life of Blake*, pl. 21 top.
- Title page. Keynes, *Blake Studies* (1971), 239.

XIV. DARWIN, Erasmus, *The Botanic Garden*

- 1, "Fertilization of Egypt." Rosenfeld, ed., *Blake: Essays for Damon*, pl. XIII; Raine, *Blake* (World of Art Library), fig. 18.
- Sketch. Selincourt, *Blake*, 219; *JWCI*, VI (1943), 212 pl. 63c; Blunt, *Art of Blake*, pl. 21b (Fuseli's drawing, pl. 21a); *Saturday Review* (March 30, 1968), 17; Beer, *Blake's Visionary Universe*, fig. 39.
- 2, "The Portland Vase." Keynes, *Blake Studies*, pl. 21; Raine, *Blake and Tradition*, fig. 58.
 - 3, "Portland Vase, first compartment." Beer, *Blake's Humanism*, fig. 26; Raine, *Blake and Tradition*, fig. 61; Raine and Harper, eds., *Thomas Taylor the Platonist*, pl. 10.
 - 4, "Portland Vase, second compartment." Beer, *Blake's Humanism*, fig. 27; Raine, *Blake and Tradition*, fig. 62 and *Blake* (World of Art Library), fig. 16.
 - 6, "Tornado," appearing in the third ed. only. Todd, *Blake the Artist*, 42.
- At page 87, an unsigned emblem inscribed "Am I not a Man and a Brother" (not engraved by Blake). Raine, *Blake and Tradition*, fig. 10.



4 "Clarence's Dream," engraved by Blake after Stothard for William Enfield, *The Speaker*, 1780 (Bentley & Nurmi #364A).

XV. FLAXMAN, John

For the many editions of Flaxman's classical designs, including those printed from Blake's plates, see Bentley, The Early Engravings of Flaxman's Classical Designs: A Bibliography.

A. *Compositions from the Works . . . of Hesiod*

Selection. Panofsky, *Pandora's Box*, figs. 44-49 (Hesiod designs nos. 3-8).

9, "The Golden Age." Bentley, *Early Engravings of Flaxman's Classical Designs*, 38.

18, "Pleiades." Boase, *English Art 1800-1870*, pl. 36a.

22, "Hesiod and the Muses." Todd, *Blake the Artist*, 108.

34, "Gods and Titans." *SB*, XII (1959), pl. VIII.

35, "Giants and Titans." Raine, *Blake and Tradition*, fig. 122.

B. *The Iliad of Homer*

Complete. John Sparkes, *Flaxman's Classical Outlines, Iliad* pls. 1, 2, 5.

1, "Homer Invoking the Muse." Pope, trans., *The Iliad of Homer* (Heritage Press), pl. I; Priestley and Spear, eds., *Adventures in English Literature*, 461; *SB*, XII (1959), pl. VI.

2, "Minerva Repressing the Fury of Achilles." *Art Bulletin*, XCVI (1964), 28 fig. 12.

XVI. FUSELI, John Henry, Lectures on Painting

1, "Michelangelo." Russell, *Engravings of Blake*, pl. 31; Todd, *Blake the Artist*, 56 (enlarged).

XVII. GOUGH, Richard, Sepulchral Monuments in Great Britain

2, "Queen Eleanor," sketch inscribed "J. Basire del." *BNYPL*, LXVII (1963), 642; Keynes, *Drawings of Blake* (1970), pl. 1.

5, "Queen Philippa." Binyon, *Engraved Designs of Blake*, pl. 2.

Sketch, Inscribed "J. Basire del." *BNYPL*, LXVII (1963), 642.

6, "Edward III." Wright, *Life of Blake*, pl. 4 top; Keynes, *Blake Studies* (1949), pl. 13.

Sketch. *BNYPL*, LXVII (1963), 642; Bentley, *Blake Records*, pl. XLIX; Keynes, *Drawings of Blake* (1970), pl. 2.

7, "Richard II," sketch inscribed "J. Basire del." *BNYPL*, LXVII (1963), 643; Bentley, *Blake Records*, pl. L; Keynes, *Blake Studies* (1971), pl. 7.

8, "Queen Anne," sketch inscribed "Basire del." Keynes, *Blake Studies* (1971), pl. 6.

Tomb of Aveline, sepia drawing inscribed "Basire del." Keynes, *Blake Studies* (1971), pl. 5.

See also the following reproductions of details of plates, the second and fourth perhaps engraved by Blake, in Philipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 86, "Tomb of Bishop Aquablanc"; pl. 87, "Tomb of Aymer de Valence"; pl. 88, "Monument of the Oteswick Family"; pl. 89, "Monument of Richard II and Queen Anne."

XVIII. GRAY, Thomas, water-colored drawings to the poems

Complete. Grierson, ed., *Blake's Designs for Gray's Poems* (six in color, including "Ode on a Distant Prospect" no. 4, "A Long Story" no. 3, "The Progress of Poesy" nos. 3 and 10, "The Bard" no. 5, and "Elegy in a Country Church-Yard" no. 3); Tayler, *Blake's Illustrations to the Poems of Gray* ("Ode on the Death of a Favourite Cat" no. 1 in color); forthcoming from the Blake Trust (color).

Listed according to Blake's numbering of the designs to each poem:

A. "Ode on the Spring"

5. Raine, *Blake and Tradition*, fig. 163.

B. "Ode on the Death of a Favorite Cat"

Complete. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pls. 64-69.

3. Raine, *Blake* (World of Art Library), fig. 76.

4. Detail, upper right, Raine, *Blake and Tradition*, fig. 35.

C. "Ode on a Distant Prospect of Eton College"

4, sketch. See "The River God," Part IV of this list.

8. *International Studio*, LXXIX (April, 1924), 40.

10. Raine, *Blake* (World of Art Library), fig. 77.

D. "A Long Story"

6. *International Studio*, LXXIX (April, 1924), 41.

E. "Ode to Adversity"

2. *International Studio*, LXXIX (April, 1924), 43.

F. "The Progress of Poesy"

4. Wright, *Life of Blake*, pl. 29.

6, sketch. See "The Bowman," Part IV of this list.

G. "The Bard"

3. *International Studio*, LXXIX (April, 1924), 44.

5. Gaunt, *Arrows of Desire*, 145; Raine, *Blake* (World of Art Library), fig. 74 (color).

7. Erdman, *Blake: Prophet Against Empire*, pl. II.

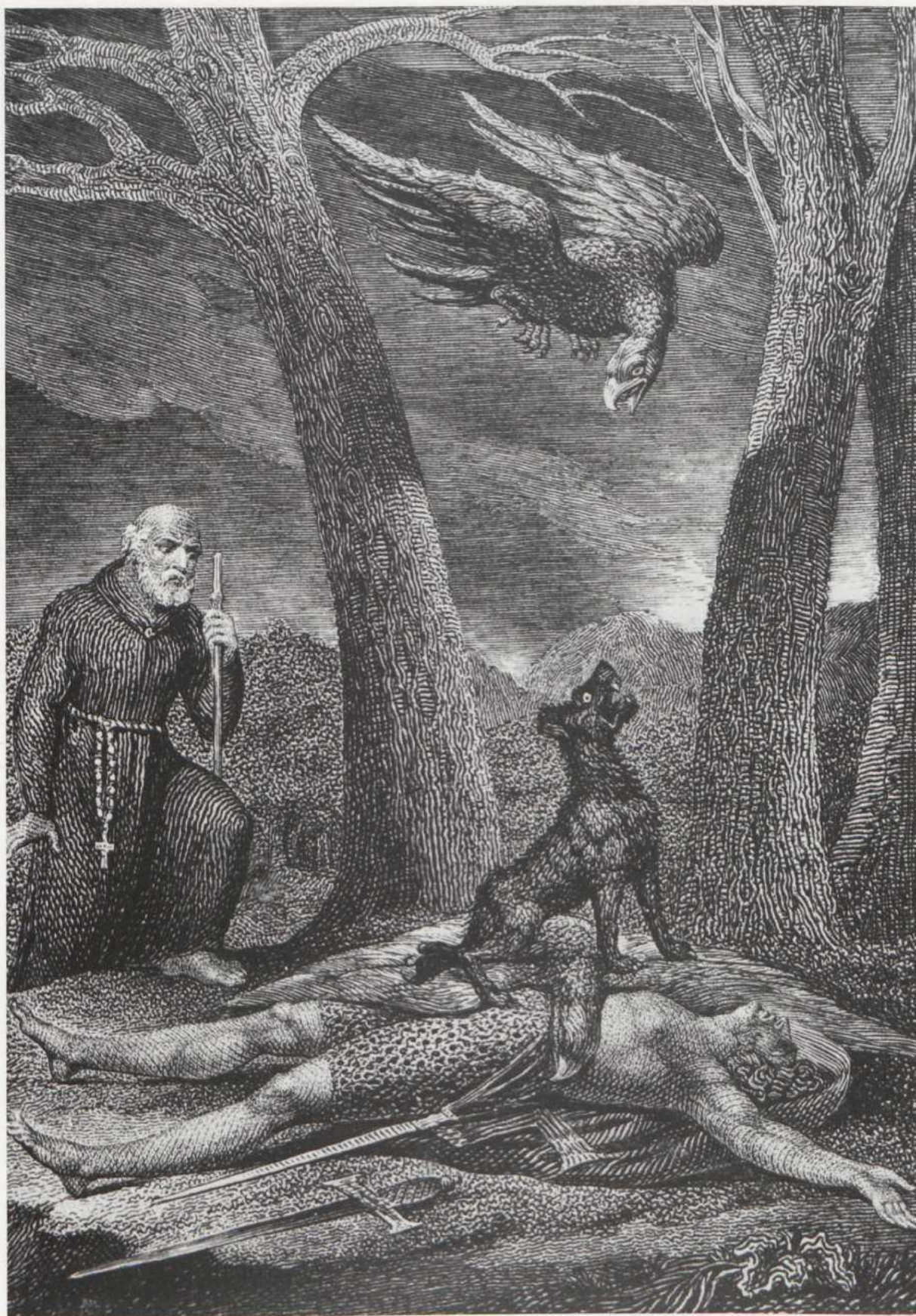
9. *International Studio*, LXXIX (April, 1924), 45.

H. Designs inspired by Gray's "Bard," but not part of the illustrative series with Gray's text:

"The Bard," pencil and wash. Cummings and Staley, *Romantic Art in Britain*, pl. 94.

"The Bard," tempera. Keynes, *Writings of Blake* (1925), III, 106; Binyon, *Drawings and Engravings of Blake*, pl. 8; Butlin, *Tate Catalogue of Blake*, pl. 25 (1957), fig. 48 (1971).

Sketch for the tempera. Keynes, *Blake's Drawings, second series*, pl. 21 and *Drawings of Blake* (1970), pl. 48.



5 "The Hermit's Dog," designed and engraved by Blake for William Hayley's *Ballads*, 1805 (Bentley & Nurmi #374).

I. "The Fatal Sisters"

6. *BNYPL*, LXII (1958), 203; Raine, *Blake and Tradition*, fig. 34; Todd, *Blake the Artist*, 47.

J. "The Descent of Odin"

1. *International Studio*, LXXIX (April, 1924), 46; Wright, *Life of Blake*, pl. 30.
8. Raine, *Blake and Tradition*, fig. 150.

XIX. HAYLEY, William

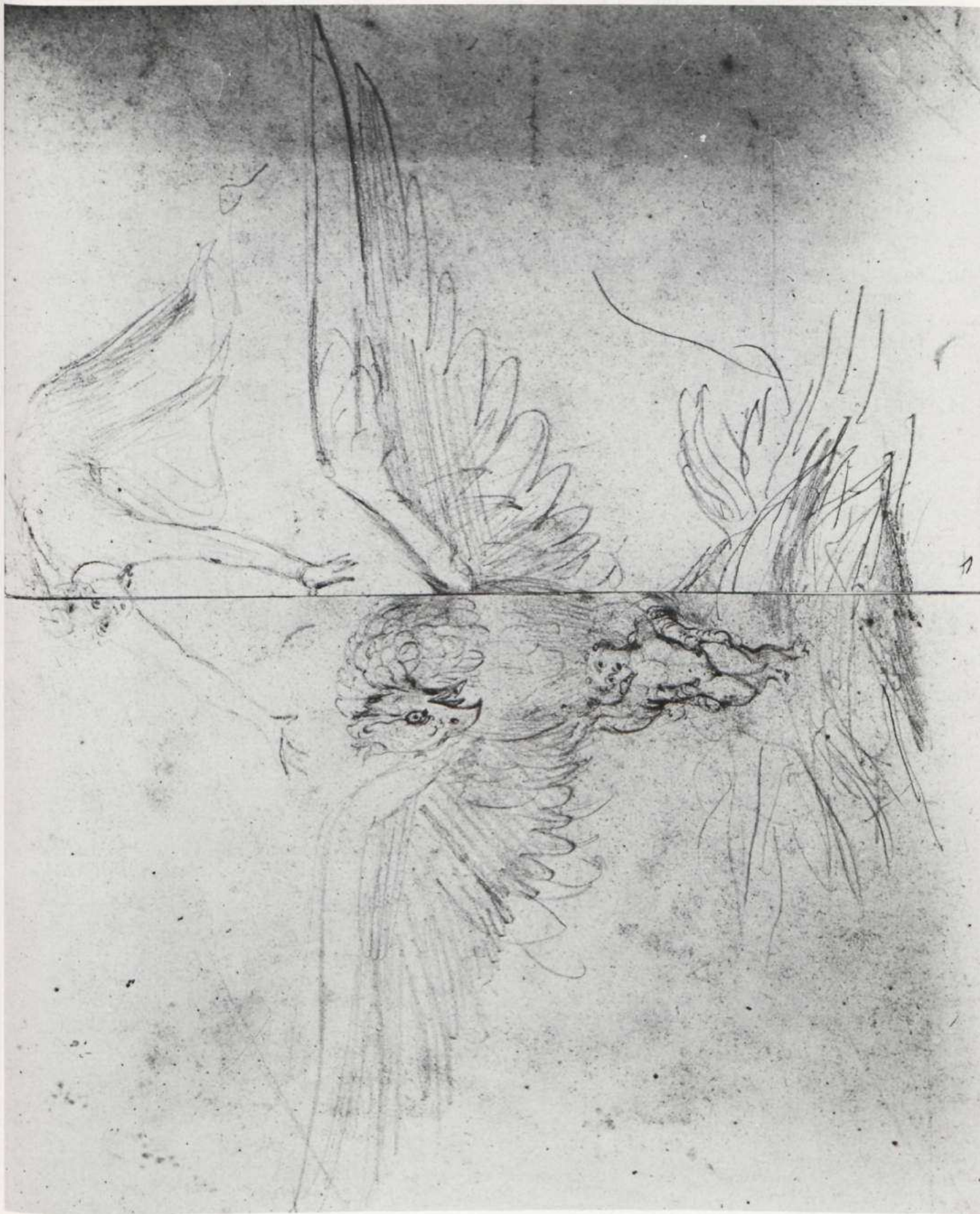
A. *Ballads*, 1805

- 1, frontispiece, "The Dog." Bishop, *Blake's Hayley*, 160; Wright, *Life of Blake*, pl. 48; Keynes, *Blake Studies*, pl. 29 and *Blake's Engravings*, pl. 38; Lister, *Blake*, pl. 14; Bentley, *Blake Records*, pl. XXII; Raine, *Blake* (World of Art Library), fig. 100; Todd, *Blake the Artist*, 66.
- 2, "The Eagle." Russell, *Engravings of Blake*, pl. 11; Boase, *English Art 1800-1870*, pl. 20a; Raine, *Blake* (World of Art Library), fig. 99.
- 3, "The Lion." Blackstone, *English Blake*, pl. III top.
- 5, "The Horse." Russell, ed., *Letters of Blake*, 184; Binyon, *Engraved Designs of Blake*, pl. 13; *Print Collector's Quarterly*, XXVI (1939), 76; Bishop, *Blake's Hayley*, 106; Wright, *Life of Blake*, pl. 48; *SB*, XII (1959), pl. V; Bentley, *Blake Records*, pl. XVIII; Raine, *Blake* (World of Art Library), fig. 98.

Tempera of "The Horse." Mellon Collection: *Painting in England 1700-1850*, I, pl. 382, II, 17; Todd, *Blake the Artist*, 67.

B. *Designs to a Series of Ballads*, 1802

- 1, frontispiece, "Adam Among the Beasts." Selincourt, *Blake*, 197; Keynes, *Blake's Engravings*, pl. 36; *SB*, XII (1959), pl. II; Todd, *Blake the Artist*, 60.
- 2, "View of Chichester." Keynes, *Blake's Engravings*, pl. 40; Nekrasova, *Bleik*, 11 (1960), pl. 39 bottom (1962).
- 3, frontispiece to *Ballad the First*, "The Elephant." Blackstone, *English Blake*, pl. III bottom; *SB*, XII (1959), pl. III.
- 4, "The Tyger," head-piece to *Ballad the First*. Bentley, *Blake Records*, pl. XV;



6 A rejected preliminary sketch for the frontispiece to "Ballad the Second" of William Hayley's *Designs to a Series of Ballads*, 1802 (Bentley & Nurmi #375).

Art Quarterly, XXI (1968), 302 fig. 8; Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30 bottom.

Sketch. *Notebook*, 6 and 92 upper right.

- 6, frontispiece to *Ballad the Second*, "The Eagle." Keynes, *Blake's Engravings*, pl. 37; Bentley, *Blake Records*, pl. XVI.

Sketch, Tatham-Robertson sepia. Robertson, ed., *Gilchrist's Life of Blake*, 178; Binyon, *Drawings and Engravings of Blake*, pl. 47; Preston, ed., *Blake Collection of Robertson*, pl. 57.

- 10, head-piece to *Ballad the Third*, "The Lion." Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30 top.

- 12, frontispiece to *Ballad the Fourth*, "The Dog." Keynes, *Bibliography of Blake*, 205.

- 14, final plate to *Ballad the Fourth*, "The Dog." Proof before lettering on recto of Riddle Manuscript, *Library*, XXIV (1969), 338.

C. *An Essay on Sculpture*

- 2, "Death of Demosthenes." *Blake's Heads of the Poets* (Manchester Art Gallery), pl. 4.
- 3, "Thomas A. Hayley, from a Medallion by Flaxman." Wright, *Life of Blake*, pl. 32; *Blake's Heads of the Poets* (Manchester Art Gallery), pl. 24; Bentley, *Blake Records*, pl. XI.

D. *The Life, and Posthumous Writings, of William Cowper*

- 1, "Portrait of Cowper." *ECS*, I (1968), fig. 1.

See also "Cowper" in *Heads of the Poets* in this part of this list and the miniature of "Cowper," Part IV of this list. For Romney's portrait, upon which these works are based, see Bishop, *Blake's Hayley*, 160 and *Blake's Heads of the Poets* (Manchester Art Gallery), pl. 23.

- 3, "Portrait of Cowper" after Lawrence. Selincourt, *Blake*, 218.
- 4, "The Weather-house and Cowper's tame Hares." Wright, *Life of Blake*, pl. 38 (second state from the second ed.); Lister, *Blake*, pl. 15 (first state from the first ed.); Todd, *Blake the Artist*, 61 (second state from second ed.).
- 6, "Cowper's Monument," the sketch attributed to Blake. *PULC*, XXIV no. 1 (1962), frontispiece.

- 7 "William Cowper Esqr," a preliminary monochrome-wash drawing by Blake after Romney for the first plate of William Hayley's *The Life, and Posthumous Writings of William Cowper*, 1803 (Bentley & Nurmi #377).



William Cowper Esqr
Given by the Inst; to his friend Hayley

E. *The Life of George Romney*

- 1, "The Shipwreck," engraving after Romney. *Burlington Magazine*, XCVI (1954), 243; Todd, *Blake the Artist*, 65.

"Sketch of a Shipwreck after Romney," sepia drawing for the engraving. Keynes, ed., *Letters of Blake*, 134 (1956), 112 (1968).

F. *Little TOM the Sailor*

Full broadsheet, with text. Emery Walker Facsimile (often mistakenly called a Muir facsimile), 1886; *Century Guild Hobby Horse*, I (1886), 121; Blake Society Facsimile, 1917 (with text printed in type); Keynes, ed., *Letters of Blake*, 60 (1956), 80 (1968).

Headpiece and tailpiece. Russell, ed., *Letters of Blake*, 85; Robertson, ed., *Gilchrist's Life of Blake*, 156; Binyon, *Engraved Designs of Blake*, pl. 61; Keynes, *Blake's Engravings*, pls. 96, 97; Bentley, *Blake Records*, pl. XIII.

Headpiece. Piper, *British Romantic Artists*, 24; Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30.

Sketch. Keynes, *Drawings by Blake* (1927), pl. 25; Todd, *Blake the Artist*, 52.

Tailpiece. Russell, *Engravings of Blake*, pl. 10; Lister, *Edward Calvert*, pl. XXXIII; BC, XVII (1968), 424, 425; Keynes, *Blake Studies* (1971), pl. 27.

G. *The Triumph of Temper*

6, canto VI verse 294. SB, XII (1959), pl. IV.

XX. *HEADS OF THE POETS, 18 temperas on canvas painted for Hayley's library*

Complete. *The Heads of the Poets by Blake*, intro. by Thomas Wright, 1925 (color); *Blake's Heads of the Poets* (Manchester Art Gallery), with reproductions of possible sources for the portraits.

"Cowper." Wright, *Life of Blake*, pl. 33; ECS, I (1968), fig. 3. See also the portraits in Hayley's *Life and Posthumous Writings of Cowper*, above.

"Dante." JWC I, XIV (1951), 113 pl. 20d; Roe, *Blake's Illustrations to the Divine Comedy*, pl. 103; Raine, *Blake* (World of Art Library), fig. 143.

"Thomas A. Hayley." Bishop, *Blake's Hayley*, 160; Bentley, *Blake Records*, pl. XII. See also pl. 3 in Hayley's *An Essay on Sculpture*, above.

- "Milton." *On the Morning of Christ's Nativity*, with a note by Keynes (1923), 9.
- "Pope." Hilles and Bloom, eds., *From Sensibility to Romanticism*, 61 pl. VI; right side only, Butt, ed., *Twickenham Edition of Pope*, II, pl. 4.
- "Shakespeare." *Apollo*, LXXIX (April, 1964), 318; Wolf-Gumpold, *Blake*, 52.
- "Voltaire." Todd, *Blake the Artist*, 53 top.

XXI. HOARE, Prince, An Inquiry into . . . the Arts of Design in England

- 1, "The Graphic Muse." *Burlington Magazine*, XI (1907), 113.

XXII. HOGARTH, William, The Original Works

- 1, "The Beggar's Opera, Act III." Russell, *Engravings of Blake*, pl. 30 (second state); Newton, *A Magnificent Farce*, 216 (late state); *Baltimore Museum of Art News*, III (Oct., 1941), 59 (late state); Lewis and Hofer, eds., *The Beggar's Opera by Hogarth and Blake* (first and fourth states, reproduction of the copper plate surface, a modern restrike of the plate, and reproductions of Hogarth's paintings of this subject).

XXIII. HUNTER, John, An Historical Journal of the Transactions at Port Jackson and Norfolk Island

- 1, "A Family of New South Wales." *JWCI*, XIII (1950), 83 pl. 22c; Smith, *European Vision and the South Pacific 1768-1850*, pl. 92 (pl. 93, the sketch by Governor Smith copied by Blake for this plate); Todd, *Blake the Artist*, 34.

XXIV. JOB designs

Drawings, paintings and engravings are arranged according to Blake's numbering of the engravings. Early states of the engravings are identified according to Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), fascicule I. Also listed here, following the main series sequence, are all Job illustrations not part of any series.

- A. Complete designs in series. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library). Note: early states and designs not part of the five series reproduced in this volume are listed separately below.

Complete water-color designs, Butts and Linnell series. Daugherty, *William Blake* (1, 3-6, 9, 16, 18-20 from the Butts set; 2, 7, 8, 10-15, 21 from the Linnell set).

Complete New Zealand water-colors, perhaps copies by a member of the Linnell family. Hofer, ed., *Illustrations of the Book of Job* (Dent, 1937), color.

Selection of the reduced drawings. Keynes, *Drawings by Blake* (1927), pls. 57-78 (excludes the drawing for the title page and some minor preliminary sketches; includes the alternate for pl. 19); Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pls. 38-61 (excludes the drawing for the title page and the alternate for pl. 19).

Engravings, complete. Gilchrist, *Life of Blake*, II (1863, 1880); Norton, *Blake's Illustrations of the Book of Job* (1875); *Illustrations of the Book of Job* (London & N.Y., 1902, N.Y., 1903, London & Glasgow, 1912, and London, 1923); *Illustrations of the Book of Job* (Illustrated Pocket Library, 1903); Binyon, *William Blake, Vol. I, Illustrations of the Book of Job* (1906); Coutts, *The Heresy of Job* (1910, 1924); *Blake's Illustrations to Job*, facsimile by Evans (1914); *The Book of Job, with the Twenty-Two Engravings of Blake* (1927); Hamblen, *The Book of Job Interpreted* (1939); Kazin, ed., *The Portable Blake* (1946 and all subsequent issues); Patchen, intro., *Job, Invented & Engraved by Blake* (1947); Lande, *Sackcloth and Light*; Keynes, *Blake's Engravings*, pls. 42-68 (including some early states as listed below); Damon, *Blake's Job* (Brown Univ. Press, 1966 and Dutton paperback, 1969).

Engravings, selections. Binyon, *Engraved Designs of Blake*, pls. 16-32 (excludes 4, 7, 15, 17); Simon, *Five Hundred Years of Art in Illustration*, 70-80 (includes 1, 3-8, 13, 15, 16, 21); Sutherland, ed., *Psychoanalysis and Contemporary Thought*, figures 4-15 (includes 1-3, 6, 9, 11, 12, 14, 15, 17, 20, 21).

Printed title label for the first edition of the engravings. Keynes, *Bibliography of Blake*, 179; Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), label to fascicule VI.

Title page. Wicksteed, *Blake's Jerusalem*, pl. XV.

Sketch. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 21.

1. Blunt, *Art of Blake*, 52a; Hagstrum, *Blake: Poet and Painter*, pl. LXXIV; Camden, ed., *Restoration and Eighteenth-Century Literature*, pl. II; *Criticism*, VIII (1966), 116 fig. 3; Raine, *Blake* (World of Art Library), fig. 135.

Early state (a) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 22.

Early state (c) of the engraving. Todd, *Blake the Artist*, 134.

Butts water-color. *Connoisseur*, CXVII (1936), 183.

Linnell water-color. *Fortune*, XXVII (April, 1943), 115 (color).

3. Center design, Garnett, *Blake*, 67; Binyon, *Drawings and Engravings of Blake*, pl. 87; Blunt, *Art of Blake*, pl. 52b; Hagstrum, *Blake: Poet and Painter*, pl. LXXV; Bentley, *Blake Records*, pl. XLIV; Raine, *Blake* (World of Art Library), fig. 136.

Linnell water-color. *Bulletin of the Fogg Museum*, X (1946), 214.

Sketch. *Connoisseur*, CXVII (1936), 185; Keynes, *Drawings of Blake* (1970), pl. 76; Todd, *Blake the Artist*, 131.

4. Russell, *Engravings of Blake*, pl. 17; center design, Beer, *Blake's Visionary Universe*, fig. 65; center design, Ellis, *Book Illustration*, 15.

Early state (a) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 25; *Philadelphia Catalogue*, 93.

Sketch. *Connoisseur*, CXVII (1936), 184.

5. Center design, Gilchrist, *Life of Blake* (1863), I, 286; center design, Cheney, *Men Who Have Walked with God*, 357; Langridge, *Blake*, 152; Gardner, *Blake the Man*, 182; Percival, *Blake's Circle of Destiny*, frontispiece; Raine, *Blake and Tradition*, fig. 38; center design, Beer, *Blake's Visionary Universe*, fig. 66; Todd, *Blake the Artist*, 139.

Early state (a) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 27.

6. Russell, *Engravings of Blake*, pl. 18; Percival, *Blake's Circle of Destiny*, 126; center design, Blunt, *Art of Blake*, pl. 55a; Hagstrum, *Blake: Poet and Painter*, pl. LXXVI; Keynes, *The Masters: Blake*, 6; center design, Beer, *Blake's Visionary Universe*, fig. 67; Paley, *Energy and the Imagination*, pl. 4; Raine, *Blake* (World of Art Library), fig. 138; Malcolmson, ed., *Blake: An Introduction*, pl. X.

Linnell water-color. *Bulletin of the Fogg Museum*, X (1946), 213 bottom.

7. Center design, Robertson, ed., *Gilchrist's Life of Blake*, 304; Percival, *Blake's Circle of Destiny*, 98; center design, Beer, *Blake's Visionary Universe*, fig. 68.

Early state (a) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 29.

Sketch. Keynes, *Drawings of Blake* (1970), pl. 77.

8. Gilchrist, *Life of Blake* (1863), I, 4; center design, *Revue de l'art*, XXIII (1908), 232; *JAAC*, X (1951), 40; center design, Beer, *Blake's Visionary Universe*, fig. 69.

Butts water-color. Robb, *The Harper History of Painting*, 689; *Encyclopaedia Britannica* (1967), III, 757.

9. Russell, *Engravings of Blake*, pl. 19; Binyon, *Drawings and Engravings of Blake*, pl. 88; *Philadelphia Catalogue*, 95; Greenough, *Home Bible*, 276 second section;

Wilenski, *English Painting*, pl. 155; center design, Cheney, *Men Who Have Walked with God*, 326 and center design, *The Story of Modern Art*, 73; Blunt, *Art of Blake*, pl. 53a; Van Sinderen, *Blake: The Mystic Genius*, 23; Nekrasova, *Bleik* (1962), pl. 56; Hagstrum, *Blake: Poet and Painter*, pl. LXXVII; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 109.

Early state (a) of the engraving. *Philadelphia Catalogue*, 94; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 36.

10. Chesterton, *Blake*, 199; Hone, ed., *Voice out of the Whirlwind: The Book of Job*, 171; center design, Digby, *Symbol and Image in Blake*, fig. 24; center design, Gaunt, *Arrows of Desire*, 81; center design, Blunt, *Art of Blake*, pl. 51a.

Early state (a) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 30; Keynes, *Blake Studies*, pl. 33 top.

Early state (b) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 31; Keynes, *Blake Studies*, pl. 33 bottom.

11. Center design, Garnett, *Blake*, 69; *Cahiers de'art*, XXII (1947), 119; center design, Gaunt, *Arrows of Desire*, 129; center design, Digby, *Symbol and Image in Blake*, fig. 41 (monochrome reproduction of a colored copy); Hagstrum, *Blake: Poet and Painter*, pl. LXXVIII; Raine, *Blake and Tradition*, fig. 143; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 110; Leaud, ed., *Blake*, pl. 3.

Early state (a) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 32.

Early state (probably b) of the engraving. Russell, *Engravings of Blake*, pl. 20.

Butts water-color. *Philadelphia Catalogue*, 87; *Connoisseur*, CXVII (1936), 186; Jung, *Man and His Symbols*, 73 (color, top margin trimmed).

12. Chesterton, *Blake*, 205; Binyon, *Drawings and Engravings of Blake*, pl. 89; Percival, *Blake's Circle of Destiny*, 222; *Connoisseur*, CXVII (1936), 185; Nekrasova, *Bleik* (1962), pl. 57; *Apollo*, LXXXI (Feb., 1965), 93; center design, Blunt, *Art of Blake*, pl. 56a; center design, Raine, *Blake and Tradition*, fig. 189 and complete plate, *Blake* (World of Art Library), fig. 139; center design, Beer, *Blake's Visionary Universe*, fig. 70; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 111.

Butts water-color. Blunt, *Art of Blake*, pl. 56b.

13. Chesterton, *Blake*, 193; Russell, *Engravings of Blake*, pl. 21; *Print Collector's Quarterly*, VII (1917), 306; Binyon, *Drawings and Engravings of Blake*, pl. 90; Percival, *Blake's Circle of Destiny*, 138; Raine, *Writers and Their Work: Blake*, 22 and *Blake* (World of Art Library), fig. 140; Johnson, *English Painting from the Seventeenth Century to the Present Day*, pl. 31; center design, Priestley and Spear, eds., *Adventures in English Literature*, 359; MacDonald, *Sanity of Blake*, 28; *Cahiers d'art*, XXII (1947), 121; Greenough, *Home Bible*, 296 second section; Salaman, *British Book Illustration Yesterday and To-Day*, 43; center design, *New Reasoner*, no. 3 (Winter, 1957-58), supplement i; Nekrasova, *Bleik*, 60 (1960), pl. 58 (1962); Hone, ed., *Voice out of the Whirlwind*:

The Book of Job, 172; Léaud, ed., *Blake*, pl. 4; Lister, *Blake*, pl. 28.

Early state (a) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 34; Keynes, *Blake's Engravings*, pl. 55.

Early state (b) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 35; Keynes, *Blake's Engravings*, pl. 56.

Butts water-color. Keynes, *Blake Studies*, pl. 27.

Linnell water-color. *Connoisseur*, CXVII (1936), 187.

14. *Scribner's Monthly*, XX (1880), 236 (border), 237 (center design); Garnett, *Blake*, frontispiece; Langridge, *Blake*, 154; *Revue de l'art*, XXIII (1908), 233; Chesterton, *Blake*, 187; *Country Life*, XLIII (1918), 250; *Literary Digest*, LXXXII (Aug. 2, 1924), 31; Binyon, *Drawings and Engravings of Blake*, pl. 91; Gardner, *Blake the Man*, 184; Newton, *A Magnificent Farce*, 214; MacDonald, *Sanity of Blake*, 49, 29 in 1966 reprint; *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 83; center design, Gilchrist, *Life of Blake* (1863), I, 4; center design, Ellis, *The Real Blake*, 409; center design, Craven, *Men of Art*, 362; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 39iii; Greenough, *Home Bible*, 294 second section; *Bulletin of the Metropolitan Museum of Art*, XII (May, 1917), cover; Wright, *Life of Blake*, pl. 70; center design, Digby, *Symbol and Image in Blake*, fig. 63; Blunt, *Art of Blake*, pl. 53b; Van Sinderen, *Blake: The Mystic Genius*, 25; Nekrasova, *Bleik*, 61 (1960), pl. 59 (1962); Hone, ed., *Voice out of the Whirlwind: The Book of Job*, 173; Zigrosser, *The Book of Fine Prints*, fig. 344; center design, *New Reasoner*, no. 3 (Winter, 1957-58), supplement v; Bronowski, *Blake and the Age of Revolution*, pl. 14; Gardner, *Art through the Ages*, 680; Longstreet, *Treasury of the World's Great Prints*, pl. 106; Malcolmson, ed., *Blake: An Introduction*, pl. XI; Wolf-Gumpold, *Blake*, 68; Lister, *Blake*, pl. 29; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 114; upper half, Beer, *Blake's Visionary Universe*, fig. 74.

Early state (a) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 36; Keynes, *Blake Studies*, pl. 35.

Early state (b) of the engraving. Russell, *Engravings of Blake*, pl. 22.

Butts water-color. *New York Times Magazine* (Oct. 20, 1935), 11 left; Cheney, *Men Who Have Walked with God*, 318 and *The Story of Modern Art*, 71; Raine, *Blake* (World of Art Library), fig. 120 (color); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 113.

Sketch. Keynes, *Bibliography of Blake*, 181, *Blake Studies*, pl. 34, and *Drawings of Blake* (1970), pl. 78.

15. Detail of Behemoth and Leviathan, Gilchrist, *Life of Blake*, I, 291 (1863), 336 (1880); center design, Garnett, *Blake*, 71; Percival, *Blake's Circle of Destiny*, 270; *Cahiers d'art*, XXII (1947), 123; Holt, *From the Classicists to the Impressionists: A Documentary History of Art*, pl. 12; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 39iv; Greenough, *Home Bible*, 302 second section; center design, Digby, *Symbol and Image in Blake*, fig. 48; *New Reasoner*, no. 3 (Winter, 1957-58), supplement xii; center design, *JAAC*, XXIII (1964), 176 fig. 4; Bronowski, *Blake and the Age of Revolution*, pl. 15; *Selection 1966: The University*

Art Collection (Univ. of Calif., Berkeley), 107; *Burlington Magazine*, CXI (May, 1969), xxii; Longstreet, *Treasury of the World's Great Prints*, pl. 107; Art at Auction: *The Year at Sotheby's & Parke-Bernet* (1968-69), 153; Raine, *Blake* (World of Art Library), fig. 141; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 115.

Butts water-color. *New York Times Magazine* (Oct. 20, 1935), 11 right; Art of Blake: *Bi-Centennial Exhibition* (National Gallery, Washington), 23; Paley, *Energy and the Imagination*, pl. 6; Adams, ed., *Jerusalem, Selected Poems and Prose*, fig. 5.

Linnell water-color. *Bulletin of the Fogg Museum*, X (1946), 216.

16. *Realites* (Jan., 1968), 16; Art at Auction: *The Year at Sotheby's and Parke-Bernet* (1965-66), 106.

Early state (a) of the engraving. Binyon and Keynes, *Illustration of Job by Blake* (Morgan Library), I, 38; Keynes, *Blake's Engravings*, pl. 60.

Early state (c) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 39; Keynes, *Blake's Engravings*, pl. 61.

17. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 116.

Early state (a) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 40; Keynes, *Blake's Engravings*, pl. 63.

18. *Country Life*, XLIII (1918), 250; center design, Robertson, ed., *Gilchrist's Life of Blake*, 306; Short, *Blake*, 130; Plowman, *Introduction to Blake*, 180 (1927), 113 (1967).

19. Nekrasova, *Bleik* (1962), pl. 60.

Linnell water-color. *Connoisseur*, XCVII (1936), 188.

Water-colored sketch (from the Robertson Collection?). *Studio*, CLXXVII (June, 1969), 292 fig. 13.

Sketch of a rejected design for plate 19 from the series of reduced drawings. Keynes, *Drawings by Blake* (1927), pl. 76; Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), IV.

See also "Every Man also Gave Him a Piece of Money" (*Job* designs, not part of any series) at the end of these *Job* listings.

20. Center design only, Robertson, ed., *Gilchrist's Life of Blake*, 308; Binyon, *Drawings and Engravings of Blake*, pl. 92; Frye, *Fearful Symmetry*, pl. 6; Hagstrum, *Blake: Poet and Painter*, pl. LXXIX; Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. III; Spencer, Houghton, Barrows, eds., *British Literature from Blake to the Present Day*, 80; Longstreet, *Treasury of the World's Great Prints*, pl. 108; Raine, *Blake* (World of Art Library), fig. 142.

Early state (a) of the engraving. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 45.

Linnell water-color. Todd, *Blake the Artist*, 124.

New Zealand water-color. *Connoisseur*, CXVII (1936), 184.

21. Cary, *Art of Blake*, pl. LI (here mistitled "Page Twenty-Six"); Binyon, *Drawings and Engravings of Blake*, pl. 94; design only, *Studio*, CLIII (1957), 102; Hone, ed., *Voice out of the Whirlwind: The Book of Job*, 174; center design, Inglis and Spear, eds., *Adventures in English Literature*, 330; Hagstrum, *Blake: Poet and Painter*, pl. LXXX; *Criticism*, VIII (1966), 116 fig. 2.

Butts water-color. *Philadelphia Catalogue*, 89.

Linnell water-color. *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 24.

B. JOB designs, not part of any series

"Head of Job," sketch. Keynes, *Drawings by Blake* (1927), pl. 56 and *Drawings of Blake* (1970), pl. 74; Grigson, *English Drawings from Cooper to John*, pl. 80.

See also the *Blake-Varley Sketchbook*, 92 (Part II of this list) for a less finished sketch of this head.

"Job, Wife, and Friends," pencil and ink drawing c. 1785. Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 4 top; Keynes, *Blake Studies*, pl. 31; Butlin, *Tate Catalogue of Blake*, pl. 4 (1957), fig. 5 (1971), and *Blake: Tate Gallery*, pl. 4 (here dated 1786).

Verso, sketch of Job's wife. Butlin, *Tate Catalogue of Blake*, pl. 4 (1957), fig. 5 (1971).

"Job, Wife, and Friends," india ink and sepia, c. 1793. Robertson, ed., *Gilchrist's Life of Blake*, 136; Binyon, *Drawings and Engravings of Blake*, pl. 16; Figgis, *Paintings of Blake*, pl. 60; Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 4 bottom; Keynes, *Blake Studies* (1949), pl. 32 and *Blake's Illustrations to the Bible*, pl. 70; Blunt, *Art of Blake*, pl. 9a; *Blake Newsletter*, IV (Fall, 1970), inside back cover; Todd, *Blake the Artist*, 19.

"Job, Wife, and Friends," engraved separate plate c. 1793. Russell, *Engravings of Blake*, pl. 6; *Print Collector's Quarterly*, VII (1917), 315; *Literary Digest*, LXXXII (Aug. 2, 1924), 33 (here mistitled "Ezekiel"); Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 5; Keynes, *Blake's Engravings*, pl. 31, *Engravings by Blake: The Separate Plates*, pls. 6 (first state), 7 (second state), and *Blake Studies* (1971), pl. 46 (first state).

"Job, Wife, and Friends" (?), sketch. *Notebook*, 20.

"Job and His Family," colored drawing. Keynes, *Blake's Illustrations to the Bible*, pl. 67.

"Satan Smiting Job," tempera (same basic design as pl. 6 of the engravings). Langridge, *Blake*, 44 (before cleaning, or just a bad reproduction?); Selincourt, *Blake*, 262; Binyon, *Drawings and Engravings of Blake*, pl. 95 (color); Figgis

Paintings of Blake, pl. 61 (color); *National Gallery, Millbank Illustrated Guide: British School* (1927), 33; Keynes, *Bibliography of Blake*, 180, *Blake* (Faber Gallery), pl. 6 (color), *The Masters: Blake*, pl. XV (color), and *Blake's Illustrations to the Bible*, pl. 69; *Listener* (Oct. 2, 1947), 569; Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 6; *Tate Gallery Illustrations, British School*, 28; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 7; Wright, *Life of Blake*, pl. 37; Cheney, *Men Who Have Walked with God*, 356; *Cahiers d'art*, XXII (1947), 131; Wilenski, *English Painting*, pl. 153; Ritchie, *English Painters Hogarth to Constable*, pl. 28b; Ruskin, *Nineteenth Century Art*, pl. 66; Myers, *Great Art and Artists of the World: How to Look at Art*, 15; Blunt, *Art of Blake*, pl. 55b; Gaunt, *Concise History of English Painting*, pl. 107; Butlin, *Tate Catalogue of Blake*, pl. 29 (1957), fig. 55 (1971, color), and *Blake: Tate Gallery*, pl. 23 (color); Wolf-Gumpold, *Blake*, 61; Raine, *Blake* (World of Art Library), fig. 137; Rousselot, ed., *Blake*, 65; Tate Gallery post card 3340 (color); Tate Gallery color slide; color slide by American Library Color Slide Co.

"Job Confessing His Presumption to God in the Whirlwind," water-colored drawing, c. 1800. *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. VII; Binyon, *Drawings and Engravings of Blake*, pl. 43; Figgis, *Paintings of Blake*, pl. 62 (color); Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 7; *Illustrated London News* (July 9, 1949), 67; *Connoisseur*, CXXIV (1949), 52; Greenough, *Home Bible*, 298 second section; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 8; Preston ed., *Blake Collection of Robertson*, pl. 34; Raine, *Blake* (World of Art Library), fig. 88 (color).

"Job's Sacrifice," water-colored drawing (same subject as pl. 18 of the engraved series). Preston, ed., *Blake Collection of Robertson*, pl. 45; *HLQ*, IV (1941), 363; Keynes, *Blake's Illustrations to the Bible*, pl. 72.

"Every Man Also Gave Him a Piece of Money" (same subject as pl. 19 of the engraved series), Robertson sketch of alternate design. Wilson, *Life of Blake* (1927), 271; Preston, ed., *Blake Collection of Robertson*, pl. 46; Keynes, *Blake's Drawings, second series*, pl. 43, *Blake's Illustrations to the Bible*, pl. 93, and *Drawings of Blake* (1970), frontispiece.

British Museum Print Room sketch of alternate design. Binyon, *Drawings and Engravings of Blake*, pl. 93; Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 43.

"Job and His Daughters" (same subject as pl. 20 of the engraved series, but an outdoor scene as in the Butts water-colors), Gilchrist-Rosenwald sketch. *Philadelphia Catalogue*, 91; Keynes, *Blake's Drawings, second series*, pl. 42 and *Drawings of Blake* (1970), pl. 80.

"Job and His Daughters," Butts-Rosenwald tempera. Keynes, *Blake's Illustrations to the Bible*, pl. 74a; *Gazette des Beaux-Arts*, LXV (1965), 363.

"Job and His Family Restored to Prosperity," pen and wash (a dubious title; perhaps a study of Moses and Aaron). *PULC*, XXIX (Winter, 1968), 115; Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30.

"Job Restored to Prosperity," lithograph. A common mistitle for "Enoch," which see in Part IV of this list.

Blake's agreement with Linnell for engraving Job and receipt of payment for the plates. Keynes, *Blake Studies*, 138, 140.

XXV. JOSEPHUS, Flavius, Works of, the edition of Maynard

3, The Fugitive Shechemites. Hagstrum, *Blake: Poet and Painter*, pl. XXXVIII A.

XXVI. LAVATER, John Caspar

A. *Aphorisms on Man*, translated by Fuseli

Frontispiece. BC, VI (1957), 360, third plate top.

B. *Essays on Physiognomy*

2, an arm holding a candle. Todd, *Blake the Artist*, 23.

XXVII. MALKIN, Benjamin Heath, A Father's Memoir of his Child

Frontispiece. Bentley, *Blake Records*, pl. XXIII; Todd, *Blake the Artist*, 75.

XXVIII. MILTON, John, water-color illustrations of the poems

All reproductions are listed according to the sequence of events illustrated.

A. *L'Allegro* and *Il Penseroso*, water-colored drawings, numbered by Blake.

Complete. Milton, *Poems in English: Miscellaneous Poems* (Nonesuch ed.); Van Sinderen, *Blake: The Mystic Genius* (color); Milton, *L'Allegro* [and] *Il Penseroso* (Limited Editions Club and Heritage Club eds., 1954); *HSL*, II (1970), 47-52; *Blake Newsletter*, IV (Spring, 1971), 120-133 and covers.

1, "Mirth and Her Companions." *Art of Blake: Bi-Centenary Exhibition* (National Gallery, Washington), 20.

- Separate engraving. Gardner, *Blake the Man*, 124 (first state); Binyon, *Drawings and Engravings of Blake*, pl. 86 and *Engraved Designs of Blake*, pl. 14 (both first state); Woods, ed., *English Poetry and Prose of the Romantic Movement*, 232 (first state); Keynes, *Blake's Engravings*, pl. 41 (first state) and *Engravings of Blake: The Separate Plates*, pls. 35 (first state), 36 (second state); Antal, *Fuseli Studies*, pl. 32a (first state); figures lower right, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 72 (second state); Todd, *Blake the Artist*, 106 (first state).
- 2, "Night Startled by the Lark." *Philadelphia Catalogue*, 130; Wright, *Life of Blake*, pl. 50; Hagstrum, *Blake: Poet and Painter*, pl. LXVIII; Raine, *Blake and Tradition*, fig. 162 (color); Todd, *Blake the Artist*, 107.
 - 3, "The Great Sun." Miner, ed., *Studies in Art and Literature for Belle Da Costa Greene*, fig. 162; Hagstrum, *Blake: Poet and Painter*, pl. XXVIIA; Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. V; Beer, *Blake's Humanism*, fig. 45; Keynes, *Blake Studies* (1971), pl. 52.
 - 4, "The Sunshine Holiday." Plowman, *Introduction to Blake*, 46 (1927), 48 (1967); Miner, ed., *Studies in Art and Literature for Belle Da Costa Greene*, fig. 164; Beer, *Blake's Humanism*, fig. 53.
 - 5, "The Stories of Corydon and Thyrasis." *Art News*, XLIX (March, 1950), 23 (color).
 - 6, "The Young Poet's Dream." *Art News*, XLIX (March, 1950), 25; Beer, *Blake's Humanism*, fig. 54; *Criticism*, VIII (1966), 116 fig. 5; Raine, *Blake and Tradition*, fig. 161; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 1 (color).
 - 7, "Melancholy and Her Companions." *Art of Blake: Bi-Centenary Exhibition* (National Gallery, Washington), 21; *Art News*, XLIX (March, 1950), 22; Hagstrum, *Blake: Poet and Painter*, pl. IV.
 - 8, "Milton's Vision of the Moon." *Philadelphia Catalogue*, 131; Wright, *Life of Blake*, pl. 51; *Art News*, XLIX (March, 1950), 24 (color).
 - 9, "Milton and the Spirit of Plato." *JWCI*, II (1938), 53 pl. 9c; Miner, ed., *Studies in Art and Literature for Belle Da Costa Greene*, fig. 163; Damon, *Blake Dictionary*, pl. IX; Keynes, *Blake Studies* (1971), pl. 53; detail of figures right of Milton's chair, Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 71.
 - 11, "Milton's Dream." Damon, *Blake Dictionary*, pl. X.
 - 12, "The Peaceful Hermitage." Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 106.

B. *Comus*, Huntington series of water-colors

Complete. Milton, *Poems in English: Miscellaneous Poems* (Nonesuch ed.); Baker, *Huntington Catalogue of Blake*, pls. 17-20 (1938), XX-XXVII (1957, 1963).

- 1, "Comus with His Revellers." Hagstrum, *Blake: Poet and Painter*, pl. LXIX; Todd, *Blake the Artist*, 58.

- 2, "Comus Disguised." Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. I.
- 3, "The Brothers Plucking Grapes." Hagstrum, *Blake: Poet and Painter*, pl. XXXVII.
- 5, "The Magic Banquet" ("Comus with the Lady Spellbound"). Raine, *Blake (World of Art Library)*, fig. 104.
- 6, "The Brothers Driving out Comus." Wright, *Life of Blake*, pl. 49.

C. *Comus*, Boston series of water-colors

Complete. *Illustrations of Milton's Comus, Eight Drawings by Blake Reproduced by William Griggs (color)*; Smalley, *Twenty-Seven Drawings by Blake*, pls. 10-17; *Comus: A Mask*, preface by Figgis (1926); Wick, *Blake Water-Color Drawings (Boston Museum)*, pls. 10-17; Cary, *Art of Blake*, pls. XXIV-XXV.

- 3, "The Brothers Plucking Grapes." Figgis, *Paintings of Blake*, pl. 97; Wilenski, *English Painting*, pl. 144; Pointon, *Milton & English Art*, fig. 130 (with right and left reversed).
- 4, "The Brothers Meet the Attendant Spirit in the Wood." Pointon, *Milton & English Art*, fig. 132.
- 5, "The Magic Banquet" ("Comus with the Lady Spellbound"). *Print Collector's Quarterly*, V (1915), 53; Mahony, Latimer, and Folmsbie, *Illustrators of Childrens Books*; Todd, *Blake the Artist*, 59.
- 6, "The Brothers Driving out Comus." Figgis, *Paintings of Blake*, pl. 98; *Philadelphia Catalogue*, 129; Pointon, *Milton & English Art*, fig. 131.
- 8, "The Parents Welcome Their Children." Figgis, *Paintings of Blake*, pl. 99; Wilenski, *English Painting*, pl. 145.

D. *Hymn on the Morning of Christ's Nativity*, Huntington series of water-colors

Complete. Milton, *Poems in English: Miscellaneous Poems* (Nonesuch ed.); Baker, *Huntington Catalogue of Blake*, pls. 14-16 (1938), XIV-XIX (1957, 1963).

- 1, "The Descent of Peace." Raine, *Blake and Tradition*, fig. 175; Todd, *Blake the Artist*, 90.

Sketch. Keynes, *Blake's Drawings, second series*, pl. 26 and *Drawings of Blake* (1970), pl. 49.
- 2, "Shepherds and the Heavenly Choir." Raine, *Blake (World of Art Library)*, fig. 108.
- 4, "The Overthrow of Apollo." Hagstrum, *Blake: Poet and Painter*, pl. XI.

E. *Hymn on the Morning of Christ's Nativity*, Whitworth series of water-colors

Complete. Milton, *On the Morning of Christ's Nativity*, with a note by Keynes (1923).

- 1, "The Descent of Peace." *Country Life* (Dec. 22, 1923), 892; Figgis, *Paintings of Blake*, pl. 35; Greenough, *Home Bible*, 2 second section; Pointon, *Milton & English Art*, fig. 153 (here mistitled "The Virgin Blest").

Sketch. See sketch following first water-color in the Huntington series, above.

2. "Shepherds and the Heavenly Choir." *Country Life* (Dec. 22, 1923), 891; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXXV; Figgis, *Paintings of Blake*, pl. 36; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 32; Blunt, *Art of Blake*, pl. 42c; *Connaissance des Arts* (Sept. 15, 1954), 56; *Réalités* (Jan., 1955), 40.
- 3, "The Old Dragon." Pointon, *Milton & English Art*, fig. 150.
- 4, "The Overthrow of Apollo." Pointon, *Milton & English Art*, fig. 151.
- 5, "The Flight of Moloch." *Country Life* (Dec. 22, 1923), 892; *Print Collector's Quarterly*, XXIX (1942), 112; Figgis, *Paintings of Blake*, pl. 37; Wicksteed, *Blake's Jerusalem*, pl. XVII; Marcia Pointon, *Milton & English Art*, fig. 152; Todd, *Blake the Artist*, 91.
- 6, "The Virgin Blest." Pointon, *Milton & English Art*, fig. 149 (here mistitled "The Descent of Peace").

F. *Paradise Lost*, Huntington series of water-colors

Numbered according to Baker, *Huntington Catalogue of Blake* (1957, 1963).

Also listed here, following the main two sequences, are all *Paradise Lost* illustrations not part of any series.

Complete. Baker, *An Exhibition of Blake's Water-Color Drawings of Milton's Paradise Lost* (Huntington Library, 1936); *Paradise Lost, Illustrations by Blake*, Lyceum Press, 1906 (color); Baker, *Huntington Catalogue of Blake*, pls. 1-13 (1938), I-XIII (1957, 1963); *HSL*, II (1970), 41-46 (lacks 2b).

- 1, "Satan Calling His Legions." Milton, *Poems in English: Paradise Lost* (Nonesuch ed.), 10 (mistakenly identified as part of the Boston series in the notes, page 356); Pointon, *Milton & English Art*, fig. 135.

Sketch, perhaps of the same subject. *Notebook*, 26.

- 2a, "Satan Comes to the Gates of Hell" ("Satan, Sin, and Death"). Milton, *Poems in English: Paradise Lost* (Nonesuch ed.), 48; Blunt, *Art of Blake*, pl. 11a (also reproduced are the similar designs by Stothard, Barry, and Fuseli); *Criticism*, VIII (1966), 116 fig. 8; Raine, *Blake and Tradition*, fig. 74 and *Blake* (World of Art Library), fig. 82; *Burlington Magazine*, CXII (March, 1970), 159 fig. 37; Wark, *Ten British Pictures*, fig. 60.

- 2b, "Satan Comes to the Gates of Hell," second version at the Huntington, perhaps once part of the Boston series. *Huntington Library Bulletin*, X (1936), 144; *Library*, III (Sept., 1948), pl. VII; Nekrasova, *Bleik* (1962), pl. 46; *PULC*, XI (1950), 114 pl. B2; Pointon, *Milton & English Art*, fig. 136; Todd, *Blake the Artist*, 82; Wark, *Ten British Pictures*, fig. 59 (color).

Sketch. *Philadelphia Catalogue*, 147; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 29; Keynes, *Blake's Drawings, second series*, pl. 14 and *Drawings of Blake* (1970), pl. 42.

- 3, "Christ Offers to Redeem Man," sketch of a similar design. *Notebook*, 104.

Another sketch, perhaps of the same subject. *Notebook*, 110.

- 4, "Satan's and Raphael's Entries into Paradise." Milton, *Poems in English: Paradise Lost* (Nonesuch ed.), 130; Pointon, *Milton & English Art*, fig. 138; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 105.

- 5, "Satan Watches Adam and Eve." Scott, *Blake: Etchings from His Works*, pl. VIII; Soupault, *Blake*, pl. 39; Wright, *Life of Blake*, pl. 52.

Sketch. Keynes, *Blake's Drawings, second series*, pl. 13 and *Drawings of Blake* (1970), pl. 43.

- 6, "Raphael Warns Adam and Eve." *Huntington Library Bulletin*, X (1936), 146; *Library*, III (Sept., 1948), pl. VIII.

- 8, "Creation of Eve." Scott, *Blake: Etchings from His Works*, pl. VII; *Burlington Magazine*, X (1907), 291; Wark, *Ten British Pictures*, fig. 66.

Sketch. Keynes, *Drawings by Blake* (1927), pl. 34; Blunt, *Art of Blake*, pl. 46a.

- 9, "Temptation and Fall of Eve." Scott, *Blake: Etchings from His Works*, pl. IX; Wright, *Life of Blake*, pl. 53.

Sketch. Keynes, *Blake's Drawings, second series*, pl. 12 and *Drawings of Blake* (1970), pl. 44.

- 10, "Judgment of Adam and Eve." Milton, *Poems in English: Paradise Lost* (Nonesuch ed.), 268 (mistakenly identified as part of the Boston series in the notes, page 358); Pointon, *Milton & English Art*, fig. 133.

- 11, "Michael Foretells the Crucifixion." Scott, *Blake: Etchings from His Works*, pl. X.

- 12, "The Expulsion." Camden, ed., *Restoration and Eighteenth-Century Literature*, pl. III; Pointon, *Milton & English Art*, fig. 147.

G. *Paradise Lost*, Boston series of water-colors

Numbered according to the arrangement in Wick, *Blake Water Color Drawings* (Boston Museum).

Complete. Milton, *Poems in English: Paradise Lost* (Nonesuch ed.), with designs from the Huntington series intermixed and the penultimate design, "Michael Foretells the Crucifixion," replaced by the Linnell-Riches version, *Paradise Lost* designs not part of any series, below); Smalley, *Twenty-Seven Drawings by Blake*, pls. 1-9; Figgis, *Paintings of Blake*, pls. 14-22; *Paradise Lost, Illustrated by Blake*, Heritage Club, 1941 (color); *Paradise Lost*, note by Ros-siter, American Studio Book, 1947 (color); Wick, *Blake Water-Color Drawings* (Boston Museum), pls. 1-9.

- 1, "Christ Offers to Redeem Man." *Fortune*, XXVII (April, 1943), 112 (color); Hamilton, *19th and 20th Century Art*, 32; Pointon, *Milton & English Art*, fig. 137.

Sketches of similar designs. See following no. 3 of the Huntington series, above.

- 2, "Satan Watches Adam and Eve." *Print Collector's Quarterly*, V (1915), 55; Beer, *Blake's Humanism*, fig. 38; Pointon, *Milton & English Art*, fig. 140; Raine, *Blake* (World of Art Library), fig. 107.

Sketch. See following no. 5 of the Huntington series, above.

- 3, "Adam and Eve Sleeping." Blunt, *Art of Blake*, pl. 45; Wilenski, *English Painting*, pl. 149; *PULC*, XI (1950), 114 pl. B5; Raine, *Blake and Tradition*, fig. 20a; Pointon, *Milton & English Art*, fig. 141; color slide by American Library Color Slide Co.

Sketch of a rejected design. Keynes, *Drawings by Blake* (1927), pl. 35. Note: This sketch is by Edward Burney, not Blake.

- 4, "Raphael with Adam and Eve." *Print Collector's Quarterly*, V (1915), 51; *Philadelphia Catalogue*, 123; Blunt, *Art of Blake*, pl. 47; Wilenski, *English Painting*, pl. 148; Canaday, *Metropolitan Seminars in Art Portfolio 12: The Artist as Visionary*, 27 and pl. 134 (color); *PULC*, XI (1950), 114 pl. B6; Nekrasova, *Bleik* (1962), pl. 45; Beer, *Blake's Humanism*, fig. 3; *Time* (May 5, 1967), 60 (color); Raine, *Blake and Tradition*, fig. 136 and *Blake* (World of Art Library), fig. 97 (color); Pointon, *Milton & English Art*, fig. 142; color slide by American Library Color Slide Co.

- 5, "The Casting of the Rebel Angels into Hell." *Print Collector's Quarterly*, V (1915), 48; *Apollo*, IV (Dec., 1926), 259; *Philadelphia Catalogue*, 125; Raine, *Blake and Tradition*, fig. 174; Pointon, *Milton & English Art*, fig. 144.

- 6, "Creation of Eve." *Print Collector's Quarterly*, V (1915), 38; Binyon, *Drawings and Engravings of Blake*, pl. 80; *Art Digest*, II (Dec., 1927), 5; Short, *Blake*, frontispiece; Soupault, *Blake*, pl. 40; *Burlington Magazine*, LXXIV (1939), 83 pl. D; Ritchie, *English Painters Hogarth to Constable*, pl. 23a; Greenough, *Home Bible*, 4 first section; Blunt, *Art of Blake*, pl. 46b; *Studio*, CLIII (1957), 100; Nekrasova, *Bleik* (1962), pl. 44; Hagstrum, *Blake: Poet and Painter*, pl. LXXI; Denis and De Vries, eds., *Picture History of World Art*, 185 fig. 82; *Encyclopaedia Britannica* (1967), III, 758; Pointon, *Milton & English Art*, fig. 134.

Sketch. See following no. 8 of the Huntington series, above.

- 7, "Temptation and Fall of Eve." Cary, *Art of Blake*, pl. XXIII; *Print Collector's*

Quarterly, V (1915), 49; *Fogg Art Museum Notes*, II (June, 1931), 284; *Time* (Feb. 27, 1939), 50; Wilenski, *English Painting*, pl. 150; Beer, *Blake's Humanism*, fig. 39; Witherspoon, ed., *The College Survey of English Literature*, pl. XIIA; Sypher, ed., *Enlightened England*, 1292; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 18; Pointon, *Milton & English Art*, fig. 145; Raine, *Blake* (World of Art Library), fig. 106; color slide by American Library Color Slide Co.

Sketch. See following no. 9 of the Huntington series, above.

- 8, "Michael Foretells the Crucifixion." Hagstrum, *Blake: Poet and Painter*, pl. LXXII; Beer, *Blake's Humanism*, fig. 41; Pointon, *Milton & English Art*, fig. 146; color slide by American Library Color Slide Co.
- 9, "The Expulsion." *Print Collector's Quarterly*, V (1915), 57; *PULC*, XI (1950), 115 pl. B12; Raine, *Blake and Tradition*, fig. 27; Beer, *Blake's Humanism*, fig. 40; color slide by American Library Color Slide Co.

H. *Paradise Lost* designs, not part of any series

"Satan Arousing His Rebel Angels," Victoria and Albert Museum water-color similar to the first Huntington design. Cundall, *History of British Water Colour Painting*, pl. XLI (color); *Victoria and Albert Museum Catalogue of Water Colour Paintings* (1927), fig. 44; Cheney, *Men Who Have Walked with God*, 338; Baker, *British Painting*, pl. III bottom; Wright, *Life of Blake*, pl. 63; Read, *The Meaning of Art*, pl. 48 (Penguin ed.); Heinrich, *The Metropolitan Museum of Art Miniatures: English Water Colours* (Album MY), fig. 8 (color); *Connoisseur*, LXXXIV (1929), 70, LXXVII (May, 1931), cover, and CXVII (1936), 195 (all color); Ritchie, *Masters of British Painting 1800-1950*, 59; Every, *Christian Mythology*, 36.

"Satan Calling up His Legions," tempera. Keynes, ed., *Writings of Blake* (1925), III, 114 first pl. (Robertson version), second pl. (Leconfield version); Figgis, *Paintings of Blake*, pl. 9 (color, Leconfield version); Preston, ed., *Blake Collection of Robertson*, pl. 25.

"Satan Watching Adam and Eve," Butts-Winthrop-Fogg Museum water-color similar to Huntington no. 5 and Boston no. 2. Binyon, *Drawings and Engravings of Blake*, pl. 70; *Bulletin of the Fogg Museum*, X (1946), 211 top; Todd, *Blake the Artist*, 83.

"Satan Watching Adam and Eve," Linnell-National Gallery of Victoria water-color. *Art in Australia*, series 4 no. 1 (1941), 41.

"The Fall," Harvard drawing similar to Huntington no. 11 and perhaps a displaced design from the Boston series. Cummings and Staley, *Romantic Art in Britain*, pl. 98.

"The Fall of Man," water-color, Stirling collection. *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 27.

"Fall of the Rebel Angels" (?), sketch. Butlin, *Tate Catalogue of Blake*, pl. 20 (1957), fig. 42 (1971, with verso of standing figure with flaming hair).

"The Warring Angels," sketch. Keynes, *Drawings by Blake* (1927), pl. 32 and *Drawings of Blake* (1970), pl. 22 (the note with this plate, making reference to the *Night Thoughts* designs, seems misplaced).

"Adam and Eve Leaving Paradise, with Satan Calling Up His Legions," sketch. Keynes, *Drawings of Blake* (1970), pl. 45.

"Michael Foretelling the Crucifixion to Adam," water-color, Linnell-Riches-Fitzwilliam Museum version similar to the designs in both the Huntington and Boston series. *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXXVI; Milton, *Poems in English: Paradise Lost* (Nonesuch ed.), 344; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 36; Todd, *Blake the Artist*, 129.

"The House of Death" (The Lazar House), color print perhaps inspired by *Paradise Lost* XI.477-493, Butts-Robertson-Tate copy. Robertson, ed., *Gilchrist's Life of Blake*, 338; Milton, *Poems in English: Paradise Lost* (Nonesuch ed.), 316; Figgis, *Paintings of Blake*, pl. 73; *Burlington Magazine*, XXXVII (1920), 34 pl. IIIF; *JWCI*, VI (1943), 212 pl. 63b; Digby, *Symbol and Image in Blake*, fig. 46; Blunt, *Art of Blake*, pl. 27a; Keynes, *Blake* (Faber Gallery), pl. 5 and *The Masters: Blake*, pl. III (both color); Preston, ed., *Blake Collection of Robertson*, pl. 9; Butlin, *Tate Catalogue of Blake*, pl. 9 (1957), fig. 22 (1971), and *Blake: Tate Gallery*, pl. 6; Hagstrum, *Blake: Poet and Painter*, pl. XLII B; Raine, *Blake and Tradition*, fig. 151 (here misidentified as a "water color") and *Blake* (World of Art Library), fig. 64; Rosenfeld, ed., *Blake: Essays for Damon*, pl. V; *Blake Studies*, I (Fall, 1968), fig. 1; Ruskin, *Nineteenth Century Art*, pl. 63; Pointon, *Milton & English Art*, fig. 124; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 93; color slide by American Library Color Slide Co.; Tate Gallery color slide.

Color print, Tatham-British Museum copy. Langridge, *Blake*, 22; Binyon, *Drawings and Engravings of Blake*, pl. 31.

Color print, Linnell-Riches-Fitzwilliam Museum copy. Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 8.

Drawing, pen and wash, Carthew-Tate version. Wilson, *Life of Blake* (1927), 70; Butlin, *Tate Catalogue of Blake*, pl. 8 (1957), fig. 21 (1961); Hagstrum, *Blake: Poet and Painter*, pl. XLII A.

See also "Urizen Scattering His Thunderbolts," Part IV of this list.

I. *Paradise Regained*, water-colors

Numbered according to Figgis, *Paintings of Blake*

Complete. Milton, *Poems in English: Miscellaneous Poems* (Nonesuch ed.); Figgis, *Paintings of Blake*, pls. 23-34 (designs nos. 3, 8, 11 in color); Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pls. 23-34. Note: The first design in Figgis, entitled by him "Christ and John the Baptist with Two Angels," is actually "Andrew and Simon Peter," placed by Keynes as the third design in the Nonesuch Milton.

- 2, "The Baptism of Christ." Pointon, *Milton & English Art*, fig. 129.
- 3, "The First Temptation." Story, *Blake*, 109 (large paper ed. only); Greenough, *Home Bible*, 12 second section; Raine, *Blake and Tradition*, fig. 20b and *Blake* (World of Art Library), fig. 109.

Rejected design for "The First Temptation." Harrison, ed., *The Pilgrim's Progress* (Limited Editions Club), XXIX (color); Keynes, *Blake Studies* (1971), pl. 44.

- 4, "Mary at Her Distaff Watched by Two Angels." Raine, *Blake and Tradition*, fig. 32.
- 5, "Satan in Council." Pointon, *Milton & English Art*, fig. 128.
- 6, "Christ Refusing the Banquet." Digby, *Symbol and Image in Blake*, fig. 43.
- 7, "The Second Temptation." Binyon, *Drawings and Engravings of Blake*, pl. 96; Story, *Blake*, 130 (large paper ed. only); Keynes, *The Masters: Blake*, pl. XII (color).
- 8, "Christ's Troubled Dream." Digby, *Symbol and Image in Blake*, fig. 60; Pointon, *Milton & English Art*, fig. 139; Raine, *Blake* (World of Art Library), fig. 110.

Sketch, similar to top figure. See "Urizen Scattering His Thunderbolts," Part IV of this list.

- 10, "The Third Temptation." Binyon, *Drawings and Engravings of Blake*, pl. 97.

See also "The Third Temptation," Part IV of this list.

"A Prophet in the Wilderness," perhaps a rejected design for *Paradise Regained*. Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 35.

XXIX. MORA, Jose Joaquin de, *Meditaciones Poeticas* (with plates from Blair's Grave)

- 9, "La Caverna" (same as pl. 9 of Blair's *Grave*). Bentley, *Blake Records*, pl. XLVI.

XXX. THE NOVELIST'S MAGAZINE

- 2 in Vol. IX, pl. III (Miss Fielding, *The Adventures of David Simple*, pl. I). Garnett, *Blake*, 17.

- 1 in Vol. X, pl. vi (Richardson, *Sir Charles Grandison*, pl. VI). Todd, *Blake the Artist*, 15 bottom.

XXXI. OLIVIER, J., Fencing Familiarized

1. Todd, *Blake the Artist*, 15 top.

XXXII. REES, Abraham, The Cyclopaedia

- 6, "Sculpture," pl. III, sketch of Laocoon only. Keynes, *Blake's Drawings, second series*, pl. 30 and *Drawings of Blake* (1970), pl. 58; Raine, *Blake* (World of Art Library), fig. 126; Todd, *Blake the Artist*, 104.
- 7, "Sculpture," pl. IV. Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXI.

XXXIII. REMEMBER ME!

- 1, "The Hiding of Moses." Binyon, *Engraved Designs of Blake*, pl. 15; Keynes, *Blake Studies*, pl. 47 (proof); Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30; Todd, *Blake the Artist*, 127.

See also "The Hiding of Moses," Part IV of this list.

XXXIV. RITSON, Joseph, A Select Collection of English Songs

- 6, vol. I, page 157. Lister, *Blake*, pl. 2.
- 8, vol. I, page 171. Todd, *Blake the Artist*, 16.

XXXV. SALZMANN, C. G., Elements of Morality

- Vol. I, pl. 4 (not ascribed to Blake). Raine, *Blake and Tradition*, fig. 7 left.
- 2, vol. I, pl. 5. Raine, *Blake and Tradition*, fig. 7 right.
- Vol. III, pl. 4 (not ascribed to Blake). Wicksteed, *Blake's Jerusalem*, pl. XX.

XXXVI. SCOTT, John, The Poetical Works of John Scott Esq.

2, page 23, Elegy IV. Bray, *Life of Stothard*, 60 (re-engraved outline).

XXXVII. THE SEAMAN'S RECORDER

Complete engravings (etchings?). *Studies in Romanticism*, IX (Winter, 1970), pls. I-VI.

Note: Geoffrey Keynes reports that he is totally unable to accept these plates as the work of Blake.

XXXVIII. SHAKESPEARE, William

See also BOYDELL above and numerous works inspired by Shakespeare, such as the designs from the extra-illustrated second folio in the British Museum, listed by title in Part IV of this list.

A. The *Boston Tondi* of characters from Shakespeare, water-colors

Complete. *Apollo*, LXXIX (1964), 319 pls. 3a-3g; Wick, *Blake Water-Color Drawings* (Boston Museum), pls. 18-19.

"King Lear with Sword." Blunt, *Art of Blake*, pl. 9d.

"Lear and Cordelia," engraved by Thomas Butts, Jr. (with the help of Blake?) after the tondo. *Connoisseur*, XIX (1907), 94.

B. *The Plays of William Shakespeare*, printed by F. and J. Rivington

1, "Queen Katherine's Dream" (after Fuseli). *Art Journal*, IV (1858), 236; *Apollo*, LXXIX (1964), 325 pl. 16.

See also "Queen Katherine's Dream" in Part IV of this list for Blake's own designs.

2, "Romeo and the Apothecary." Merchant, *Shakespeare and the Artist*, pl. 30 top; *Apollo*, LXXIX (1964), 324 pl. 12.

XXXIX. STEDMAN, J. G., Narrative, of a five year's expedition, against the Revolted Negroes of Surinam

- 2, "A Negro Hung Alive by the Ribs to a Gallows." *JWCI*, XV (1952), pl. 49a; Nekrasova, *Bleik*, 34 top (1960), pl. 21a (1962).
 - 5, "The Skinning of the Aboma Snake." Keynes, *Bibliography of Blake*, 241.
 - 8, "Flagellation of a Female Samboe Slave." *JWCI*, XV (1952), pl. 49c.
 - 9, "The Quato & Saccawinkee Monkeys." Keynes, *Blake Studies* (1971), pl. 26.
 - 13, "Family of Slaves from Loango." Smith, *European Vision and the South Pacific 1768-1850*, pl. 94.
 - 14, "The Execution of Breaking on the Rack." *JWCI*, XV (1952), pl. 49b; Nekrasova, *Bleik*, 34 bottom (1960), pl. 21b (1962); Keynes, *Blake Studies* (1971), pl. 25.
 - 16, "Europe Supported by Africa and America." *JWCI*, XV (1952), pl. 49d; Erdman, *Blake: Prophet Against Empire*, pl. III; Todd, *Blake the Artist*, 44 (here mistitled "Group of Negroes as imported to be sold for slaves").
- Frontispiece to Vol. I, engraved by Bartolozzi. Keynes, *Blake Studies* (1971), pl. 23.
- "Joanna," engraved by Holloway. Keynes, *Blake Studies* (1971), pl. 24 (here incorrectly ascribed to Bartolozzi).

XL. STUART, James and Nicholas Revett, The Antiquities of Athens

- 1, vol. III, chap. I, pl. xxi. Raine and Harper, eds., *Thomas Taylor the Platonist*, pl. 8 top.
- 2, vol. III, chap. I, pl. xxii. Raine and Harper, eds., *Thomas Taylor the Platonist*, pl. 8 middle.
- 3, vol. III, chap. I, pl. xxiii. Raine and Harper, eds., *Thomas Taylor the Platonist*, pl. 8 bottom.

XLI. VARLEY, John, A Treatise on Zodiacal Physiognomy

- "Ghost of a Flea," both views. Keynes, *Bibliography of Blake*, 317.
- "Ghost of a Flea," open mouth, with Gemini and Cancer (by Varley). Butlin, ed., *Blake-Varley Sketchbook*, pl. VII.

"Ghost of a Flea," open mouth. *Art Journal*, IV (1858), 236; Gilchrist, *Life of Blake*, I, 255 (1863), 303 (1880); Robertson, ed., *Gilchrist's Life of Blake*, 274; Rosenfeld, ed., *Blake: Essays for Damon*, pl. I.

"Ghost of a Flea," closed mouth. Bentley, *Blake Records*, pl. XLVIII.

"Ghost of a Flea," sketch. See *Visionary Heads*, "Ghost of a Flea," below. For other fleas, see *Blake-Varley Sketchbook*, Part II of this list and "Ghost of a Flea," Part IV of this list.

XLII. *VETUSTA MONUMENTA*, for the Society of Antiquaries

- 1, "Aveline, Countess of Lancaster," engraving. Blunt, *Art of Blake*, pl. 2b.
- 2, "King Sebert and King Henry III," water-colored drawings. Wright, *Life of Blake*, pl. 2 (Society of Antiquaries copy); Blunt, *Art of Blake*, pl. 2a; Sebert only, Raine, *Blake* (World of Art Library), fig. 7 (Society of Antiquaries copy); Keynes, *Blake Studies* (1971), pl. 8 (Bodleian copy).

See also "King Edward I in His Coffin," Part IV of this list.

XLIII. *VIRGIL*, The Pastorals, Thornton's edition

Wood engravings listed by number ascribed to each in Keynes, *Bibliography of Blake*.

Complete drawings and wood engravings designed by Blake. *The Illustrations of Blake for Thornton's Virgil*, intro. by Keynes (sketches for nos. 1, 5, 7, 12, and 18 are omitted, but the drawings for the three designs engraved by a hand other than Blake's, nos. 14-16, and of the design never executed, are included).

The seventeen wood engravings designed and executed by Blake, complete. *William Blake: XVII Designs to Thornton's Virgil* (1899); *William Blake: Being All His Woodcuts*, intro. by Binyon (1902); *Blake's Illustrations to Thornton's Pastorals of Virgil* (1912); *The Bibelot*, XX (1914), pls. I-XVII; *Blake's Illustrations to the Pastorals of Virgil* (1919); Todd, ed., *Gilchrist's Life of Blake* (Everyman's ed.); Keynes, *Blake's Engravings*, pls. I-XVII; Manning, ed., *A Grain of Sand* (omits 2, 5, 10).

Sixteen preliminary sketches. Keynes, *Drawings by Blake* (1927), pls. 50-54. For another sketch (not reproduced in Keynes) for 7 below, see *Philadelphia Catalogue*, 84.

2-5, first proof sheet. Binyon, *Drawings and Engravings of Blake*, pl. 83, *Engraved Designs of Blake*, pls. 39-40, and *Followers of Blake*, pl. 4; Keynes, *Bibliography of Blake*, 212 and *Blake's Engravings*, pl. 116; *Philadelphia Catalogue*, 84.

6-9, second proof sheet. Robertson, ed., *Gilchrist's Life of Blake*, 290; Binyon, *Drawings and Engravings of Blake*, pl. 84, *Engraved Designs of Blake*, pls. 41-42, and

Followers of Blake, pl. 5; Keynes, *Bibliography of Blake*, 213, *Blake's Engravings*, pl. 117, and *Blake Studies*, pl. 40.

6-13, printed four to a sheet as in Thornton. Hagstrum, *Blake: Poet and Painter*, pls. XXXIA-XXXIB.

1. Langridge, *Blake*, 146 bottom; James, *English Book Illustration*, 23; Saurat, *Blake: Selected Poems*, frontispiece; Nekrasova, *Bleik* (1960), 56 bottom; Raine, *Blake and Tradition*, fig. 193; Butlin, *Tate Catalogue of Blake* (1971), 19.
2. Garnett, *Blake*, 65; Langridge, *Blake*, 146 top; Bliss, *A History of Wood Engraving*, 204; Hind, *An Introduction to a History of Woodcut*, fig. 24; Saurat, ed., *Blake: Selected Poems*, 33; Nekrasova, *Bleik* (1960), 56 top; Raine, *Blake and Tradition*, fig. 160 and *Blake* (World of Art Library), fig. 131 (proof); Munson, ed., *Poems of Blake*, 11; Butlin, *Tate Catalogue of Blake* (1971), 9.
3. Impression from the original woodblock in *Athenaeum*, no. 795 (Jan. 21, 1843), 65 (with a print of the design recut by a professional engraver); *Print Collector's Quarterly*, VII (1917), 323 top; Wilenski, *English Painting*, pl. 134c; Piper, *British Romantic Artists*, 7; Saurat, *Blake: Selected Poems*, 53; Keynes, *Blake Studies*, pl. 39 middle (with a print of the design recut by a professional engraver); Nekrasova, *Bleik* (1962), pl. 54 top; Raine, *Blake and Tradition*, fig. 149 and *Blake* (World of Art Library), fig. 12 (proof); Munson, ed., *Poems of Blake*, 109; Todd, *Blake the Artist*, 5 (proof).

Sketch. Keynes, *Blake Studies*, pl. 39 top.

4. Chesterton, *Blake*, 181 bottom; *Critic*, XLVI (1905), 216; Lister, *Edward Calvert*, pl. VI; Bland, *History of Book Illustration*, fig. 221 right; Raine, *Blake and Tradition*, fig. 165 and *Blake* (World of Art Library), fig. 2 (proof).
5. Impression from the original woodblock in Gilchrist, *Life of Blake*, I, 271 top (1863), 320 top (1880); Saurat, ed., *Blake: Selected Poems*, 87; Raine, *Blake and Tradition*, fig. 157 and *Blake* (World of Art Library), fig. 132 (proof); Lister, *Samuel Palmer & His Etchings*, pl. 29.
6. Impression from the original woodblock in Gilchrist, *Life of Blake*, I, 271 bottom (1863), 320 bottom (1880); Selincourt, *Blake*, 226 upper middle; Russell, *Engravings of Blake*, pl. 15 top; *Print Collector's Quarterly*, VII (1917), 323 bottom; *National Gallery, Millbank Illustrated Guide: British School* (1927), 137; Zigrosser, *The Book of Fine Prints*, fig. 345a; Gray, *The English Print*, 89 (proof); James, *English Book Illustration*, 25 top; Piper, *British Romantic Artists*, 29; Saurat, ed., *Blake: Selected Poems*, 45; Keynes, *Blake Studies*, pl. 38 bottom; Nekrasova, *Bleik*, 57 top (1960), pl. 55 top (1962); Lister, *Beulah to Byzantium*, 34, *Blake*, pl. 26, and *Edward Calvert*, pl. VII; Munson, ed., *Poems of Blake*, 75; Bentley, *Blake Records*, pl. XL middle (proof); Raine, *Blake* (World of Art Library), fig. 133 (proof); Butlin, *Tate Catalogue of Blake* (1971), 5.

Sketch. Keynes, *Blake Studies*, pl. 38 top; Raine, *Blake* (World of Art Library), fig. 134.

7. Chesterton, *Blake*, 181 top; Wilenski, *English Painting*, pl. 134b; James, *English Book Illustration*, 25 bottom; Bliss, *A History of Wood Engraving*, 203; Nekrasova, *Bleik*, 57 upper middle (1960), pl. 55 middle (1962).

Sketch. *Philadelphia Catalogue*, 85.

8. MacDonald, *Sanity of Blake*, 20 middle; James, *English Book Illustration*, 25 lower middle; Wilenski, *English Painting*, pl. 134a; Saurat, ed., *Blake: Selected Poems*, 77; Zigrosser, *The Book of Fine Prints*, fig. 345b; Nekrasova, *Bleik*, 57 lower middle (1960), pl. 54 bottom (1962); Lister, *Beulah to Byzantium*, 46 and *Edward Calvert*, pl. VIII; Butlin, *Tate Catalogue of Blake* (1971), 20.
 9. Impression from the original woodblock in Gilchrist, *Life of Blake*, I, 271 middle (1863), 320 middle (1880); Selincourt, *Blake*, 226 top; MacDonald, *Sanity of Blake*, 20 middle; James, *English Book Illustration*, 25 upper middle; Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. IIA; Nekrasova, *Bleik*, 57 bottom (1960), pl. 55 bottom (1962); Lister, *Edward Calvert*, pl. XLVI; Bentley, *Blake Records*, pl. XL bottom (proof).
 10. Russell, *Engravings of Blake*, pl. 15 middle; Saurat, ed., *Blake: Selected Poems*, 27; Nekrasova, *Bleik* (1962), pl. 54 middle; Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. IIB.
 11. Selincourt, *Blake*, 226 lower middle; Binyon, *Engraved Designs of Blake*, pl. 43 top; Bland, *History of Book Illustration*, fig. 221 left; Bentley, *Blake Records*, pl. XL top (proof).
 12. Binyon, *Engraved Designs of Blake*, pl. 43 bottom; *Art Digest*, XI (Sept. 1, 1937), 25; Saurat, ed., *Blake: Selected Poems*, 67.
 13. Russell, *Engravings of Blake*, pl. 15 bottom; *Critic*, XLVI (1905), 214; Saurat, ed., *Blake: Selected Poems*, 95; Munson, ed., *Poems of Blake*, 25.
 - 14-16 (designed but not engraved by Blake). Bentley, *Blake Records*, pl. XLI.
 17. Saurat, ed., *Blake: Selected Poems*, 117; Lister, *Samuel Palmer & His Etchings*, pl. 30.
 18. *American Artist*, XI (Oct., 1947), 28; Lister, *Edward Calvert*, pl. IX.
 19. Butlin, *Tate Catalogue of Blake* (1971), 24.
Sketch. *Philadelphia Catalogue*, 86.
 20. Selincourt, *Blake*, 226 bottom; MacDonald, *Sanity of Blake*, 20 top; Saurat, ed., *Blake: Selected Poems*, 107; Raine, *Blake and Tradition*, fig. 104; Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30 bottom plate; Butlin, *Tate Catalogue of Blake* (1971), 21.
Sketch. Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30 top plate.
- Photograph of some of the blocks. Keynes, *Blake Studies*, pl. 36.

XLIV. VISIONARY HEADS, sketches listed alphabetically by the name of the subject

- 1, Friar Bacon and the Poet Gray. Keynes, *Blake's Drawings*, second series, pl. 37 and

Drawings of Blake (1970), pl. 66.

Bathsheba. See Uriah below.

Blake's visionary portrait of himself (from the *Blake-Varley Sketchbook*, page B, original position unknown), Linnell-Young-Vanderhoef version. Bronowski, *Man Without a Mask*, frontispiece.

Blake's visionary portrait of himself, Varley-Linnell-Smith-Baskin version, very likely a tracing of the above. Damon, *Blake: His Philosophy and Symbols*, 250; Wilson, *Life of Blake*, 261 (1927), pl. IV (1948); *Art News*, XLIX (March, 1950), 22; Keynes, *Drawings of Blake* (1970), pl. 71.

Blake's Instructor, or, the man who taught Blake painting, Linnell-Carthew-Tate version, with inscription beginning "Imagination of a Man . . ." bottom right, no inscription left, a replica perhaps by Linnell. Keynes, *Drawings by Blake* (1927), pl. 48 and *Drawings of Blake* (1970), pl. 63; Butlin, *Tate Catalogue of Blake*, pl. 27 (1957), fig. 51 (1971).

Blake's Instructor, Linnell-Carthew-Tate version, with inscription beginning "Imagination of a Man . . ." bottom right and "The Portrait of a Man . . ." bottom left, a replica perhaps by Linnell. Butlin, *Tate Catalogue of Blake* (1971), fig. 52; Raine, *Blake* (World of Art Library), fig. 128.

Blake's Instructor, Robertson-Keynes version. Robertson, ed., *Gilchrist's Life of Blake*, 272 (here entitled "Lais of Corinth").

Cancer. See Blake's visionary self-portrait above.

Canute. Todd, *Blake the Artist*, 113.

Caractacus, Keynes version from the *Blake-Varley Sketchbook*, page 36. Keynes, *Drawings by Blake* (1927), pl. 46 and *Drawings of Blake* (1970), pl. 64.

Corinna. Robertson, ed., *Gilchrist's Life of Blake*, 272; Keynes, *Drawings by Blake* (1927), pl. 45 and *Drawings of Blake* (1970), pl. 72; *Connoisseur*, CXXV (June, 1950), 87; Butlin, ed., *Blake-Varley Sketchbook*, pl. XII.

Edward I, profile. Gilchrist, *Life of Blake*, I, 253 (1863), 300 (1880); Robertson, ed., *Gilchrist's Life of Blake*, 270; Bentley, *Blake Records*, pl. XXXVIII. Note: in the three editions of Gilchrist, the drawing is titled "Edward III."

Edward I, full face. Gilchrist, *Life of Blake*, I, 254 (1863), 300 (1880); Robertson, ed., *Gilchrist's Life of Blake*, 270; Bentley, *Blake Records*, pl. XXXIX top.

Queen Eleanor. Butlin, ed., *Blake-Varley Sketchbook*, pl. XI; Keynes, *Drawings of Blake* (1970), pl. 68.

Faulconberg the Bastard. Butlin, ed., *Blake-Varley Sketchbook*, pl. IX.

Five heads, one facing forward. Gilchrist, *Life of Blake*, I, 249 (1863), 298 (1880).

Ghost of a Flea (head from the *Blake-Varley Sketchbook*, page 98). Keynes, *Drawings by Blake* (1927), pl. 49 and *Blake Studies* (1971), pl. 33 top; Gaunt, *Arrows of Desire*, 64; *JWCI*, VI (1943), 203 pl. b; *Connoisseur*, CXLIV (1959), 35 (here misidentified

as the Tate tempera); *BNYPL*, LXIV (1960), 567 pl. 11c; *Endeavor*, XIV (1955), 15 fig. 10 (slightly trimmed); *Connoisseur*, CXLIV (1959), 35; Butlin, *Tate Catalogue of Blake*, pl. 26 (1957), fig. 49 (1971, with verso); Anne Malcolmson, ed., *Blake: An Introduction*, pl. VII; Todd, *Blake the Artist*, 114. For other fleas, see Varley above and "Ghost of a Flea," Part IV of this list.

Gray. See Friar Bacon above.

Insanity, a type of. Keynes, *Drawings by Blake* (1927), pl. 47.

King John, Linnell-Vanderhoef version. Butlin, ed., *Blake-Varley Sketchbook*, pl. X.

King John, Varley-Aspland-Zweig version. Richter, *Blake*, pl. XII.

Joseph and Mary and the room they were seen in. Keynes, *Blake's Drawings, second series*, pl. 36 and *Drawings of Blake* (1970), pl. 70.

Lais of Corinth. See Blake's Instructor, Robertson-Keynes version, above.

The Man who Built the Pyramids. Gilchrist, *Life of Blake*, I, 252 (1863), 300 (1880); Robertson, ed., *Gilchrist's Life of Blake*, 270; Keynes, *Drawings by Blake* (1927), pl. 41, *Drawings of Blake* (1970), pl. 62, and *The Masters: Blake*, 5; Butlin, *Tate Catalogue of Blake*, pl. 27 (1957), fig. 50 (1971) and *Blake: Tate Gallery*, pl. 24; Lister, *Blake*, pl. 24; Wolf-Gumpold, *Blake*, 60; Butlin, ed., *Blake-Varley Sketchbook*, pl. IV.

Maud, the Empress. Butlin, ed., *Blake-Varley Sketchbook*, pl. VIII.

Old Parr when Young. Keynes, *Blake's Drawings, second series*, pl. 38 and *Drawings of Blake* (1970), pl. 73; Todd, *Blake the Artist*, 116. See also item I, no. 28.

Richard I (from the *Blake-Varley Sketchbook*, page A, original position unknown). Bentley, *Blake Records*, pl. XXXVIIa.

Saladin and the Assassin. Keynes, *Drawings of Blake* (1970), pl. 69.

Saul. Keynes, *Drawings by Blake* (1927), pl. 42.

Socrates, Varley-Robertson version. Keynes, *Drawings by Blake* (1927), pl. 44.

Solomon, Linnell-Witt version. Keynes, *Drawings by Blake* (1927), pl. 43.

Solomon, Linnell-Wolf version. *Philadelphia Catalogue*, 148.

Wat Tyler's Daughter. *Philadelphia Catalogue*, 150; Keynes, *Blake's Drawings, second series*, pl. 32.

Unidentified visionary head, perhaps of an English Prince, from the *Blake-Varley Sketchbook*, page 108. Keynes, *Drawings of Blake* (1970), pl. 61.

Unidentified visionary head, perhaps of a young Italian Prince. Bentley, *Blake Records*, pl. XXXVIIb.

Uriah and Bathsheba. Keynes, *Blake's Drawings, second series*, pl. 35 and *Drawings of Blake* (1970), pl. 67.

Voltaire. Keynes, *Blake's Drawings, second series*, pl. 33 and *Drawings of Blake* (1970), pl. 65.

William Wallace. Gilchrist, *Life of Blake*, I, 253 (1863), 300 (1880); Robertson, ed., *Gilchrist's Life of Blake*, 270; Bentley, *Blake Records*, pl. XXXIX bottom.

See also related sketches in the Blake-Varley Sketchbook, Part II of this list.

XLV. WEDGWOOD'S CATALOGUE

Selection. Mankowitz, *Wedgwood*, pls. 14-29 (complete except for pages 1 and 9).

Page 6. Keynes, *Blake Studies*, pl. 22; Todd, *Blake the Artist*, 103.

Page 9. Keynes, *Blake Studies*, pl. 23.

XLVI. THE WIT'S MAGAZINE

5, "May-Day in London." George, *Hogarth to Cruikshank: Social Change in Graphic Satire*, pl. 53.

XLVII. WOLLSTONECRAFT, Mary, Original Stories from Real Life

A. Selected engravings. *Mary Wollstonecraft's Original Stories*, intro. by Lucas, 1906 (second state of no. 1 and first states of nos. 3-6, no. 2 omitted).

Selected sketches for the designs engraved. Godwin, *Memoirs of Mary Wollstonecraft*, ed. Durant (1927), omitting sketch for no. 5 only.

1, "Look what a fine morning it is." Garnett, *Blake*, 24 (second state); Russell, *Engravings of Blake*, pl. 4 (first state); Newton, *A Magnificent Farce*, 204 (second state); Keynes, *Blake's Engravings*, pl. 6 (third state); Antal, *Fuseli Studies*, pl. 55a (second state); Lister, *Blake*, pl. 1 (first state); Todd, *Blake the Artist*, 27 (second state, with title page).

Sketch. *Philadelphia Catalogue*, 166 left; Newton, *A Magnificent Farce*, 204; *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 53 lower right.

2, "The dog strove to attract his attention." Newton, *A Magnificent Farce*, 208

(third state); Steeves, *Before Jane Austen: The Shaping of the English Novel in the Eighteenth Century*, 311 (first state).

Sketch. Newton, *A Magnificent Farce*, 208; Schorer, *Blake: The Politics of Vision*, 142 left (following 234, left, in paperback ed.); Nekrasova, *Bleik* (1962), pl. 15 left.

Sketches of similar designs. *Notebook*, 15 lower left and 39.

4, "Be calm, my child." Selincourt, *Blake*, 74 (first state).

Sketch. *Philadelphia Catalogue*, 166 right; *Print Collector's Quarterly*, XXVI (1939), 70; Nekrasova, *Bleik* (1962), pl. 14.

5, "Trying to trace the sound, I discovered a little hut." Binyon, *Engraved Designs of Blake*, pl. 5 (second state); Godwin, *Memoirs of Mary Wollstonecraft*, ed. Durant (1927), 2 (first state); Keynes, *Blake's Engravings*, pl. 5 (second state).

B. Designs never engraved by Blake

"Every prospect smiled." Godwin, *Memoirs of Mary Wollstonecraft*, ed. Durant (1927), 137; *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 53 lower right.

"God cares for them." Keynes, *Bibliography of Blake*, 199 left; Godwin, *Memoirs of Mary Wollstonecraft*, ed. Durant (1927), 155.

"How delighted the old bird will be." Keynes, *Bibliography of Blake*, 199 right; Godwin, *Memoirs of Mary Wollstonecraft*, ed. Durant (1927), 171.

"She turned her eyes on her cruel master." Godwin, *Memoirs of Mary Wollstonecraft*, ed. Durant (1927), 259; *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 53 lower left.

Woman crying with two children. Gilchrist, *Life of Blake*, I, 91 (1863), 90 (1880); Robertson, ed., *Gilchrist's Life of Blake*, 92; Godwin, *Memoirs of Mary Wollstonecraft*, ed. Durant (1927), 207; Schorer, *Blake: The Politics of Vision*, 142 right (following 234, right, in paperback ed.); Nekrasova, *Bleik* (1962), pl. 15 right.

XLVIII. YOUNG, Edward, The Complaint, and the Consolation; or, Night Thoughts, the engravings

A. Selection. Nights I and II complete (pages 1-41), Butterworth, *William Blake Mystic*; thirty-eight proofs of the plates, with the *Vala* manuscript in the text area, in Bentley, ed., *Vala or the Four Zoas*.

1, title page to "Night the First." *Philadelphia Catalogue*, 54 (monochrome repro-

- duction of a colored copy); Soupault, *Blake*, pl. 4; Raine, *Blake* (World of Art Library), fig. 73.
- 5, page 8. Russell, *Engravings of Blake*, pl. 8; Soupault, *Blake*, pl. 5.
- 7, page 12. Rosenfeld, ed., *Blake: Essays for Damon*, pl. VI.
- 8, page 13. Ellis, *The Real Blake*, 182; Soupault, *Blake*, pl. 6; *Tate Gallery Blake Exhibition Catalogue* (1947), cover (without text).
- 9, page 15. Bentley, *Blake Records*, pl. X top.
- 10, page 16. Soupault, *Blake*, pl. 7; Keynes, *Blake's Engravings*, pl. 32; Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), title page (with text area used for title).
- 12, page 19. Chesterton, *Blake*, 121; Keynes, *Blake's Engravings*, pl. 33.
- 13, page 23. Soupault, *Blake*, pl. 8; Rosenfeld, ed., *Blake: Essays for Damon*, pl. VII.
- 14, page 24. Soupault, *Blake*, pl. 9.
- 15, page 25. Langridge, *Blake*, 138; Soupault, *Blake*, pl. 10 (but sometimes misbound at pl. 19).
- 16, page 26. Ellis, *The Real Blake*, 182.
- 17, page 27. Soupault, *Blake*, pl. 11 (but sometimes misbound at pl. 10).
- 22, page 40. Soupault, *Blake*, pl. 13.
- 23, page 41. Ellis, *The Real Blake*, 182; Soupault, *Blake*, pl. 14; lower half, Bentley, *Blake Records*, pl. VII bottom.
- 24, page 43, title page to "Night the Third." Binyon, *Engraved Designs of Blake*, pl. 12; *American Artist*, XI (Oct., 1947), 26; Soupault, *Blake*, pl. 12; Lister, *Blake*, pl. 13.
- 25, page 46. Garnett, *Blake*, 27; Russell, *Engravings of Blake*, pl. 9; Soupault, *Blake*, pl. 15; Blackstone, *English Blake*, pl. IV; Keynes, *Blake's Engravings*, pl. 34; Nekrasova, *Bleik*, 53 (1960), pl. 43 (1962); Bentley, *Blake Records*, pl. IX.
- 26, page 49. *Moss Library Catalogue* (Sotheby sale, 1937), 38 (color reproduction of a hand colored copy, perhaps by Blake); *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 70 (monochrome reproduction of the Moss colored copy).
- 27, page 54. Soupault, *Blake*, pl. 16.
- 30, page 63. Soupault, *Blake*, pl. 17.
- 31, page 65, "The Christian Triumph," title page to "Night the Fourth." Keynes, *Blake's Engravings*, pl. 35.

- 36, page 80. Raine, *Blake and Tradition*, fig. 12.
- 38, page 87. Ellis, *The Real Blake*, 182.
- 43, page 95. Quayle, *The Collector's Book of Books*, 138.

B. *Night Thoughts*, the water-colored drawings, arranged according to the sequence of the text

Complete. Microfilm by Micro Methods Ltd. (color); complete reproduction forthcoming from the Clarendon Press, some pages in color.

Selection. Keynes, intro., *Illustrations to Young's Night Thoughts* (1927), including "Night the First" pages 18, 23; "Night the Second" page 15; "Night the Fifth" pages 8, 11, 41, 50; "Night the Sixth" pages 13, 23, 32; "Night the Seventh" verso of half-title, page of contents, pages 8, 22, 27, 30, 41, 46; "Night the Eighth" title page (color), pages 3 (color), 5, 23 (color), 31, 35, 63 (color), 64; "Night the Ninth" pages 19 (color), 56, 62, 98.

"Night the First"

Page ii. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 73.

Title page. Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXXI.

Verso of title page. *TSL*, XII (1970), 35; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 75.

Page 3 (as set for the engravings, with minor differences in type), a mirror image of the British Museum drawing, page 6. Baker, *Huntington Catalogue of Blake* (1957, 1963), pl. XXXI; *HLQ*, XXI (1957), fig. 2b; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 74.

Pages 4-6. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pls. 77-79.

Page 6. *HLQ*, XXI (1957), fig. 2a; Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXIX.

Pages 7-9, 11. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pls. 80-83.

Page 12. Digby, *Symbol and Image in Blake*, fig. 21 (here mis-identified as an "engraving"); Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 84.

Page 13. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 85.

Page 14. Keynes, *Blake Studies* (1971), pl. 16.

Page 15. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 86.

Page 16. Rosenfeld, ed., *Blake: Essays for Damon*, pl. XXX.

Page 17. Pinto, ed., *The Divine Vision*, 196; Hagstrum, *Blake: Poet and Painter*, pl. LXVIA.

Page 29. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 87.

"Night the Second"

Page 11. Lower design, Bentley, *Blake Records*, pl. VII top.

Page 31. *TSL*, XII (1970), 38.

"Night the Third"

Title page. Rosenfeld, ed., *Blake: Essays for Damon*, pl. IX; *Criticism*, L (1969), 557 pl. VI.

Verso of title page. *Criticism*, L (1969), 560 pl. VII.

Page 6. Hagstrum, *Blake: Poet and Painter*, pl. LXVIIA; Rosenfeld, ed., *Blake: Essays for Damon*, pl. VIII; *TSL*, XII (1970), 30.

Page 7. *TSL*, XII (1970), 30.

Page 8. Keynes, *Blake Studies* (1971), pl. 15.

Page 9. Damon, *Blake Dictionary*, pl. XII.

Page 10. Keynes, *Blake Studies* (1949), pl. 17.

"Night the Fourth"

Frontispiece. Hagstrum, *Blake: Poet and Painter*, pl. LXIV.

Page 8, sketch of a similar design, "Let Loose the Dogs of War." *London Mercury*, XXXI (Jan., 1935), 248; *Studio*, CXLVI (1953), 59; *New Reasoner*, no. 3 (Winter, 1957-58), supplement vi.

Page 15. Hagstrum, *Blake: Poet and Painter*, pl. LXVIIIB.

"Night the Fifth"

Title page. Wright, *Life of Blake*, pl. 22.

Page 8. Hagstrum, *Blake: Poet and Painter*, pl. LXVIB.

Page 18. Keynes, *Blake Studies* (1971), pl. 17.

Page 41, sketch, "The thought of death alone the fear destroys." Keynes, *Drawings of Blake* (1970), pl. 23.

"Night the Sixth"

Page 32. *Bulletin of the Metropolitan Museum of Art*, XXIII (1928), 104.

Page 35. *Blake Newsletter*, IV (Fall, 1970), cover (text replaced by journal contents).

Page 36. *Criticism*, L (1969), 561 pl. VIII; *Blake Newsletter*, IV (Winter, 1971), cover (text replaced by journal contents); *Blake Studies*, III (1971), 148 (reproduces the *Blake Newsletter* cover).

Page 56. Wright, *Life of Blake*, pl. 23.

"Night the Seventh"

Page of contents. Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 88.

Page 40. Keynes, *Blake Studies*, pl. 19 (1949), pl. 18 (1971).

Page 42. Keynes, *Blake Studies*, pl. 20 (1949), pl. 19 (1971).

Page 61. *TSL*, XII (1970), 46.

Page 72. Wright, *Life of Blake*, pl. 24.

"Night the Eighth"

Title page. Keynes, *Bibliography of Blake*, 200 and *Blake Studies* (1949), pl. 16; Hagstrum, *Blake: Poet and Painter*, pl. LXV; Rosenfeld, ed., *Blake: Essays for Damon*, pl. X.

Page 3. *TSL*, XII (1970), 51.

Page 16, sketch of a similar design. *Blake Studies*, III (1971), 108 pl. 4 top right.

Page 23. Wright, *Life of Blake*, pl. 25.

Page 31. Wright, *Life of Blake*, pl. 26.

Page 58. *TSL*, XII (1970), 42.

Page 63. Keynes, *Bibliography of Blake*, 202; *The Arts*, VII (1925), 149.

Page 70. Pinto, ed., *The Divine Vision*, 197; Hagstrum, *Blake: Poet and Painter*, pl. LXIII.

"Night the Ninth"

Page 19. Keynes, *Blake Studies* (1949), pl. 18; *Bulletin of the Metropolitan Museum of Art*, XXIII (1928), 103; *Illustrated London News* (Aug. 4, 1928), 216.

Page 72. *TSL*, XII (1970), 44.

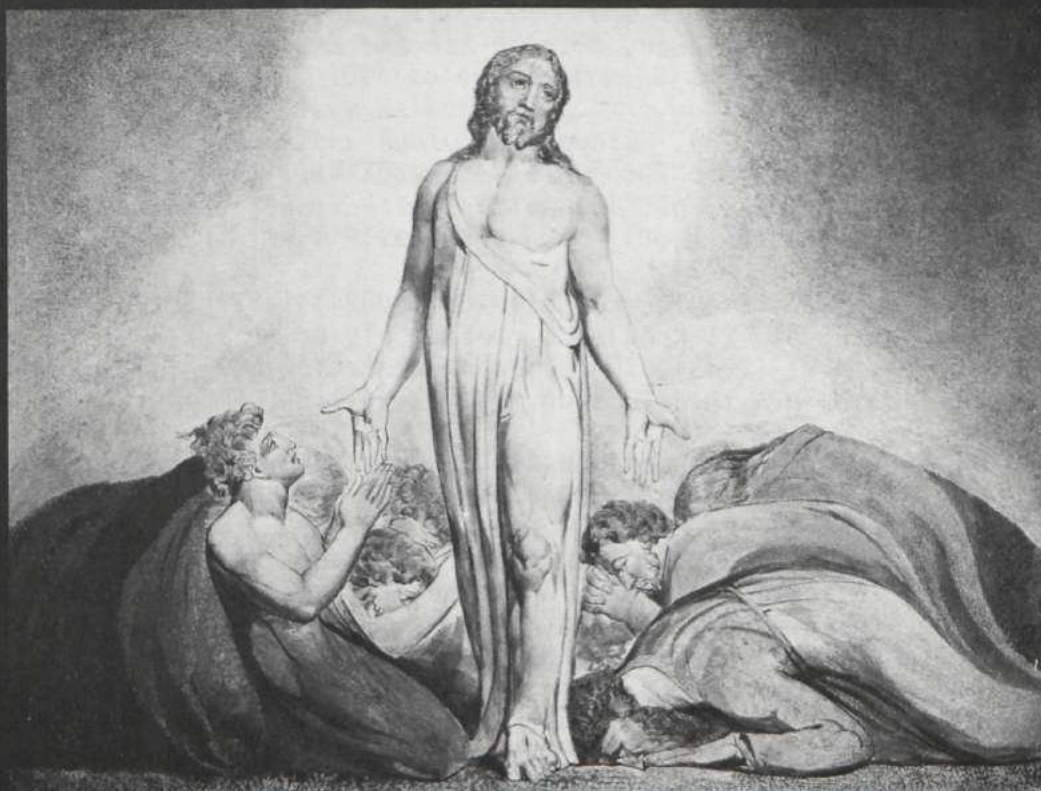
Page 91. Pinto, ed., *The Divine Vision*, 200.

Page 98. *Bulletin of the Metropolitan Museum of Art*, XXIII (1928), 105; *Illustrated London News* (Aug. 4, 1928), 216.

Page 111. Pinto, ed., *The Divine Vision*, 201.

Page 119. Wright, *Life of Blake*, pl. 27.

"Young Burying Narcissa," ink drawing not part of the water-colored series. See
See sketch for "The Garden of Love," *Songs of Innocence and of Experience*, Part
I of this list.



IV paintings, drawings, and engravings not in series

All reproductions of Blake's individual paintings, drawings, and engravings are included here in one continuous list alphabetized by the first operative word in the title ("the," "a," "an" excluded). In cases where the complete title is a person's name, the work is alphabetized by the last name. Miscellaneous and untitled sketches of the human form are all grouped under "Figure Studies."

The numbers preceding the titles of finished works are given here only for indexing purposes. This index of persons and place names appearing in works listed in Parts III and IV is included at the end of the Finding List. As in the other parts of this list, preliminary sketches and other associated items are listed following the finished work.

The numbers in parentheses following titles and information on medium and provenance refer to the plate numbers in Keynes, *Blake's Illustrations to the Bible* (Blake Trust, 1957).

Cross-references from one work to another within this part of the Finding List are made by title only. Cross-references from this part of the list to Part III are made by item (Roman numeral and letter when necessary) and either plate or design number of title (when the work is listed in Part III but is not part of a series) under which the work is entered in Part III. Cross-references to Parts I and II are made by title, plate number when necessary, and part.

All Job and Milton designs not part of any series are listed following their series entries as items XXIV-B and XXVIII-H respectively in Part III of this list.

1. Abias, after Ghisi after Michelangelo. *JWCI*, II (1938), 61 pl. 11b; Blunt, *Art of Blake*, pl. 30e; Saxl and Wittkower, *British Art and the Mediterranean*, pl. 67 no. 4.
2. Abraham and Isaac, tempera (23). Binyon, *Drawings and Engravings of Blake*, pl. 40; Figgis, *Paintings of Blake*, pl. 79; *Connoisseur*, CXXVIII (1951), 47; Preston, ed., *Blake Collection of Robertson*, pl. 40; *Mellon Collection: Paintings in England 1700-1850*, I, pl. 381 and II, 16.
3. Abraham Preparing to Sacrifice Isaac, water-color (24). Cary, *Art of Blake*, pl. XLVII; Soupault, *Blake*, pl. 2; Knoblauch, *Blake*, pl. 6; *Bulletin of the [Boston] Museum of Fine Arts*, XLVI (1948), 70 (before restoration), 71 (after restoration); Wick, *Blake Water-Color Drawings* (Boston Museum), pl. 20.
4. The Accusers of Theft, Adultery, and Murder, engraving. Heads only, Gilchrist, *Life of Blake*, I, 256 (1863), 304 (1880); Binyon, *Engraved Designs of Blake*, pl. 10 (third state); *Print Collector's Quarterly*, XXVI (1939), 74 (third state); Keynes, *Blake's Engravings*, pl. 3 (third state) and *Engravings by Blake: The Separate Plates*, pls. 12 (second state), 13 (third state); Digby, *Symbol and Image in Blake*, fig. 22 (third state); Erdman, *Blake: Prophet Against Empire*, pl. IV (third state); Todd, *Blake the Artist*, 32 (third state).

Color print, from *A Large Bk. of Designs*. Langridge, *Blake*, 122(A); Keynes, ed., *Writings of Blake* (1925), I, 44(A) and *Engravings by Blake: The Separate Plates*, pl. 14 (color, A); Todd, *Blake the Artist*, 33 (B).

Sketch. See "War and the Fear of Invasion."

5. The Act of Creation. See separate plate following frontispiece to *Europe*, Part I of this list.
6. Adam and Eve, sketch. *Notebook*, 102.
7. Adam and Eve Expelled from Paradise. *Notebook*, 24.
8. Adam Naming the Beasts (4). *Burlington Magazine*, IX (1906), 151 pl. 1; *Country Life* (July 9, 1927), 66; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. III; Johnstone, *Creative Art in Britain*, pl. 132 (color) and *Creative Art in England*, pl. 112; *Bookman* (London), LXXXV (1934), 441; *Commemorative Catalogue of the Exhibition of British Art, Royal Academy of Art* (1934), fig. 292; Greenough, *Home Bible*, 2 first section; *Illustrated London News* (Aug. 24, 1947), 219; Wilenski, *Outline of English Painting*, pl. 14; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 3; Keynes, *Tempera Paintings of Blake*, pl. III; *Time* (Nov. 2, 1970), 14; Todd, *Blake the Artist*, 123.
9. Adoration of the Kings (93). Preston, ed., *Blake Collection of Robertson*, pl. 35; *Studio*, CXLII (Sept., 1951), 92; Keynes, *Blake's Illustrations to the Bible*, pl. III (color); color reproduction by Emery Walker, Ltd.
10. Age Teaching Youth. See "Youth Learning from Age."
11. The Agony in the Garden, tempera (134). *Burlington Magazine*, XXXII (1918), 17 (before and after restoration by S. W. Littlejohn); Knoblauch, *Blake*, pl. 10; Binyon, *Drawings and Engravings of Blake*, pl. 9; Keynes, *Tempera Paintings of Blake*, pl. IX, *Blake's Illustrations to the Bible*, pl. VII (color), and *The Masters: Blake*,

- pl. IX (color); Preston, ed., *Blake Collection of Robertson*, pl. 12; Butlin, *Tate Catalogue of Blake*, pl. 15 (1957), fig. 27 (1971), and *Blake: Tate Gallery*, pl. 13; Wolf-Gumpold, *Blake*, 100 (color); Raine, *Blake* (World of Art Library), fig. 90; color reproduction by Emery Walker, Ltd.
12. Albion Compelling the Four Zoas to Their Proper Tasks. See "Los Kneeling."
 - 12a. Allegorical Design with a River God. See "The River God."
 13. An Allegory of the Bible. Butlin, *Tate Catalogue of Blake* (1971), fig. 2.
 - 13a. An Allegory of the Spiritual Condition of Man. See "The Spiritual Condition of Man."
 14. The Ancient of Days. See separate print of frontispiece to *Europe*, Part I of this list.
 - 14a. And Power Was Given Him Over All Kindreds and Tongues and Nations. See "Power Was Given Him. . . ."
 15. Angel Arousing a Man, sketch. Keynes, *Drawings by Blake* (1927), pl. 5.
 16. The Angel Binding the Dragon. See "Michael and Satan."
 17. Angel Descending, Striding through the Stars. See item I, no. 82, Part III of this list.
 18. The Angel Gabriel Appearing to Zacharias, tempera (90). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XII; Figgis, *Paintings of Blake*, pl. 38 (color); *Philadelphia Catalogue*, 103; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 12; Canaday, *Metropolitan Seminars in Art Portfolio 12: The Artist as a Visionary*, fig. 3.
 19. The Angel of the Resurrection. Keynes, *Blake's Drawings, second series*, pl. 15. See also item IV, no. 1, Part III of this list.
 20. The Angel of the Revelation (162). *Art News*, XXXVII (Feb. 18, 1939), 10; *New York Times Magazine* (Feb. 12, 1939), 13; Smalley, *Twenty-Seven Drawings by Blake*, pl. 26; Cheney, *Men Who Have Walked with God*, 374.
 21. The Angel Rolling the Stone from the Sepulchre (147). *Country Life* (July 9, 1927), 67; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXII; Fry, *Reflections on British Painting*, fig. 35; Binyon, *Drawings and Engravings of Blake*, pl. 78; Knoblauch, *Blake*, pl. 12; Figgis, *Paintings of Blake*, pl. 49; *Life* (April 19, 1954), 62 bottom (color).
 - 21a. An Angel Vaulting from a Cloud. See "Fiery Pegasus."
 22. The Angels Hovering over the Body of Jesus in the Sepulchre (146). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXI; Binyon, *Drawings and Engravings of Blake*, pl. 77; Figgis, *Paintings of Blake*, pl. 48; Keynes, ed., *Writings of Blake* (1925), III, 118; *Apollo*, V (1927), 259 fig. IV; Greenough, *Home Bible*, 108 second section; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 19; Schorer, *Blake: The Politics of Vision*, 366 (235 in paperback ed.); *Life* (April 19, 1954), 20; Phillipp and Stewart, eds., *In Honour of Lindsay: Essays and Studies*, pl. 84.

23. Anubis, sketch. *Blake Studies*, III (Spring, 1971), cover.
24. The Approach of Doom, relief etching. Russell, *Engravings of Blake*, pl. 29; Binyon, *Engraved Designs of Blake*, pl. 44; Wilson, *Life of Blake* (1927), 22; Keynes, *Blake's Engravings*, pl. 76 and *Engravings by Blake: The Separate Plates*, pl. 8.

Drawing by Robert Blake. Keynes, *Engravings by Blake: The Separate Plates*, pl. 9.
25. Arlington Court Tempera. See "The Circle of Life."
26. The Ascension (153). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXIII; Binyon, *Drawings and Engravings of Blake*, pl. 76 (color); Figgis, *Paintings of Blake*, pl. 50; Greenough, *Home Bible*, 114 second section; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 21; Richter, *Blake*, pl. III; Knoblauch, *Blake*, pl. 11; *Life* (April 19, 1954), 64 (color); Preston, ed., *Blake Collection of Robertson*, pl. 33; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 14.
27. The Assumption of the Virgin (174). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXVII; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 26; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 14; *Art News*, LXI (Oct., 1957), 31.
28. Autograph by Blake. See "Blake's Autograph from Upcott's Album."
29. Aveline, Countess of Lancaster. See item XLII, Part III of this list.
30. A Baby's Head. Keynes, *Drawings by Blake* (1927), pl. 81 and *Drawings of Blake* (1970), pl. 81; Preston, ed., *Blake Collection of Robertson*, pl. 59.
31. The Baptism of Christ, tempera (109a). *Philadelphia Catalogue*, 105; Greenough, *Home Bible*, 10 second section.
32. The Bard, from Gray. See item XVIII-H, Part III of this list.
33. Barry, James, sketch. Keynes, *Bibliotheca Bibliographici*, pl. XIV; Erdman, *Blake: Prophet Against Empire* (1969), 39.
34. Bathsheba at the Bath (60). *Burlington Magazine*, IV (1904), 210; Binyon, *Drawings and Engravings of Blake*, pl. 15; Fry, *Vision and Design*, pl. XIV; Wilenski, *English Painting*, pl. 142; Blunt, *Art of Blake*, pl. 34a; Keynes, *Tempera Paintings of Blake*, pl. IV; Butlin, *Tate Catalogue of Blake*, pl. 14 (1957), fig. 25 (1971), and *Blake: Tate Gallery*, pl. 12; color slide by American Library Color Slide Co.
35. The Bellman. See *Europe*, pl. 7, Part I of this list.
- 35a. The Black Madonna. See "The Virgin and Child," tempera.
36. Blake, perhaps a self-portrait. Wright, *Life of Blake*, pl. 59 top right.
37. Blake self-portraits. See item XLIV, "Blake's visionary portrait of himself," Part III of this list and *Notebook*, 4, 66, 67.
38. Blake, Catherine, sketch on the verso of a leaf from Hayley's *Ballads*, 1802. Gil-

christ, *Life of Blake* (1880), I, 361; Binyon, *Drawings and Engravings of Blake*, pl. 104; Wilson, *Life of Blake*, 170 (1927), pl. III (1948); Wright, *Life of Blake*, pl. 60; Gaunt, *Arrows of Desire*, 49; Keynes, *Blake's Drawings*, second series, pl. 10, *The Masters: Blake*, 3, and *Drawings of Blake* (1970), pl. 37; Butlin, *Tate Catalogue of Blake*, pl. 26 (1957), fig. 81 (1971, with recto of Hayley's ballad and sketch of a man's head); Nekrasova, *Bleik*, 16 (1960), pl. 4 (1962); Malcolmson, ed., *Blake: An Introduction*, pl. III; Bentley, *Blake Records*, pl. XXXIII; Todd, *Blake the Artist*, 153.

39. Blake, Catherine (?). *Notebook*, 82.

40. Blake, Robert (?), a studio sketch of a male nude. Keynes, *Drawings by Blake* (1927), pl. 3 and *Blake Studies*, pl. 1; Cummings and Staley, *Romantic Art in Britain*, pl. 92.

41. Blake's autograph in Upcott's album. *BNYPL*, LXIV (1960), 581; Bluhm, ed., *Essays Presented to Stanley Pargellis*, pl. VIII; Erdman, ed., *Poetry and Prose of Blake*, pl. 4.

42. The Blasphemer, or, The Stoning of Achan (48). Binyon, *Drawings and Engravings of Blake*, pl. 46; Figgis, *Paintings of Blake*, pl. 81; Blunt, *Art of Blake*, pl. 36a; Digby, *Symbol and Image in Blake*, fig. 51; Butlin, *Tate Catalogue of Blake*, pl. 17 (1957), fig. 29 (1971, color), and *Blake: Tate Gallery*, pl. 16; *Blake Studies*, I (Fall, 1968), fig. 6.

Sketch, entitled "Death Chamber," Keynes version. Keynes, *Drawings by Blake* (1927), pl. 26 and *Drawings of Blake* (1970), pl. 35.

An associated sketch, also entitled "Death Chamber," Sachs-Fogg Museum version. *Philadelphia Catalogue*, 145; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 30.

43. The Body of Abel Found by Adam and Eve, with Cain Fleeing, tempera, Butts-Robertson-Tate version (15a). Robertson, ed., *Gilchrist's Life of Blake*, 248; *Burlington Magazine*, XXXVII (1920), 33 pl. 11c; Keynes, ed., *Writings of Blake* (1925), III, 116; Figgis, *Paintings of Blake*, pl. 78; Blunt, *Art of Blake*, pl. 57c; Preston, ed., *Blake Collection of Robertson*, pl. 19; *Studio*, CLIII (1957), 98; Butlin, *Tate Catalogue of Blake*, pl. 29 (1957), fig. 54 (1971), and *Blake: Tate Gallery*, pl. 22; *Blake Studies*, I (Fall, 1968), fig. 7; Raine, *Blake* (World of Art Library), fig. 85; Todd, *Blake the Artist*, 125; Tate Gallery color slide.

Water-color and sepia, Linnell-Fogg Museum version (15b). *Bulletin of the Fogg Museum*, X (1946), 213 top.

Water-color and sepia miniature, replica of the water-color perhaps by Linnell, Keynes collection. Keynes, *Blake Studies*, pl. 48; Wicksteed, *Blake's Jerusalem*, pl. XVIII.

Sketch, figure of Cain only. Selincourt, *Blake*, 250; Keynes, *Drawings by Blake* (1927), pl. 24 and *Drawings of Blake* (1970), pl. 47.

44. The Body of Christ Borne to the Tomb. See "The Entombment."

45. The Bowman, a sketch perhaps illustrating Blake's *Milton*. Keynes, *Blake's Drawings*, second series, pl. 22 and *Drawings of Blake* (1970), pl. 33; Preston, ed.,

Blake Collection of Robertson, pl. 62; *Apollo*, LXVI (1957), 54; Raine, *Blake and Tradition*, fig. 92.

46. The Brazen Serpent. See "Moses Erecting the Brazen Serpent."
47. The Breach in a City, Aspland-Robertson-Achland Art Center version. Robertson, ed., *Gilchrist's Life of Blake*, 54; Binyon, *Drawings and Engravings of Blake*, pl. 2; Richter, *Blake*, pl. II; Blunt, *Art of Blake*, pl. 8b; Preston, ed., *Blake Collection of Robertson*, pl. 56; *Burlington Magazine*, CIII (Oct., 1961), i; *Art Quarterly*, XXV (1962), 400.

Aspland-Rosenbloom version. Cummings and Staley, *Romantic Art in Britain*, pl. 93; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 23; *Art News*, XXXIV (March 7, 1936), 17.

See also "War," water-color, Fogg Museum version.
48. The Bread of Life, or, Christ as the Good Farmer, Carthew-Tate version (118). Wright, *Life of Blake*, pl. 61; Butlin, *Tate Catalogue of Blake*, pl. 8 (1957), fig. 3 (1971, with verso).

Gilchrist-Univ. of Texas version. C. J. Sawyer, Ltd., *Catalogue of Books No. 128* (1936), pl. 1.

British Museum version, pen and wash. Ritchie, *English Drawings*, pl. 41.
49. Brutus and Caesar's Ghost, from an extra-illustrated Shakespeare folio in the British Museum. Merchant, *Shakespeare and the Artist*, pl. 35; *Apollo*, LXXIX (1964), 324 pl. 10; *Illustrated London News* (Dec. 25, 1954), 1163; Bellerophon Books, *A Shakespeare Coloring Book*, 28 (outline only).
50. The Burial of Moses (47). Gardner, *Blake the Man*, frontispiece; Binyon, *Drawings and Engravings of Blake*, pl. 74; Figgis, *Paintings of Blake*, pl. 56; *Bulletin of the Fogg Museum*, X (1946), 212.
51. Butts family miniatures (Mrs. Butts, Thomas, Thomas Jr.). Russell, ed., *Letters of Blake*, 90; *Connoisseur*, XIX (1907), 92-92; Wilson, *Life of Blake* (1927), 78; Keynes, ed., *Letters of Blake*, 64 (1956), 96 (1968) and *Blake Studies* (1971), pl. 28.
52. By the Waters of Babylon (78). Figgis, *Paintings of Blake*, pl. 84; *Bulletin of the Fogg Museum*, X (1946), 211 bottom; Greenough, *Home Bible*, 262 first section.
53. Caesar Landing in Britain. Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30.
54. Calisto, engraving after Stothard. Keynes, *Engravings by Blake: The Separate Plates*, pl. 41.
55. The Chaining of Orc. *Philadelphia Catalogue*, 160; Keynes, *Engravings of Blake: The Separate Plates*, pl. 34.
56. Charon, from an Antique, attributed to Blake by Keynes and Butlin. Keynes, *Drawings of Blake* (1970), cover and pl. 82; Butlin, *Tate Catalogue of Blake* (1971), fig. 82 (with verso of part of a face).

57. Chaucer's Canterbury Pilgrims, tempera. Keynes, ed., *Writings of Blake* (1925), III, 96 and *Tempera Paintings of Blake*, frontispiece; left side only, *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXXII; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 30; *Scottish Art Review*, XII no. 3 (1970), 21; color reproduction by New York Graphic Society (the date and dimensions on this reproduction are correct for the engraving, not the tempera).

Large engraving, late state unless otherwise noted. Gilchrist, *Life of Blake* (1863, 1880), II, position varies (with outline details of 11 heads); Langridge, *Blake*, 36; Newton, *A Magnificent Farce*, 206; *Print Collector's Quarterly*, XXV (1938), 184 (full engraving), 194 (right side, third state); left half only, Blackstone, *English Blake*, pl. IX; Daugherty, *Blake*, end papers; Keynes, *Blake's Engravings*, end papers, and *Engravings by Blake: The Separate Plates*, pls. 27 (first state), 28 (left section, first state), 29 (left section, second state), 30 (left section, third state), 31 (right section, first state), 32 (right section, second state), 33 (right section, third state); *Blake Studies*, I (Spring, 1969), figs. 1 (fourth, possibly third, state), 3 (first state), 4 (left section, first state), 5 (right section, first state); left side only, Nekrasova, *Bleik* (1960), 51; Beer, *Blake's Visionary Universe*, fig. 64; Bentley, *Blake Records*, pl. XXXIIb (second state); Raine, *Blake* (World of Art Library), fig. 124; reduced reproductions available from the Huntington Library. See also, for Stothard's design, Langridge, *Blake*, 36; Newton, *A Magnificent Farce*, 206; *Print Collector's Quarterly*, XXV (1938), 188; Lister, *Blake*, pl. 20; *Blake Studies*, I (Spring, 1969), fig. 2; Bentley, *Blake Records*, pl. XXXIIa.

Small engraving, for the advertisement. See item Xa, Part III of this list.

58. The Child Christ Asleep on a Cross Laid on the Ground, tempera, Butts-Goyder version (101a).

Tempera, Butts-Victoria and Albert Museum version (101b). Blunt, *Art of Blake*, pl. 35a.

59. The Child Christ Saying His Prayers (105). *Country Life* (July 9, 1927), 67; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XV; Binyon, *Drawings and Engravings of Blake*, pl. 72 (color); Figgis, *Paintings of Blake*, pl. 40; Gardner, *Blake the Man*, 166; *Philadelphia Catalogue*, 109; Todd, *Blake the Artist*, 69.

60. The Child of Nature, engraving after Borckhardt. Keynes, *Engravings by Blake: The Separate Plates*, pl. 44; Todd, *Blake the Artist*, 111.

61. Christ Appearing to the Apostles, color print, Tatham-Tate copy (151a). Grierson, *And the Third Day*, 259; Preston, ed., *Blake Collection of Robertson*, pl. 5; Butlin, *Tate Catalogue of Blake*, pl. 9 (1957), fig. 24 (1971).

Color print, Butts-Strange-Yale copy (151b). *Philadelphia Catalogue*, 135; *Yale Associates Bulletin*, V (1931), 41; Todd, *Blake the Artist*, 39.

62. Christ as the Good Farmer. See "The Bread of Life."

63. Christ Baptising (111). Selincourt, *Blake*, 276; Richter, *Blake*, pl. X; Keynes, ed., *Writings of Blake* (1925), II, 298 and *Blake's Illustrations to the Bible*, pl. V (color); color reproduction by Emery Walker, Ltd.

64. Christ Blessing, tempera (122). Wilson, *Life of Blake* (1927), 228.

65. Christ Blessing the Little Children, tempera (120). *Art Journal*, LXVI (1904), 350; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XVI; Figgis, *Paintings of Blake*, pl. 42; Preston, ed., *Blake Collection of Robertson*, pl. 11; *Art News*, L (Summer, 1951), 30; Butlin, *Tate Catalogue of Blake*, pl. 14 (1957), fig. 26 (1971, color); Tate Gallery post card no. 55 (color); color slide by American Library Color Slide Co.
66. Christ Crowned with Thorns (137).
67. Christ Girding Himself with Strength (76). Preston, ed., *Blake Collection of Robertson*, pl. 38.

Sketch. Butlin, *Tate Catalogue of Blake*, pl. 20 (1957), fig. 30 (1971, with verso of standing figure).
68. Christ Giving Sight to the Blind Man, tempera (124). *JWCI*, II (1938), 60 pl. 10c; *Mellon Collection: Painting in England 1700-1850*, I, pl. 383, II, 15.
69. Christ in the House of the Carpenter, or, The Humility of the Saviour, Butts-Crewe-Epstein collection (108). *Burlington Magazine*, CIII (March, 1962), xv.

Pencil and water-color copy after Blake's design, Carthew-Tate collection. *JWCI*, II (1938), 60 pl. 10d; Wright, *Life of Blake*, pl. 55; Butlin, *Tate Catalogue of Blake* (1971), fig. 34.
70. Christ in the House of Martha and Mary (127). Wright, *Life of Blake*, pl. 55.
71. Christ in the Lap of Truth. See "The Holy Family."
72. Christ Raising Jairus's Daughter, tempera (113a).
73. Christ Raising the Son of the Widow of Nain (121). *Rare Books Collected by A. E. Newton* (Parke-Bernet sale Catalogue, 1941), I, 43 (color).
74. Christ Taking Leave of His Mother, or, The Crucifixion, water-color, Butts-Robertson-Tate collection (141). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XIX; Preston, ed., *Blake Collection of Robertson*, pl. 14; Butlin, *Tate Catalogue of Blake*, pl. 19 (1957), fig. 36 (1971); Bronowski, *Blake and the Age of Revolution*, pl. 9.
- 74a. Christ Trampling Upon Urizen, sepia drawing. Keynes, *Engravings by Blake: The Separate Plates*, pl. 21; Todd, *Blake the Artist*, 72.

Engraving by Thomas Butts after Blake's design. Keynes, *Engravings by Blake: The Separate Plates*, pl. 20; Todd, *Blake the Artist*, 73.
75. Christ's Entry into Jerusalem, tempera (129). Todd, *Blake the Artist*, 51.
76. The Circle of Life, tempera, Arlington Court collection. *Country Life* (Nov. 11, 1949), 1427; Miner, ed., *Studies in Art and Literature for Belle Da Costa Greene*, fig. 161; Digby, *Symbol and Image in Blake*, fig. 54, details figs. 55-59; *JWCI*, XX (1957), 318 pl. 21a; Pinto, ed., *The Divine Vision*, frontispiece (not reproduced in the reprint); *Art News*, LVI (Oct., 1957), 31; Keynes, *Tempera Paintings of Blake*, pl. XII, *Blake Studies* (1971), pl. 51, and *The Masters: Blake*, pl. XVI (color); *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington),

6; *Apollo*, LXXXII (Nov., 1965), 414; *Connoisseur*, CLXI (Jan., 1966), 47; Damon, *Blake Dictionary*, pl. IV; Raine, *Blake and Tradition*, fig. 23 (color), details figs. 26, 30 and *Blake* (World of Art Library), figs. 1 (left side only, here entitled "De Antro Nympherum") and 119 (color); Raine and Harper, eds., *Thomas Taylor the Platonist*, pl. 18; Beer, *Blake's Visionary Universe*, fig. 78. Note: many of the reproductions of "The Circle of Life" are trimmed on the margins.

Sketch. Miner, ed., *Studies in Art and Literature for Belle Da Costa Greene*, fig. 160; *JWCI*, XX (1957), 318 pl. 21b; Keynes, *Blake's Drawings, second series*, pl. 40 and *Blake Studies* (1971), pl. 50.

77. The Circumcision, tempera (92). Keynes, *Tempera Paintings of Blake*, pl. VI.
78. Clothing of Adam and Eve (11). Figgis, *Paintings of Blake*, pl. 2; Preston, ed., *Blake Collection of Robertson*, pl. 29; Pinto, ed., *The Divine Vision*, 186; Raine, *Blake* (World of Art Library), fig. 94 (color); Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 13 and frontispiece (color); Fitzwilliam Museum post card no. 16 (color).
79. Compassion of Pharoah's Daughter. See "The Finding of Moses."
80. Conversion of Saul (154). Greenough, *Home Bible*, 126 second section; Cheney, *The Story of Modern Art*, 69; Baker, *Huntington Catalogue of Blake*, pl. 22 (1938), pl. XXIX (1957, 1963); Wark, *The Huntington Art Collection* (1970), 56 (color); post card by Huntington Library (color).
81. The Covenant (20). Todd, *Tracks in the Snow*, 53.
82. Cowper, William, portrait miniature, Ashmolean Library collection. *ECS*, I (1968), fig. 2; Todd, *Blake the Artist*, 6; Keynes, *Blake Studies* (1971), pl. 28 lower right. See also item XIX-D, nos. 1 and 3, and item XX, no. 3, Part III of this list.
83. Creation, the Act of. See separate plate following frontispiece to *Europe*, Part I of this list.
84. The Crucifixion, water-color, Fogg Museum collection (140).
85. The Crucifixion, a slight pencil sketch. Butlin, *Tate Catalogue of Blake*, pl. 40 (1957), fig. 83 (1971).
86. The Crucifixion. See "The Soldiers Casting Lots for Christ's Garments" and "Christ Taking Leave of His Mother."
87. Crusoe, Robinson, attributed to Blake by Wright. Wright, *Life of Blake*, pl. 64.
88. Cumberland's card. Gilchrist, *Life of Blake*, I, 356 (1863), 399 (1880); Newton, *A Magnificent Farce*, 221; *Philadelphia Catalogue*, 164; Keynes, *Bibliography of Blake*, title page (with the name blocked out), ed., *Letters of Blake*, 206 (1956), 192 (1968), and *Engravings by Blake: The Separate Plates*, pl. 38; Bentley, *Blake Records*, 347; *BC*, XIX (Spring, 1970), pl. XVI; Raine, *Blake* (World of Art Library), fig. 156; Todd, *Blake the Artist*, 149.
89. The Cycle of Life. See "The Circle of Life."

90. Dance of Albion, uncolored engraving. Gilchrist, *Life of Blake* (1880), I, 28; *Scribner's Monthly*, XX (1880), 232; Garnett, *Blake*, 10; Ellis, *The Real Blake*, 57; *Print Collector's Quarterly*, VII (1917), 311 and XXVI (1939), 68; Binyon, *Engraved Designs of Blake*, pl. 4; Gardner, *Blake the Man*, 24; Keynes, ed., *Writings of Blake* (1925), II, 194, *Blake's Engravings*, pl. 1, and *Engravings by Blake: The Separate Plates*, pl. 4; *Philadelphia Catalogue*, 156; *JWCI*, II (1938), 66 pl. b; Digby, *Symbol and Image in Blake*, fig. 20; Frye, *Fearful Symmetry*, pl. 4; Preston, *Blake and Rossetti*, 42; Blunt, *Art of Blake*, pl. 7a; Cheney, *Men Who Have Walked with God*, 250; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 34; Erdman, *Blake: Prophet Against Empire*, pl. I; Nekrasova, *Bleik*, 13 (1960), pl. 3 (1962); *Apollo*, LXXIX (1964), 320; Paley, *Energy and the Imagination*, pl. 5; Malcolmson, ed., *Blake: An Introduction*, pl. II; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 91; Todd, *Blake the Artist*, 12.

Color print, from *A Large Bk. of Designs*, copy A in the British Museum. Chester-ton, *Blake*, 103; Russell, *Engravings of Blake*, pl. 1; *Print Collector's Quarterly*, VII (1917), 313; Binyon, *Drawings and Engravings of Blake*, pl. 34 (color); Keynes, *Bibliography of Blake*, frontispiece (color in 1921 ed., monochrome in 1969 reprint) and *Engravings by Blake: The Separate Plates*, pl. 5 (color); Short, *Blake*, 50; *JWCI*, II (1938), 66 pl. c; Blackstone, *English Blake*, pl. I; Blunt, *Art of Blake*, pl. 1; Clark, *The Nude*, fig. 165; *Studio*, CLIII (1957), 99; Pinto, ed., *Blake*, pl. 1; Horovitz, ed., *Children of Albion: Poetry of the "Underground" in Britain* (Penguin paperback), cover (color); Raine, *Blake* (World of Art Library), fig. 72 (color); Todd, *Blake the Artist*, 13; slide by American Library Color Slide Co.

Sketch. Keynes, *Drawings by Blake* (1927), pl. 1; Blunt, *Art of Blake*, pl. 7c.

Verso of sketch, a back view of Albion. See sketch for pl. 76 of *Jerusalem*, Part I of this list.

91. Daniel, after Michelangelo. Hagstrum, *Blake: Poet and Painter*, pl. XVIIIIB.
92. Daphne Root Bound. *Notebook*, 2, 36.
93. David and Goliath (55). Cary, *Art of Blake*, pl. XXXIX; Figgis, *Paintings of Blake*, pl. 35; *New York Times Magazine* (Oct. 13, 1957), 46; Blunt, *Art of Blake*, pl. 40b; Wick, *Blake Water-Color Drawings* (Boston Museum), pl. 22.
94. David Delivered Out of Many Waters (75). Langridge, *Blake*, 190; Soupault, *Blake*, pl. 20; Binyon, *Drawings and Engravings of Blake*, pl. 55; *Connaissance des Arts* (Sept. 15, 1954), 56; *Realites* (Jan., 1955), 40; Digby, *Symbol and Image in Blake*, fig. 42; Butlin, *Tate Catalogue of Blake*, pl. 17 (1957), fig. 30 (1971); Raine, *Blake and Tradition*, fig. 130 and *Blake* (World of Art Library), fig. 84; *Blake Studies*, I (Fall, 1968), fig. 10; Wolf-Gumpold, *Blake*, 37; Wark, *Ten British Pictures*, fig. 68.
95. The Dead Bad Doers, sketch. Recto and verso, *Blake Newsletter*, IV (Fall, 1970), 38.
- 95a. Death Chamber. See sketch following "The Blasphemer."
96. Death of Earl Godwin. Preston, ed., *Blake Collection of Robertson*, pl. 55; Todd, *Blake the Artist*, 14.
97. Death of St. Joseph (172). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXVI; Binyon, *Drawings and Engravings of Blake*, pl. 49; Figgis, *Paintings of Blake*, pl. 53; *Illustrated London News* (July 9, 1949), 67; *Christie's Sale*

- Catalogue* (July 22, 1949), 43; Preston, ed., *Blake Collection of Robertson*, pl. 53.
98. Death of the Virgin (173). Binyon, *Drawings and Engravings of Blake*, pl. 48; *Burlington Magazine*, XXXVII (1920), 28 pl. IB; Figgis, *Paintings of Blake*, pl. 52; Blunt, *Art of Blake*, pl. 36b; Preston, ed., *Blake Collection of Robertson*, pl. 16; Butlin, *Tate Catalogue of Blake*, pl. 18 (1957), fig. 38 (1971); Wolf-Gumpold, *Blake*, 132 (color); Raine, *Blake*, 132 (color); Raine, *Blake* (World of Art Library), fig. 8.
 99. Death on a Pale Horse (161). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXV; Baker, *British Painting*, pl. III top; Soupault, *Blake*, pl. 3; Short, *Blake*, 146; Figgis, *Paintings of Blake*, frontispiece to deluxe ed. only (color); Wright, *Life of Blake*, pl. 74; Bloom, *Blake's Apocalypse*, dust jacket of hardback and cover of paperback ed.; Bindman, ed., *Catalogue of the Collection in the Fitzwilliam Museum*, pl. 11; Todd, *Blake the Artist*, 54.
 100. Death's Door, relief etching. See item IV, no. 11, Part III of this list.
 101. Diving Figure, sketch. See penultimate entry under *America*, Part I of this list.
 102. The Devil Rebuked. See "The Burial of Moses."
 103. The Dogs of War Let Loose. See item XLVIII-B, Night the Fourth, page 8 (sketch), Part III of this list.
 104. Donald the Hammerer, water-colored drawing, UCLA version. Cover to UCLA publication, *101 Notable Gifts: The Importance of Private Support for the University Libraries*; *Blake Newsletter*, IV (Winter, 1971), 76.
 105. Edward and Eleanor. Binyon, *Engraved Designs of Blake*, pl. 3; Blunt, *Art of Blake*, pl. 5a; Keynes, *Engravings by Blake: The Separate Plates*, pl. 11; Bentley, ed., *Vala or the Four Zoas*, 88-89.
 106. Elephant Headed Men (a lost drawing, perhaps by Blake, known only through the Scott lithograph). Scott, *Blake: Etchings from His Works*, pl. III; *JWCI*, VI (1943), 205 pl. e.
 107. Elijah and Elisha (64). Like "Elijah in the Fiery Chariot," an incorrect title for "God Judging Adam" (which see for other versions).
 108. Elijah in the Fiery Chariot. An incorrect title for "God Judging Adam."
 109. Elohim Creating Adam, color print (3). Robertson, ed., *Gilchrist's Life of Blake*, 406; *Country Life*, XLIII (1918), 251; Binyon, *Drawings and Engravings of Blake*, pl. 37; Figgis, *Paintings of Blake*, pl. 13 (color); Wilenski, *English Painting*, pl. 152b; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. II; Johnstone, *Creative Art in Britain*, pl. 137; Percival, *Blake's Circle of Destiny*, 214; *Burlington Magazine*, LXXVIII (Feb., 1941), 52; *Magazine of Art*, XXV (1942), 212; *HLQ*, IV (1941), 363; *Illustrated London News* (April 11, 1942), 449; Ritchie, *English Painters Hogarth to Constable*, pl. 26b; Blunt, *Art of Blake*, pl. 26b; Wright, *Life of Blake*, pl. 20; *Studio*, CXXXIII (1947), 37; Preston, ed., *Blake Collection of Robertson*, pl. 1; Keynes, *Blake* (Faber Gallery), pl. 1 (color); Rothenstein, *Introduction to English Painting*, pl. 22; *Connaissance des Arts* (Sept. 15, 1954), 58; *Realites* (Jan., 1955), 42; Digby, *Symbol and Image in Blake*, fig.

34; Butlin, *Tate Catalogue of Blake*, pl. 10 (1957), fig. 14 (1971, color), and *Blake: Tate Gallery*, cover (color); Hagstrum, *Blake: Poet and Painter*, pl. LXXIII; Pischel, *A World History of Art*, 588 (color); Raine, *Blake and Tradition*, fig. 127 and *Blake* (World of Art Library), fig. 60 (color); Beer, *Blake's Humanism*, fig. 34; Lister, *Blake*, pl. 4; Rosenfeld, ed., *Blake: Essays for Damon*, pl. 11; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 94; Adams, ed., *Jerusalem, Selected Poems and Prose*, fig. 7; Tate Gallery post card 5055 (color); Tate Gallery color slide; color slide by American Library Color Slide Co.

Sketch. *Notebook*, 54.

110. Enoch, lithograph, commonly mis-titled "Job Restored to Prosperity." Russell, *Engravings of Blake*, pl. 12; Binyon, *Engraved Designs of Blake*, pl. 38; Wilson, *Life of Blake* (1927), 200; Binyon and Keynes, *Illustrations of Job by Blake* (Morgan Library), I, 8; *Apollo*, LXVI (1957), 55; Zigrosser, *Prints*, 113; Keynes, *Engravings by Blake: The Separate Plates*, pl. 26 (copy printed on brown paper); Raine, *Blake and Tradition*, fig. 155; Todd, *Blake the Artist*, 80.

Sketch. *Blake Newsletter*, IV (Winter, 1971), 77 (verso, 78).

111. The Entombment, tempera, Butts-Maxwell version (143).

Water-color, Butts-Tate version (144). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XX; Binyon, *Drawings and Engravings of Blake*, pl. 45; Moore, *Art and Life*, 217; *Burlington Magazine*, XXXVII (1920), 28 pl. IA; Figgis, *Paintings of Blake*, pl. 47; *Life* (April 19, 1954), 62 top (color); Preston, ed., *Blake Collection of Robertson*, pl. 15; Butlin, *Tate Catalogue of Blake*, pl. 19 (1957), fig. 37 (1971); Huyghe, *Larousse Encyclopedia of Modern Art*, pl. 76.

112. Epitome of James Hervey's Meditations Among the Tombs. Figgis, *Paintings of Blake*, pl. 89; Soupault, *Blake*, pl. 37; Butlin, *Tate Catalogue of Blake*, pl. 23 (1957), fig. 45 (1971); Ritchie, *Masters of British Painting 1800-1950*, 55; Damon, *Blake Dictionary*, pl. XI (with a key to the figures); Wolf-Gumpold, *Blake*, 45; Todd, *Blake the Artist*, 93.

113. Eve Naming the Birds, tempera (5). Raine, *Blake and Tradition*, fig. 66.

114. Eve Tempted by the Serpent, tempera (10). Figgis, *Paintings of Blake*, pl. 11; Percival, *Blake's Circle of Destiny*, 180; Digby, *Symbol and Image in Blake*, fig. 29; Keynes, *The Masters: Blake*, pl. VII (color); Raine, *Blake and Tradition*, fig. 29.

115. Ezekiel Kneeling by the Death Bed of His Wife, engraving. Russell, *Engravings of Blake*, pl. 7; *Print Collector's Quarterly*, VII (1917), 317; Binyon, *Engraved Designs of Blake*, pl. 11; Keynes, *Blake's Engravings*, pls. 29 (detail of Ezekiel's face), 30 (full plate) and *Engravings by Blake: The Separate Plates*, pl. 15; Raine, *Blake* (World of Art Library), fig. 58.

Sepia drawing (81). Robertson, ed., *Gilchrist's Life of Blake*, 134; *Literary Digest*, LXXXII (Aug. 2, 1924), 32 (here mis-titled "Job"); Figgis, *Paintings of Blake*, pl. 59; Greenough, *Home Bible*, 278 first section; Preston, ed., *Blake Collection of Robertson*, pl. 48; *Burlington Magazine*, CIII (April, 1961), X; Todd, *Blake the Artist*, 36.

116. Ezekiel's Vision of the Cherubim and the Eyed Wheels (80). Cary, *Art of Blake*,

frontispiece; *Print Collector's Quarterly*, V (1915), 43; Figgis, *Paintings of Blake*, pl. 57; Soupault, *Blake*, pl. 22; *Philadelphia Catalogue*, 111; Smalley, *Twenty-Seven Drawings by Blake*, pl. 21; Wick, *Blake Water Color Drawings* (Boston Museum), pl. 28; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 16; *Criticism*, VIII (1966), 116 fig. 10; Raine, *Blake and Tradition*, fig. 192 and *Blake* (World of Art Library), fig. 86; *Blake Studies*, I (Fall, 1968), fig. 5; Adams, ed., *Jerusalem, Selected Poems and Prose*, cover and fig. 3.

117. Faerie Queene. See "Spenser's Faerie Queene."
118. Faith, Hope, and Charity, tempera. *Burlington Magazine*, LIV (1929), 284 (color); *JWCI*, VI (1943), 201 pl. a.
119. The Fall of Man, water-color, Butts-Victoria and Albert Museum collection (12).
120. The Fall of Man, water-color illustrating *Paradise Lost*. See item XXVIII-H, "The Fall of Man," Part III of this list.
121. Fall of the Rebel Angels, water-color illustrating *Paradise Lost*. See item XXVIII-H, "Fall of the Rebel Angels," Part III of this list.
122. Famine (37). Cary, *Art of Blake*, pl. XX; *Print Collector's Quarterly*, V (1915), 57; Binyon, *Drawings and Engravings of Blake*, pl. 68; Figgis, *Paintings of Blake*, pl. 63; Schorer, *Blake: The Politics of Vision*, 254 (234 in paperback ed.); *Studio*, CXLIII (April, 1952), 101; Wick, *Blake: Water-Color Drawings* (Boston Museum), pl. 27; Raine, *Blake* (World of Art Library), fig. 83.
123. Female Figure with a Horse's Head, sketch. *Blake Studies*, III (1971), 130 pl. 2.
124. Fiery Pegasus, from an extra-illustrated Shakespeare folio in the British Museum. *Illustrated London News* (Dec. 25, 1954), 1163; Boase, *English Art 1800-1870*, pl. I (here entitled "The Genius of Shakespeare"); *Apollo*, LXXIX (1964), 321; *Museums Journal*, LIV (1955), 253; Todd, *Blake the Artist*, 81.
125. Figure Studies:
 - Man with a hood over his head. See item I, no. 53 verso, Part III of this list.
 - Seated woman. Keynes, *Drawings by Blake* (1927), pl. 55.
 - Diving figure. See penultimate entry under *America*, Part I of this list.
 - Standing figure with arms at side. See "The Four and Twenty Elders Casting Down Their Crowns," verso of sketch.
 - Standing figure with one arm raised. See "Christ Girding Himself with Strength," verso of sketch.
 - Standing figure holding a spear. Butlin, *Tate Catalogue of Blake* (1971), fig. 43 (with recto of composition sketch).
 - Standing figure with flaming hair. Butlin, *Tate Catalogue of Blake* (1971), fig. 42 (verso of sketch of "Fall of the Rebel Angels").
 - Man standing over a figure in a bed. See verso of last entry under item I, Part III of this list.

- Nude muscular male, back view, arms raised. Blunt, *Art of Blake*, pl. 3b.
- Nude male, torso and head, perhaps a boxer holding a cestus. *Blake Newsletter*, IV (Winter, 1971), 84.
- Boy, hand to breast, right arm forward. Keynes, *Drawings by Blake* (1927), pl. 3.
- Man aroused by an angel. Keynes, *Drawings by Blake* (1927), pl. 5.
- Two kneeling male torsos, separated by a band of geometric symbols, relief etching and intaglio engraving. See "The Sleep of Albion."
- Two seated men, attributed to Blake in Lowery, but questionable. Lowery, *Windows of the Morning*, 50.
- Two figures, one with radiating flames from the head. Keynes, *Blake's Drawings, second series*, pl. 50 and *Drawings of Blake* (1970), pl. 85.
- Two figures in a decorative border. Butlin, *Tate Catalogue of Blake* (1971), fig. 78.
- Three figures, right one standing with floating figure by outstretched right arm, left figure lying down. Keynes, *Drawings by Blake* (1927), pl. 4.
- Three figures in a landscape. See "The Good Farmer," verso.
- Three twisted male torsos. *Philadelphia Catalogue*, 139; Keynes, *Blake's Drawings, second series*, pl. 23 and *Drawings of Blake* (1970), pl. 32.
- Nude woman standing with bowed head before two seated figures with bowed heads. Keynes, *Drawings by Blake* (1927), pl. 8.
- Three figures, right kneeling, left standing with hand to bowed head, center reaching up painfully to an overhead branch. Keynes, *Blake's Drawings, second series*, pl. 18.
- Figures, lower center two kneeling, several standing above. Keynes, *Blake's Drawings, second series*, pl. 4.
- Figures, large center one with arms raised to the sun. Selincourt, *Blake*, 249; Keynes, *Drawings by Blake* (1927), pl. 6.
- Figures, sketched by Flaxman from memory of three drawings by Blake. Bentley, *Blake Records*, pl. VI.
- Figures, including winged figure with bow. See last entry under *America*, Part I of this list.
- Studies of human limbs. Keynes, *Drawings by Blake* (1970), pl. 16.
- Figure studies on two sheets. *Blake Studies*, III (1971), 108 pls. 4, 5.
126. The Finding of Moses (35). *Burlington Magazine*, IX (1906), 167; Knoblauch, *Blake*, pl. 7; Selincourt, *Blake*, 275; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. V; Binyon, *Drawings and Engravings of Blake*, pl. 71; *Illustrated Lon-*

don News (July 9, 1949), 67; Greenough, *Home Bible*, 56 first section; Pevsner, *The Englishness of English Art*, fig. 75a; Preston, ed., *Blake Collection of Robertson*, pl. 26 (here entitled "Compassion of Pharaoh's Daughter"); Williams, *Early English Watercolours*, 195; Keynes, *Blake's Illustrations to the Bible*, pl. II (color); color reproduction by Emery Walker, Ltd.

127. Fire. *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XLI; Binyon, *Drawings and Engravings of Blake*, pl. 67; Figgis, *Paintings of Blake*, pl. 65 (color); Preston, ed., *Blake Collection of Robertson*, pl. 42; Lister, *Edward Calvert*, pl. XVIII.
 128. Flames of Furious Desires. See separate plate following pl. 3 of *The Book of Urizen*, Part I of this list.
 - cap 129. The flight into Egypt, tempera (95). Langridge, *Blake*, 168; *Burlington Magazine*, IV (1904), 207; Binyon, *Drawings and Engravings of Blake*, pl. 13; Greenough, *Home Bible*, 8 second section; Preston, ed., *Blake Collection of Robertson*, pl. 49; Rosenfeld, ed., *Blake: Essays for Damon*, pl. XIX.
 130. The Four and Twenty Elders Casting Down Their Crowns. Selincourt, *Blake*, 204; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXIV; Figgis, *Paintings of Blake*, pl. 4; *Illustrated London News* (July 9, 1949), 67; Preston, ed., *Blake Collection of Robertson*, pl. 17; *Connoisseur*, CXXIV (1949), 65; Butlin, *Tate Catalogue of Blake*, pl. 21 (1957), fig. 40 (1971, color), and *Blake: Tate Gallery*, pl. 18 (color); Wolf-Gumpold, *Blake*, 124 (color); Raine, *Blake and Tradition*, fig. 177; Tate Gallery post card 5897 (color); Tate Gallery color slide.
- Sketch. Butlin, *Tate Catalogue of Blake*, pl. 21 (1957), fig. 39 (1971, with verso of standing figure), and *Blake: Tate Gallery*, pl. 19.
131. Genesis. See Genesis Manuscript, Part II of this list.
 132. The Genius of Shakespeare. See "Fiery Pegasus."
 133. Ghost of a Flea, tempera, Varley-Scott-Robertson-Tate collection. Ellis and Yeats, eds., *Works of Blake*, III; Robertson, ed., *Gilchrist's Life of Blake*, 274; Figgis, *Paintings of Blake*, pl. 68; Robertson, *Time Was*, 284; Benoit, *Blake le visionnaire*, 38; Preston, ed., *Blake Collection of Robertson*, pl. 21; Butlin, *Tate Catalogue of Blake*, pl. 25 (1957), fig. 53 (1971, color), *Blake: Tate Gallery*, pl. 25, and ed., *Blake-Varley Sketchbook*, pl. V; *BNYPL*, LXIV (1960), 567; Nekrasova, *Bleik* (1962), pl. 47; de Keyser, *The Romantic West*, 105 (color); Lister, *Blake*, pl. 25; *The Tate Gallery*, intro. by Reid (1969), 46; Raine, *Blake* (World of Art Library), fig. 130; Tate Gallery color slide; Todd, *Blake the Artist*, 115; Keynes, *Blake Studies* (1971), pl. 31.

For other fleas, see items XLI and XLIV ("Ghost of a Flea"), Part III of this list.

134. The Ghost of Samuel Appearing to Saul (58). Newton, *A Magnificent Farce*, 200; *Philadelphia Catalogue*, 110; *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 46; *Gazette des Beaux Arts*, XLIII (May, 1954), 291.
135. Glad Day. See "Dance of Albion."
136. God Blessing the Seventh Day (2). Figgis, *Paintings of Blake*, pl. 3; *JWCI*, VI (1943), 200 pl. a; Blunt, *Art of Blake*, pl. 42a; Preston, ed., *Blake Collection*

of Robertson, pl. 39; *Apollo*, LXVI (Dec., 1957), 66 (color); Keynes, *Blake's Illustrations to the Bible*, pl. I (color); Raine, *Blake and Tradition*, fig. 129.

137. God Creating the Universe, sketch. *JWCI*, II (1938), pl. 11c; Keynes, *Blake's Drawings, second series*, pl. 34 and *Drawings of Blake* (1970), pl. 6. For similar designs, see *There is No Natural Religion, second series*, pl. 10 (Part I of this list) and "Newton."

138. God Judging Adam, color print, Butts-Robertson-Tate copy (65a). Robertson, ed., *Gilchrist's Life of Blake*, 140; Short, *Blake*, 106; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. VIII; Binyon, *Drawings and Engravings of Blake*, pl. 42 (color); Figgis, *Paintings of Blake*, pl. 70; *Illustrated London News* (April 11, 1942), 449; Greenough, *Home Bible*, 202 first section; *National Gallery, Millbank Illustrated Guide: British School* (1927), 29; Digby, *Symbol and Image in Blake*, fig. 62; *Cahiers d'art*, XXII (1947), 129; Blunt, *Art of Blake*, pl. 28b; Preston, ed., *Blake Collection of Robertson*, pl. 3; Butlin, *Tate Catalogue of Blake*, pl. 13 (1957), fig. 15 (1971), and *Blake: Tate Gallery*, pl. 7 (all color); *Burlington Magazine*, CVII (1965), 86 pl. 43; Keynes, *The Masters: Blake*, pl. IV (color); Hardie, *Water-Colour Painting in Britain: The Eighteenth Century*, fig. 200; Rosenfeld, ed., *Blake: Essays for Damon*, pl. III; Raine, *Blake* (World of Art Library), fig. 66 (color); Tate Gallery post card 5063 (color); Tate Gallery color slide; color slide by American Library Color Slide Co.

Color print, Gilchrist-Inglis-Metropolitan Museum copy. Gilchrist, *Life of Blake* (1880), I, 128; *Scribner's Monthly*, XX (1880), 233; *Print Collector's Quarterly*, XXIX (1948), 27; *Burlington Magazine*, C (1958), 45 pl. 4.

Color print, Tatham-Weston-Tonner copy. *Burlington Magazine*, C (1958), 45 pl. 5; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 32; *Christie's Sale Catalogue* (July 15, 1957), 16; *Connoisseur*, CXL (1957), 114; *Apollo*, LXV (1957), 314.

Water-color, Morse-Goyder version (65, here entitled "Elijah and Elisha").

139. God Moving on the Face of the Waters (19). See "The Waters Prevailed Upon the Earth."
140. God Speaking to Adam and Eve (a doubtful title). *Blake Studies*, III (1971), 108 pl. 2 (pl. 4, verso sketches including a preliminary sketch, bottom right).
141. God Writing on the Tables of the Covenant (46). Figgis, *Paintings of Blake*, pl. 55; Wolf-Gumpold, *Blake*, 44.
142. Godwin's "On Sepulchres," a page with a sketch perhaps by Blake. Wright, *Life of Blake*, pl. 69.
143. The Good and Evil Angels, color print, Butts-Robertson-Tate copy. Robertson, ed., *Gilchrist's Life of Blake*, 142; Figgis, *Paintings of Blake*, pl. 71; Keynes, ed., *Writings of Blake* (1925), I, 182; *Burlington Magazine*, XXXVII (1920), 33 pl. IID and LXIII (1933), 268; Blunt, *Art of Blake*, pl. 32b; Preston, *Blake Collection of Robertson*, pl. 6; Gay, *Eighteenth Century Painting*, 151; Digby, *Symbol and Image in Blake*, fig. 38; Butlin, *Tate Catalogue of Blake*, pl. 13 (1957, color), fig. 23 (1971, color); Photiades, *Eighteenth Century Painting*, pl. 176; Beer, *Blake's Humanism*, fig. 30 top; Raine, *Blake and Tradition*, fig. 120 (color) and *Blake* (World of Art Library), fig. 67; Wolf-Gumpold, *Blake*, 36; Tate Gallery post card 5057

(color); color slide by American Library Color Slide Co.

Color print, Whitney copy. Cary, *Art of Blake*, pl. XLVIII; *Philadelphia Catalogue*, 136; *Art News*, XXXVII (Feb. 18, 1939), 8; *Art in America*, XXVII (1939), 95.

Water-color, Nottidge-Higgins Museum version. *Burlington Magazine*, C (1958), 45 pl. 3; Blunt, *Art of Blake*, pl. 32a; Beer, *Blake's Humanism*, fig. 30 bottom.

See also *The Marriage of Heaven and Hell*, pl. 4, Part I of this list.

144. Hamlet Administering the Oath. *Apollo*, LXXIX (1964), 324 pl. 11.
145. Hamlet and the Ghost of His Father, from an extra-illustrated Shakespeare folio in the British Museum. Gilchrist, *Life of Blake* (1880), I, 272; *Illustrated London News* (Dec. 25, 1954), 1163; Blunt, *Art of Blake*, pl. 41c; Beer, *Blake's Visionary Universe*, fig. 7.
- 145a. Hawker, Rev. Robert, portrait engraving after Pensford. Byles, *Life and Letters of R. S. Hawker*, 6 (inscriptions cropped).
146. Head of a Fawn. Keynes, *Drawings by Blake* (1927), pl. 82.
147. Head of a Man, sketch. Wright, *Life of Blake*, pl. 59 top right (Wright suggests that this may be a self-portrait).
148. Head of an Old Man, sketch. Langridge, *Blake*, 186 (here attributed to Blake, but looks most un-Blakean).
149. The Healing of the Woman with an Issue of Blood, or, A Woman Touching Christ's Garment (112). Soupault, *Blake*, pl. 35.
150. Hebrew letters in the shape of men, verso of "War and the Fear of Invasion." Figgis, *Paintings of Blake*, 82 of the text, bottom; Keynes, *Drawings by Blake* (1927), pl. 27.
- 150a. Hecate. See "The Triple Hecate."
151. Henry VIII (?). *Notebook*, 12.
152. The Hiding of Moses, water-color (34). Keynes, *Bibliography of Blake*, 215; Baker, *Huntington Catalogue of Blake*, pl. 21 (1938), pl. XXVIII (1957, 1963); Todd, *Blake the Artist*, 126; Rosenfeld, ed., *Blake: Essays for Damon*, pl. XVII. See also item XXXIII, no. 1, Part III of this list.
153. The Holy Family, or, Christ in the Lap of Truth (104). Selincourt, *Blake*, 201; Richter, *Blake*, pl. V; Hawley, *Neo-Classicism: Style and Motif*, fig. 122.
154. Hope Rekindled. See item IV, no. 7 (water-color drawing), Part III of this list.
155. The Horse, tempera. See item XIX-A, no. 5 (tempera), Part III of this list.
156. The House of Death. See item XXVIII-H, "The House of Death," Part III of this list.
157. The Humility of the Saviour. See "Christ in the House of the Carpenter."
158. The Hymn of Christ and the Apostles (133). Selincourt, *Blake*, 146; Figgis, *Paint-*

ings of Blake, pl. 51; Preston, ed., *Blake Collection of Robertson*, pl. 50.

- 158a. The Idle Laundress, engraved by Blake after Morland. *JWCI*, XV (1952), 196 pl. 41a.
159. The Infant Hercules Throttling the Serpents. Keynes, *Blake's Drawings, second series*, pl. 5.
- 159a. Infant Jesus Praying. See "The Child Christ Saying His Prayers."
160. The Infant Jesus Riding on a Lamb, tempera (100). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XIV; Figgis, *Paintings of Blake*, pl. 41 (color); Wilson, *Life of Blake* (1927), 182; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 13; Keynes, *Tempera Paintings of Blake*, pl. V; *Encyclopaedia Britannica* (1967), III, 756; Lister, *Edward Calvert*, pl. XXV.
161. Is All Joy Forbidden? See sketch following pl. 16 of *The Marriage of Heaven and Hell*, Part I of this list.
162. Isaiah Foretelling the Crucifixion, sketch. Wright, *Life of Blake*, pl. 68 bottom left (here suggested to represent Christ with the Holy Spirit descending); Keynes, *Blake's Drawings, second series*, pl. 39.

Verso of above, a less finished sketch of the same design. Wright, *Life of Blake*, pl. 68 bottom right.
163. Isaiah Foretelling the Destruction of Jerusalem, finished sketch on a woodblock. *BMQ*, XIV (1940), pl. XV; Keynes, *Blake Studies*, pl. 37 and *Drawings of Blake* (1970), pl. 83.
164. Jacob's Dream, or, Jacob's Ladder (25). Russell, ed., *Letters of Blake*, 73; *Bibby's Annual* (Summer, 1907), 17 (color); Robertson, ed., *Gilchrist's Life of Blake*, 236; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. IV; Binyon, *Drawings and Engravings of Blake*, pl. 79; Figgis, *Paintings of Blake*, pl. 80; Keynes, ed., *Writings of Blake* (1925), III, 116; *Illustrated London News* (July 9, 1949), 67; Greenough, *Home Bible*, 34 first section; *JWCI*, VI (1943), 202 pl. 58e; *BMQ*, XVI (1951), 11; Blunt, *Art of Blake*, pl. 44; Preston, ed., *Blake Collection of Robertson*, pl. 22; Lister, *Edward Calvert*, pl. XXXI, *Blake*, pl. 21, and *Samuel Palmer & His Etchings*, pl. 36; Raine, *Blake* (World of Art Library), fig. 93 (color); Todd, *Blake the Artist*, 87.
165. Jaques and the Wounded Stag, water-color from an extra-illustrated Shakespeare folio in the British Museum. *BMQ*, XX (1955), pl. IIIa; *Illustrated London News* (Dec. 25, 1954), 1163; Merchant, *Shakespeare and the Artist*, pl. 31 bottom.
166. Jehovah with His Sons Satan and Adam. See Blake's drawing of the "Laocoön."
167. Jephthah Met by His Daughter (49).
168. Job. For all Job materials, including individual titles not part of any series, see item XXIV, Part III of this list.
169. Johnson, Johnny, portrait miniature. Bentley, *Blake Records*, pl. XIV; Keynes, *Blake Studies* (1971), pl. 28 lower left.
170. Joseph and Potiphar's Wife (28). Wright, *Life of Blake*, pl. 56; Preston, ed.,

Blake Collection of Robertson, pl. 41; Irwin, *English Neoclassical Art*, pl. 99.

171. Joseph Making Himself Known to His Brethren, water-color, Coleridge-Fitzwilliam Museum version (31). *The Principal Pictures in the Fitzwilliam Museum*, 18; Greenough, *Home Bible*, 50 first section; Blunt, *Art of Blake*, pl. 8c; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 3.

Back to back water-colors, Tatham-Royal Library, Windsor version (32a, 32b). Oppe, *English Drawings at Windsor Castle*, 27 figs. 7, 8.

172. Joseph of Arimathea (?), sketch. *Philadelphia Catalogue*, 142; Keynes, *Drawings of Blake* (1970), pl. 7.
173. Joseph of Arimathea among the Rocks of Albion, second state unless otherwise noted. Robertson, ed., *Gilchrist's Life of Blake*, 20; Russell, *Engravings of Blake*, pl. 2; Cary, *Art of Blake*, pl. XVIII; Ellis, *The Real Blake*, 23; Binyon, *Engraved Designs of Blake*, pl. 1; Keynes, ed., *Writings of Blake* (1925), I, 54, *Blake Studies*, pl. 14, *Blake's Engravings*, pl. 2, and *Engravings by Blake: The Separate Plates*, pls. 1 (first state), 2 (second state); *JWCI*, VI (1943), 194 pl. a; *Print Collector's Quarterly*, XXVI (1939), 66; Blunt, *Art of Blake*, pl. 3a; *The Listener* (Nov. 28, 1957), 879; Wicksteed, *Blake's Jerusalem*, pl. III; Nekrasova, *Bleik* (1962), pl. 2; detail of figure, Beer, *Blake's Visionary Universe*, fig. 58; Raine, *Blake* (World of Art Library), fig. 3; Todd, *Blake the Artist*, 8 (first state).
174. Joseph of Arimathea Preaching to the Britons at Glastonbury. Binyon, *Engraved Designs of Blake*, pl. 46 (color); *Philadelphia Catalogue*, 45; Blackstone, *English Blake*, pl. X; Keynes, *Engravings by Blake: The Separate Plates*, pl. 17 (color); Lister, *Edward Calvert*, pl. XX; Raine, *Blake* (World of Art Library), fig. 70 (color).
- Sketch. Keynes, *Blake's Drawings, second series*, pl. 6 and *Drawings of Blake* (1970), pl. 17.
175. Joseph Ordering Simeon To Be Bound (30). *The Principal Pictures in the Fitzwilliam Museum*, 16; Selincourt, *Blake*, 255; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 2.
- Sketch, sepia and water-color. *Apollo*, XCIII (June, 1971), 199; *Sotheby Sale Catalogue* (June 24, 1971), 41.
176. Joseph's Brethren Bowing before Him (29). *The Principal Pictures in the Fitzwilliam Museum*, 17; Greenough, *Home Bible*, 46 first section; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 1; Todd, *Blake the Artist*, 18.
177. The Journey of Life. See sketch following pl. 97 of *Jerusalem*, Part I of this list.
178. Judas Betrays Him (135). Figgis, *Paintings of Blake*, pl. 45.
179. Judgment of Paris. Selincourt, *Blake*, 261; Binyon, *Drawings and Engravings of Blake*, pl. 82; Preston, ed., *Blake Collection of Robertson*, pl. 24; *Apollo*, LXXXIV (1966), 386 pl. 8; Irwin, *English Neoclassical Art*, pl. 98; Raine, *Blake and Tradition*, fig. 22; *Blake Studies*, I (Fall, 1968), fig. 3; Todd, *Blake the Artist*, 109.

180. The Judgment of Solomon (62). Preston, ed., *Blake Collection of Robertson*, pl. 30; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 9; Todd, *Blake the Artist*, 101.
- 180a. King Edward I in His Coffin, drawings ascribed to Blake, Library of the Society of Antiquaries. Keynes, *Blake Studies* (1971), pls. 9, 10.
181. The King of Babylon in Hell, water-color, Butts-Boston Museum version (79a). Cary, *Art of Blake*, pl. XXII; Figgis, *Paintings of Blake*, pl. 85; Smalley, *Twenty-Seven Drawings by Blake*, pl. 20; Wick, *Blake Water-Color Drawings* (Boston Museum), pl. 23.
- Water-color, Tatham-Royal Library, Windsor version (79b).
- See also "Lucifer and the Pope in Hell."
182. The King of the Jews, or, The Third Hour (138). Richter, *Blake*, pl. IV.
183. King Sebert and King Henry III, water-colored drawings. See item XLII, no. 2, Part III of this list.
184. L. Parroisien's Card. See "Parroisien's Card."
185. Lady Macbeth and Duncan, sketch. Keynes, *Blake's Drawings, second series*, pl. 2; Blunt, *Art of Blake*, pl. 13a.
186. Lamech and His Two Wives, Butts-Robertson-Tate version (17a). Robertson, ed., *Gilchrist's Life of Blake*, 366; Figgis, *Paintings of Blake*, pl. 72; Apollo, IV (1926), 261; Wright, *Life of Blake*, pl. 20; *Studio*, CXXXII (Aug., 1946), 39; Preston, ed., *Blake Collection of Robertson*, pl. 2; Piper, *British Romantic Artists*, 17 (color); Butlin, *Tate Catalogue of Blake*, pl. 11 (1957), fig. 18 (1971).
187. Landscape near Felpham. Wright, *Life of Blake*, pl. 36; Butlin, *Tate Catalogue of Blake*, pl. 16 (1957), fig. 79 (1971), and *Blake: Tate Gallery*, pl. 14.
188. Landscape with Trees. Keynes, *Drawings of Blake* (1970), pl. 36.
189. The Laocoön, engraving. Ellis and Yeats, eds., *Works of Blake*, III; Keynes, *Bibliography of Blake*, 178, ed., *Writings of Blake* (1925), III, 358 and *Engravings by Blake: The Separate Plates*, pl. 37; Sloss and Wallis, eds., *Blake's Prophetic Writings*, II, frontispiece; Todd, *Tracks in the Snow*, 57; Erdman, ed., *Poetry and Prose of Blake*, pl. 3; Stevenson, ed., *Poems of Blake*, pl. 5; Todd, *Blake the Artist*, 120.
- Sketch. See XXXII no. 6, Part III of this list.
190. The Laocoön, Blake's interpretive drawing. Todd, *Tracks in the Snow*, 56; Keynes, *Blake's Drawings, second series*, pl. 31 and *Drawings of Blake* (1970), pl. 59; *Shorewood Art Reference Guide*, 37; Todd, *Blake the Artist*, 121; reproduction by Shorewood Publishers, Inc., distributed by Penn Prints, N. Y.
191. The Last Judgment, pencil and ink drawing, Butts-White-Rosenwald version. *HLQ*, XXI (1957), fig. 1; Keynes, *Blake's Drawings, second series*, pl. 27 and *Drawings of Blake* (1970), pl. 51; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 28; Damon, *Blake Dictionary*, pl. I (with a key to the figures); Raine,

Blake and Tradition, fig. 176, detail fig. 124; Todd, *Blake the Artist*, 97.

Sketch, Tatham-Bateson version, same design as Butts-White-Rosenwald version, but pencil only. Keynes, ed., *Writings of Blake*, III, 148.

Pencil sketch with some inking and wash, Tatham-Aspland-Cockerell-University of Texas version. Ellis, *The Real Blake*, 271; *Blake Newsletter*, IV (Spring, 1971), 138.

Water-color, Butts-Maxwell version (131b). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXIX; Todd, *Blake the Artist*, 85.

Water-color, Egremont-Petworth House version (131c). Russell, ed., *Letters of Blake*, 199; Figgis, *Paintings of Blake*, pl. 7 (color); Keynes, ed., *Writings of Blake* (1925), III, 2 and *Letters of Blake*, 166 (1956), 160 (1968); Erdman, ed., *Poetry and Prose of Blake*, pl. 2; Lister, *Blake*, pl. 22; Raine, *Blake* (World of Art Library), fig. 96; Todd, *Blake the Artist*, 88-89 (detail of lower half).

191a. Last Judgment, a figure from after Michelangelo, oil painting attributed to Blake. Todd, *Blake the Artist*, 10.

192. The Last Supper, tempera (132). *Connoisseur*, CXXIV (1949), 53; *Art Quarterly*, XVIII (1955), 203; Keynes, *Tempera Paintings of Blake*, pl. VIII and *Blake's Illustrations to the Bible*, pl. VI (color); Raine, *Blake* (World of Art Library), fig. 95; Todd, *Blake the Artist*, 48.

193. Lavater, the Rev. John Casper, engraving. Gardner, *Blake the Man*, 50; Wright, *Life of Blake*, pl. 4; Keynes, *Engravings by Blake: The Separate Plates*, pl. 43; Todd, *Blake the Artist*, 53 bottom.

Anonymous drawing for the engraving. Ryskamp, *Blake: Engraver* (Princeton Library Exhibition), 30.

194. The Lazar House. See item XXVIII-H, "The House of Death," Part III of this list.

195. Lear and Cordelia, water-color, Smith-Carthew-Tate version. Blunt, *Art of Blake*, pl. 8a; Merchant, *Shakespeare and the Artist*, pl. 29b; Butlin, *Tate Catalogue of Blake*, pl. 1 (1957), fig. 1 (1971); *Apollo*, LXXIX (1964), 319 pl. 2; Beer, *Blake's Visionary Universe*, fig. 4.

196. Let Loose the Dogs of War. See item XLVIII-B, Night the Fourth, page 8 (sketch), Part III of this list.

197. Linnell, John, portrait sketch. Keynes, *Blake's Drawings, second series*, pl. 44 and *Blake Studies* (1971), pl. 54; Butlin, ed., *Blake-Varley Sketchbook*, pl. III.

198. Los and Orc, water-color and ink, Linnell-Tate collection. Butlin, *Tate Catalogue of Blake* (1971), fig. 8 and *Blake: Tate Gallery*, pl. 5; *Burlington Magazine*, CVI (1964), 381 fig. 30.

199. Los, Enitharmon, and Orc. See "The Good and Evil Angels."

200. Los Kneeling, sketch, Yale Art Gallery collection. Keynes, *Blake's Drawings, second series*, pl. 25 and *Drawings of Blake* (1970), pl. 50; Cummings and Staley, *Romantic Art in Britain*, pl. 99 (here entitled "Albion Compelling the Four Zoas

to Their Proper Tasks").

201. Los Supporting the Sun, sketch, Rosenwald collection. Keynes, *Blake's Drawings, second series*, pl. 24 and *Drawings of Blake* (1970), pl. 57.
202. Lot and the Angels, water-color, Linnell-Auckland Library collection (21). Wright, *Life of Blake*, pl. 67 (here entitled "Lot and His Daughters").
203. Lot and His Daughters, tempera, Butts-Huntington collection (22). Baker, *Huntington Catalogue of Blake*, pl. 24 (1938), pl. XXXVIII (1957, 1963); Todd, *Blake the Artist*, 49.
204. Lowery, Wilson, portrait by Linnell, engraved by Linnell and Blake. Garnett, *Blake*, 61; Keynes, *Engravings by Blake: The Separate Plates*, pl. 45; Todd, *Blake the Artist*, 135.
205. Lucifer. See "Satan in His Original Glory."
206. Lucifer and the Pope in Hell, color print. Baker, *Huntington Catalogue of Blake* (1957, 1963), pl. XXXIV; Keynes, *Engravings by Blake: The Separate Plates*, pl. 22. See also "The King of Babylon in Hell."
207. Macbeth and the Ghost of Banquo, sketch. Keynes, *Blake's Drawings, second series*, pl. 3 and *Drawings of Blake* (1970), pl. 4; Blunt, *Art of Blake*, pl. 12c; Beer, *Blake's Visionary Universe*, fig. 10.
208. The Magdalene at the Sepulchre (150).
209. Malevolence, water-color. Keynes, ed., *Letters of Blake*, 32 (1956), 16 (1968); Bentley, *Blake Records*, pl. X bottom.

Sketch. *Notebook*, 97. See also a similar figure, *Europe*, pl. 1, Part I of this list.
210. A Man and a Woman Warming Themselves at a Fire. *Blake Studies*, III (1971), 108 pl. 1.

Sketch. *Blake Studies*, III (1971), 108 pl. 5 top right.
211. The Man of God and Jeroboam (63). Raine, *Blake and Tradition*, fig. 108.
212. The Man Sweeping the Interpreter's Parlour, second state unless otherwise stated. Garnett, *Blake*, 78; Russell, *Engravings of Blake*, pl. 16; Binyon, *Engraved Designs of Blake*, pl. 82; *Philadelphia Catalogue*, 163; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 38; *Apollo*, CXVI (1957), 54; Keynes, *Blake's Engravings*, pl. 115 and *Engravings by Blake: The Separate Plates*, pls. 18 (first state), 19 (second state); Raine, *Blake* (World of Art Library), fig. 155; Todd, *Blake the Artist*, 137.
213. A Man Writing in a Book, sketch. *Blake Studies*, III (1971), 108 pl. 5 lower left.
214. Mary Magdalene Washing the Feet of Christ (126). Binyon, *Drawings and Engravings of Blake*, pl. 53.
215. Meditations Among the Tombs. See "Epitome of James Hervey's Meditations"

216. Mercy and Truth Are Met Together (77). Lower portion only, Wright, *Life of Blake*, pl. 64.
217. Michael and Satan, or, Michael and the Dragon (164). Figgis, *Paintings of Blake*, pl. 10; Smalley, *Twenty-Seven Drawings by Blake*, pl. 27; *Arts Digest*, VIII (May 15, 1934), 17 and XXV (March 1, 1951); *Fogg Art Museum Notes*, II (1927), 112; *Bulletin of the Fogg Art Museum*, III no. 2 (1934), cover; Damon, *Blake: His Philosophy and Symbols*, frontispiece; *Philadelphia Catalogue*, 117; *JWCI*, VI (1943), 200 pl. c; Schorer, *Blake: The Politics of Vision*, 174 (234 in paperback ed.); *New York Times Magazine* (Oct. 13, 1957), 47; *Time* (Dec. 23, 1957), 52; Digby, *Symbol and Image in Blake*, fig. 73; Blunt, *Art of Blake*, pl. 39a; *JAAC*, XXIII (1964), 176 fig. 2; Raine, *Blake* (World of Art Library), fig. 91 (color).
218. Michael and the Warring Angels. See item XXVIII-H, "The Warring Angels," Part III of this list.
219. Mirth, sketch. Keynes, *Blake's Drawings, second series*, pl. 19.
220. Mirth and Her Companions. See item XXVIII-A, no. 1 (separate engraving), Part III of this list.
221. Moore and Company's Advertisement. Keynes, *Engravings by Blake: The Separate Plates*, pl. 10; Todd, *Blake the Artist*, 26.
222. Morning Amusement, engraving after Watteau. Keynes, *Engravings by Blake: The Separate Plates*, pl. 39.
223. Moses and the Burning Bush (36). Wright, *Life of Blake*, pl. 57; *Cahiers d'Art*, XXII (1947), 127; *Apollo*, LXXXV (May, 1967), 380; Damon, *Blake Dictionary*, pl. III.
224. Moses Erecting the Brazen Serpent (45). Cary, *Art of Blake*, pl. XLIX; *JWCI*, VI (1943), pl. 66a; Wick, *Blake Water-Color Drawings* (Boston Museum), pl. 21; Todd, *Blake the Artist*, 55.
225. Moses Indignant at the Golden Calf (42). Preston, ed., *Blake Collection of Robertson*, pl. 43; Fry, *Reflections on British Painting*, fig. 36.
226. Moses Striking the Rock (44). Preston, ed., *Blake Collection of Robertson*, pl. 44; Todd, *Blake the Artist*, 68.
227. Mrs. Q, engraving after Villiers. Russell, *Engravings of Blake*, pl. 32; Todd, *Blake the Artist*, 119.
228. The Nativity, tempera (91). Scott, *Blake: Etchings from His Works*, pl. IV; *Revue de l'art*, XXIII (1908), 229; Langridge, *Blake*, 162; *Burlington Magazine*, IV (1904), 211; Benoit, *Blake le visionnaire*, 63; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XIII; Binyon, *Drawings and Engravings of Blake*, pl. 14; Figgis, *Paintings of Blake*, pl. 39; *Philadelphia Catalogue*, 104; Blunt, *Art of Blake*, pl. 35b; Raine, *Blake* (World of Art Library), fig. 89.
229. Nebuchadnezzar, color print, Butts-Robertson-Tate copy (84a). *Country Life*, XLIII (1918), 251; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XI; Keynes, *Blake* (Faber Gallery), pl. 3 and *The Masters: Blake*, pl. II (both color); Selincourt, *Blake*, 244; *Cahiers d'Art*, XXII (1947), 130; Robertson, ed., *Gilchrist's Life of Blake*, 90; Figgis, *Paintings of Blake*, pl. 77 (color); *Illustrated London*

News (April 11, 1942), 449; Blunt, *Art of Blake*, pl. 31c; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 12; *Apollo*, LXVI (1957), 52, and LXXXIV (1966), 385 pl. 6; Preston, ed., *Blake Collection of Robertson*, pl. 4; Murray, *Dictionary of Art and Artists*, fig. 906; Butlin, *Tate Catalogue of Blake*, pl. 11 (1957), frontispiece (color) and fig. 16 (1971), and *Blake: Tate Gallery*, pl. 11; Raine, *Blake* (World of Art Library), fig. 62 (color); Malcolmson, ed., *Blake: An Introduction*, pl. XII (color); *Blake Studies*, III (Spring, 1971), fig. 3; Tate Gallery color slide; color slide by American Library Color Slide Co.

Color print, Tatham-Boston Museum copy. *Art Digest*, V (Nov. 1, 1930), 21; Erdman, *Blake: Prophet Against Empire*, pl. VIIb; *Art Quarterly*, XV (1952), 230 fig. 4; Praz, *Mnemosyne*, fig. 23.

Color print, Richmond-Clifton-Minneapolis Art Institute copy (84c). Hess and Ashbery, eds., *The Grand Eccentrics*, 88; Todd, *Blake the Artist*, 38.

See also *The Marriage of Heaven and Hell*, pl. 24 and associated items listed therein, Part I of this list.

230. Newton, color print, Butts-Robertson-Tate copy. Robertson, ed., *Gilchrist's Life of Blake*, 396; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XL; Figgis, *Paintings of Blake*, pl. 75; *JWCI*, II (1938), 61 pl. a; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 36; Schorer, *Blake: The Politics of Vision*, frontispiece (234 in paperback ed.); *Burlington Magazine*, LXXVIII (Feb., 1941), 52; *Illustrated London News* (April 11, 1942), 449; *Apollo*, LXVI (1957), 50; Preston, ed., *Blake Collection of Robertson*, pl. 10; Blunt, *Art of Blake*, pl. 30c; Digby, *Symbol and Image in Blake*, fig. 45; Butlin, *Tate Catalogue of Blake*, pl. 10 (1957), fig. 17 (1971, color), and *Blake: Tate Gallery*, pl. 10 (color); Ruskin, *Nineteenth Century Art*, pl. 67; Hofmann, *Art in the Nineteenth Century* (also entitled "The Earthly Paradise"), pl. 7; *Realites* (Jan., 1968), 82 (color); Keynes, *The Masters: Blake*, pl. I (color); Beer, *Blake's Humanism*, pl. 48; Raine, *Blake and Tradition*, fig. 159 and *Blake* (World of Art Library), fig. 61 (color); *Blake Studies*, III (Spring, 1971), fig. 1; color reproduction for the British Council (1949) and by Henry Stone and Son Ltd., Banbury; Tate Gallery post card 5058 (color); Tate Gallery color slide.

Color print, Tonner copy. *American Art Association Galleries Sale Catalogue* (Jan. 30, 1924), 66; *Parke-Bernet Sale Catalogue* (Nov. 2, 1938), 95.

Sketch. *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XLIII; Keynes, *Blake's Drawings, second series*, pl. 8; *The Masters: Blake*, 4, and *Drawings of Blake* (1970), pl. 18.

231. Noah and the Rainbow. See "The Covenant."

232. The Number of the Beast is 666 (167). *Arts*, XLII (1968), 26; Cummings and Staley, *Romantic Art in Britain*, pl. 96; *Blake Studies*, IV (Fall, 1971), cover (color); Rosenbach Memorial Library post card (color).

233. Oberon and Titania on a Lilly, water-color. *Fogg Museum Notes* (June, 1931), fig. 15; Brown and Harris, eds., *Early Shakespeare* (Stratford-Upon-Avon Studies), pl. 3b; Merchant, *Shakespeare and the Artist*, pl. 29a; *Apollo*, LXXIX (1964), 322 pl. 7; *Man, Myth & Magic* (1971), 903 (color, with right and left reversed). See also *The Song of Los*, pl. 5, Part I of this list.

234. Oberon, Titania, and Puck with Fairies Dancing. Langridge, *Blake*, 170; Binyon, *Drawings and Engravings of Blake*, pl. 39; *Georgian Art* (Burlington Magazine Monograph No. III, 1929), pl. 16 (color); Soupault, *Blake*, pl. 1; Salaman and Holme, *Shakespeare in Pictorial Art*, 95; Wright, *Life of Blake*, pl. 61; Gaunt, *Arrows of Desire*, 144; Underwood, *Short History of English Painting*, pl. 19; Butlin, *Tate Catalogue of Blake*, pl. 2 (1957), fig. 4 (1971, color), and *Blake: Tate Gallery*, pl. 3; Merchant, *Shakespeare and the Artist*, pl. 32; Nekrasova, *Bleik*, 46 (1960), pl. 37 (1962); *Apollo*, LXXIX (1964), 322 pl. 6; Irwin, *English Neoclassical Art*, pl. 96; Beer, *Blake's Visionary Universe*, fig. 11.
235. Oh! Flames of Furious Desires. See separate plate following pl. 3 of *The Book of Urizen*, Part I of this list.
236. An Old Man Enthroned Between Two Groups of Figures, sketch. See Works by Robert Blake, verso of "The Preaching of Warning," Part I of this list.
237. Old Parr when Young. See XLIV, "Old Parr when Young."
238. Oothoon Hovering in a Watery Flame. See separate plate following pl. 4 of *Visions of the Daughters of Albion*, Part I of this list.
239. Oothoon Plucking Leutha's Flower. See separate plate following pl. iii of *Visions of the Daughters of Albion*, Part I of this list.
240. Orc in Flames. See separate plate following pl. 3 of *The Book of Urizen*, Part I of this list.
241. The Ordeal of Queen Emma. Robertson, ed., *Gilchrist's Life of Blake*, 32; Wright, *Life of Blake*, pl. 5; Blunt, *Art of Blake*, pl. 4b.
242. The Pardon of Absalom (61). Wright, *Life of Blake*, pl. 62; *Connoisseur*, CXXIX (April, 1952), 36.
243. Parroisien's Card, engraved by Blake (?). *Philadelphia Catalogue*, 161.
244. The Penance of Jane Shore, water-color, Tatham-Tovey-Robertson-Tate version. Binyon, *Drawings and Engravings of Blake*, pl. 1; Keynes, ed., *Writings of Blake* (1925), III, 120; *Print Collector's Quarterly*, XXIX (Feb., 1942), 110 (detail); *JWCI*, VI (1943), 194 pl. b; Preston, ed., *Blake Collection of Robertson*, pl. 20; Ritchie, *English Painters Hogarth to Constable*, pl. 25a; Blunt, *Art of Blake*, pl. 4a; Butlin, *Tate Catalogue of Blake*, pl. 1 (1957), fig. 9 (1971), and *Blake: Tate Gallery*, pl. 1; Raine, *Blake* (World of Art Library), fig. 11; Todd, *Blake the Artist*, 11.
- Water-color, Verney version. *The Bookman*, XXX (1906), 209.
- Sketch. Keynes, *Blake's Drawings, second series*, pl. 1 and *Drawings of Blake* (1970), pl. 3.
245. Pestilence (39). Cary, *Art of Blake*, pl. XXI; *Print Collector's Quarterly*, V (1915), 45; Figgis, *Paintings of Blake*, pl. 66; *Philadelphia Catalogue*, 108; Wilenski, *English Painting*, pl. 154a; Cheney, *The Story of Modern Art*, 70; *Art News*, LVI (Oct., 1957), 31; Wick, *Blake Water-Color Drawings* (Boston Museum), pl. 25; Blunt, *Art of Blake*, pl. 40a; Munro, *The Encyclopedia of Art*, 217 (color).
- Sketch. Keynes, *Drawings by Blake* (1927), pl. 31.

Another sketch. *Philadelphia Catalogue*, 143; Keynes, *Blake's Drawings*, second series, pl. 11.

246. Philoctetes and Neoptolemus at Lemnos. Figgis, *Paintings of Blake*, pl. 87; *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 51; *Life* (June 9, 1941), 94; *Blake Studies*, III (Fall, 1970), cover (color).
247. Pity, from Macbeth, color print, Butts-Robertson-Tate copy. Robertson, ed., *Gilchrist's Life of Blake*, 188; *Burlington Magazine*, IX (1906), pl. II; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXXIV; Moore, *Art and Life*, 201; Binyon, *Drawings and Engravings of Blake*, pl. 36 and *English Water-Colours*, 78; Figgis, *Paintings of Blake*, pl. 74 (color); Short, *Blake*, 20; *Illustrated London News* (April 11, 1942), 449; *JWCI*, VI (1943), 201 pl. 57b; *Cahiers d' Art*, XXII (1947), 133; Wilenski, *English Painting*, pl. 146; Ritchie, *English Painters Hogarth to Constable*, pl. 26a; *Connaissance des Arts* (Sept. 15, 1954), 56; *Realites* (Jan., 1955), 40; Henn, *The Apple and the Spectroscope*, 62; Keynes, *Blake* (Faber Gallery), pl. 4 and *The Masters: Blake*, pl. V (both color); Johnson, *English Painting from the Seventeenth Century to the Present Day*, pl. 30; Butlin, *Tate Catalogue of Blake*, pl. 12 (1957), fig. 19 (1971), and *Blake: Tate Gallery*, pl. 8; Newton, *The Romantic Rebellion*, 109; Ruskin, *Nineteenth Century Art*, pl. 62; Preston, ed., *Blake Collection of Robertson*, pl. 7; Blunt, *Art of Blake*, pl. 28a; Merchant, *Shakespeare and the Artist*, pl. 34 top; Nekrasova, *Bleik*, 50 (1960), pl. 36 (1962); *Apollo*, V (1927), 258 pl. II and LXXIX (1964), 323 pl. 9; *Criticism*, VIII (1966), 116 fig. 7; *Réalités* (Jan., 1968), 80 (color); *The Tate Gallery*, intro. by Reid (1969), 44; Rosenfeld, ed., *Blake: Essays for Damon*, pl. IV; Beer, *Blake's Visionary Universe*, fig. 9; Raine, *Blake* (World of Art Library), fig. 65 (color); color slide by American Library Color Slide Co.

Color print, Goelet-Metropolitan Museum copy. *Bulletin of the Metropolitan Museum*, XVII (1959), 217 and XIX (1961), 251 (color); Todd, *Blake the Artist*, 40.

Sketch. Keynes, *Drawings by Blake* (1927), pl. 20; *JWCI*, VI (1943), 201 pl. 57d; Blunt, *Art of Blake*, pl. 29a.

Another sketch. Blunt, *Art of Blake*, pl. 29b.

248. Plague, water-color, provenance not known (38a). *Connoisseur*, XLIII (1934), 209.

Water-color, Bateson version (38b). *Apollo*, LXVI (1957), 53.

Water-color, Butts-Boston Museum version (38c). Gilchrist, *Life of Blake* (1863, 1880), I, 54 (woodcut copy by W. J. Linton); Figgis, *Paintings of Blake*, pl. 64; Smalley, *Twenty-Seven Drawings by Blake*, pl. 22; Schorer, *Blake: The Politics of Vision*, 254 (234 in paperback ed.); *Magazine of Art*, XXXIII (1940), 281; Wick, *Blake Water-Color Drawings* (Boston Museum), pl. 26.

Water-color, Tatham-Robertson-Bristol Gallery version (38d). Robertson, ed., *Gilchrist's Life of Blake*, 56; Richter, *Blake*, pl. IX; Preston, ed., *Blake Collection of Robertson*, pl. 37.

249. Power Was Given Him Over All Kindreds and Tongues and Nations (166). *Art News*, XXXVII (Feb. 18, 1939), 11; Cummings and Staley, *Romantic Art in Britain*, pl. 95; *Art in America*, LVI (Jan., 1968), 85 (color).

250. The Presentation of Christ in the Temple (94). Greenough, *Home Bible*, 6 second

section (here entitled "Simeon Prophesying over the Infant Christ").

251. The Procession from Calvary, tempera (142). *Art Journal*, LXVI (1904), 349; Sou-pault, *Blake*, pl. 21; Ritchie, *English Painters Hogarth to Constable*, pl. 27b; Blunt, *Art of Blake*, pl. 33; Butlin, *Tate Catalogue of Blake*, pl. 15 (1957), fig. 28 (1971); Keynes, *Tempera Paintings of Blake*, pl. VII; Rosenblum, *Transformations in Late Eighteenth Century Art*, pl. 191; Raine, *Blake* (World of Art Library), fig. 78.
- 251a. A Prophet in the Wilderness. See last entry under item XXVIII-I, Part III of this list.
252. Q. See "Mrs. Q."
253. Queen Katherine's Dream, india ink and water-color, Butts-Brooke-Fitzwilliam Museum version. *Apollo*, LXXIX (1964), 325 pl. 14 (here misidentified as a British Museum version); Merchant, *Shakespeare and the Artist*, pl. 33 bottom; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 4.

Bistre touched with color, Butts-Dilke-Fitzwilliam Museum version. Langridge, *Blake*, 174; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXXIII; *The Principal Pictures in the Fitzwilliam Museum*, 19; *Burlington Magazine*, IX (1906), pl. III; *Apollo*, V (1927), 261 fig. VI and LXXIX (1964), 325 pl. 15; Merchant, *Shakespeare and the Artist*, pl. 31 top; Antal, *Fuseli Studies*, pl. 31a (Fuseli's version, pl. 31b); Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 15.

Lawrence-Rosenwald version. Binyon, *Drawings and Engravings of Blake*, pl. 81; Figgis, *Paintings of Blake*, pl. 88; *Philadelphia Catalogue*, 132; *Art Digest*, XIII (Feb. 15, 1939), 12; *Burlington Magazine*, LXXIV (1939), 83 pl. c; *Art News*, LVI (Oct., 1957), 30 (color); Cummings and Staley, *Romantic Art in Britain*, pl. 97; Myers, ed., *Encyclopedia of Painting*, 42; *Connoisseur*, CLXIX (1968), 134 pl. 4; Todd, *Blake the Artist*, 145; color slide by American Library Color Slide Co.

British Museum version, from an extra-illustrated Shakespeare folio. *Apollo*, LXXIX (1964), 325 pl. 13 (here misidentified as a Fitzwilliam version); *Illustrated London News* (Dec. 25, 1959), 1163; Selincourt, *Blake*, 29; Salaman and Holme, *Shakespeare in Pictorial Art*, 96.

See also item XXXVIII-B, no. 1, Part III of this list.

254. The Rainbow over the Flood. See "The Waters Prevailed Upon the Earth."
255. The Raising of Lazarus (125). *Apollo*, LXXVII (Feb., 1963), 132; *Connoisseur*, CL (May, 1962), 68; *Burlington Magazine*, CIV (March, 1962), xiv.
256. The Red Dragon and the Woman Clothed with the Sun, Butts-Newton-Rosenwald version in the National Gallery, Washington (163a). *Philadelphia Catalogue*, 120; *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 49; Cheney, *Men Who Have Walked with God*, 339; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), cover (color); *Life* (June 9, 1941), 94; Walker, *National Gallery of Art, Washington*, 233 (color); *National Gallery of Art: Twenty-Five Year Report*, 34 (color); Cairns and Walker, *Treasures from the National Gallery of Art*, 138; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 63.

Tatham-White version in the Brooklyn Museum (163b). *Philadelphia Catalogue*, 121; Blunt, *Art of Blake*, pl. 38a.

257. The Repose on the Flight into Egypt, water-color, Butts-Metropolitan Museum of Art version (96b). Cary, *Art of Blake*, pl. XXVI; *International Studio*, LXXIV (1921), xxxvii; Wilson, *Life of Blake* (1927), 152; *Apollo*, XXVII (1938), 97; *Philadelphia Catalogue*, 114; Cheney, *The Story of Modern Art*, 72; *Apollo*, XXVII (1938), 97; *HLQ*, IV (1941), 361; *Metropolitan Museum of Art Bulletin*, VII (Dec., 1948), cover (color); Smalley, *Twenty-Seven Drawings by Blake*, pl. 23; Sypher, ed., *Enlightened England*, 1293; Rosenfeld, ed., *Blake: Essays for Damon*, pl. XVIII.
258. The Reposing Traveller, drawing after Michelangelo. Hagstrum, *Blake: Poet and Painter*, pl. XVIIB.
259. The Resurrection (148). *ECS*, III (Fall, 1969), fig. 11.
260. The Resurrection of the Dead. See item IV, no. 1 ("The Resurrection of the Dead"), Part III of this list.
261. The Rev. John Casper Lavater. See "Lavater."
262. Richard III Assailed by Ghosts, from an extra-illustrated Shakespeare folio in the British Museum. *Illustrated London News* (Dec. 25, 1954), 1163; *BMQ*, XX (1955), pl. IIIB; Selincourt, *Blake*, 59; Blunt, *Art of Blake*, pl. 11b; Merchant, *Shakespeare and the Artist*, pl. 31 top.
263. The River God, an allegorical sketch. Keynes, *Blake's Drawings, second series*, pl. 20 and *Drawings of Blake* (1970), pl. 31.
264. The River of Life (170). *Burlington Magazine*, IX (1906), pl. IV; Binyon, *Drawings and Engravings of Blake*, pl. 66 (color); Figgis, *Paintings of Blake*, pl. 5; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. I (color); Preston, ed., *Blake Collection of Robertson*, pl. 18; Blunt, *Art of Blake*, pl. 38b; Butlin, *Tate Catalogue of Blake*, pl. 22 (1957), fig. 41 (1971, color), and *Blake: Tate Gallery*, pl. 15 (color); *Apollo*, V (1927), 259 fig. III and LXVI (1957), 51; Hagstrum, *Blake: Poet and Painter*, pl. XV; Gaunt, *A Concise History of English Painting*, fig. 106 (color); Roger-Marx, *Graphic Art of the 19th Century*, 35; Hofmann, *Art in the Nineteenth Century* (also entitled "The Earthly Paradise"), pl. 210; Raine, *Blake and Tradition*, fig. 40 and *Blake* (World of Art Library), fig. 92; Tate Gallery color slide.
265. Ruth and Naomi, color print, Taylor-Victoria and and Albert Museum copy. Soupault, *Blake*, pl. 19; *Victoria and Albert Museum Catalogue of Water Colour Paintings* (1927), fig. 46; Wright, *Life of Blake*, pl. 37.

Color print, Pease-Keynes copy (54aii).

Water-color, Butts-Southampton Art Gallery version (54b). Binyon, *Drawings and Engravings of Blake*, pl. 54; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. IX; Keynes, ed., *Writings of Blake* (1925), III, 118; Greenough, *Home Bible*, 120 first section; Preston, ed., *Blake Collection of Robertson*, pl. 36; *Illustrated London News* (July 9, 1949), 67.
266. Sacrifice of Jephthah's Daughter (50). *Burlington Magazine*, IX (1906), 162; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. VI; Figgis, *Paintings of*

Blake, pl. 83; *Illustrated London News* (July 9, 1949), 67; Preston, ed., *Blake Collection of Robertson*, pl. 23.

267. St. Luke (88). Preston, ed., *Blake Collection of Robertson*, pl. 54; *Burlington Magazine*, CIX (June, 1967), 109.
268. St. Matthew and the Angel, tempera (86). Scott, *Blake: Etchings from His Works*, pl. V.
269. St. Paul before Felix and Drusilla (156).
270. St. Paul Preaching in Athens (155). *Philadelphia Catalogue*, 122; Cheney, *Men Who Have Walked with God*, 327; Greenough, *Home Bible*, 140 second section.
271. St. Paul Shaking Off the Viper, Butts-Robertson-Scott version (157a). *Apollo*, XCII (1970), 242; *Leger Galleries English Water-Colours Sale Catalogue* (Nov. 18-Dec. 31, 1970), pl. i.

Butts-Robertson-Pears version (157b). Wright, *Life of Blake*, pl. 42.
272. Samson Breaking His Bonds, Butts version (51a).
273. Samson Subdued (52). Figgis, *Paintings of Blake*, pl. 82; *Art News*, LIII (Sept. 1954), 4.
274. Satan, engraving of a head by Blake after Fuseli. Keynes, *Engravings by Blake: The Separate Plates*, pl. 42; Nekrasova, *Bleik* (1960), 47; Hess and Ashbery, eds., *The Grand Eccentrics*, cover and 88.
275. Satan Exulting over Eve, color print, Tatham-Bateson copy (9a). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXVIII; Binyon, *Drawings and Engravings of Blake*, pl. 38 (color); Figgis, *Paintings of Blake*, pl. 12; Digby, *Symbol and Image in Blake*, fig. 31; Beer, *Blake's Humanism*, fig. 35; Erdman and Grant, eds., *Blake's Visionary Forms Dramatic*, pl. 108.

Sketch. *Notebook*, 112.
276. Satan in His Original Glory (82). Figgis, *Paintings of Blake*, pl. 8; *Illustrated London News* (July 9, 1949), 67; *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. X; Preston, ed., *Blake Collection of Robertson*, pl. 13; Digby, *Symbol and Image in Blake*, fig. 23; Butlin, *Tate Catalogue of Blake*, pl. 18 (1957), fig. 33 (1971), and *Blake: Tate Gallery*, pl. 17; Beer, *Blake's Humanism*, fig. 44; Raine, *Blake and Tradition*, fig. 179; Jung, *Man and His Symbols*, 74 (color, with right and left reversed and the lower margin trimmed).
277. Satan with a Sword, sketch. Keynes, *Blake's Drawings, second series*, pl. 41 and *Drawings of Blake* (1970), pl. 75.
278. A Satyr, pencil sketch attributed to Blake. *Directory of Dealers in Secondhand and Antiquarian Books in the British Isles 1969-71*, 108.
279. Saul and David (?), water-color (56).
280. The Sea of Time and Space. See "The Circle of Life."

281. The Sealing of the Stone of Christ's Sepulchre (145). Preston, ed., *Blake Collection of Robertson*, pl. 51.
282. A Seated Woman. Keynes, *Drawings by Blake* (1927), pl. 55.
283. Seated Woman with Staff. See water-color following pl. 16 of *For Children: The Gates of Paradise*, Part I of this list.
284. Seraphim and other drawings. Butlin, *Tate Catalogue of Blake* (1971), fig. 77 verso.
285. The Seven-Headed Beast of the Apocalypse. See "Power was Given Him over all Kindreds and Tongues and Nations."
286. Shakespeare's Genius. See "Fiery Pegasus."
287. She Shall Be Called Woman (6). Cary, *Art of Blake*, pl. XII; *International Studio*, LXXIV (1921), xxxx; Smalley, *Twenty-Seven Drawings by Blake*, pl. 18; Ritchie, *English Painters Hogarth to Constable*, pl. 29a; *New York Times Magazine* (Feb. 12, 1939), 12; Pinto, ed., *The Divine Vision*, 187.
288. The Sleep of Albion, a tentative title for two kneeling figures divided by a horizontal band of geometric symbols. *Philadelphia Catalogue*, 158 (relief etching); Keynes, *Engravings by Blake: The Separate Plates*, pls. 23 (relief etching), 24 (intaglio engraving, here listed as an "unnamed print"); Rosenfeld, ed., *Blake: Essays for Damon*, pl. XVI (relief etching).
289. The Soldiers Casting Lots for Christ's Garments (139). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XVIII; Binyon, *Drawings and Engravings of Blake*, pl. 44 (here entitled "The Crucifixion"); Figgis, *Paintings of Blake*, pl. 46; Keynes, ed., *Writings of Blake* (1925), III, 116 and *The Masters: Blake*, pl. XI (color); Grierson, *And the Third Day*, 115; Blunt, *Art of Blake*, pl. 37a; Preston, ed., *Blake Collection of Robertson*, pl. 31; *Apollo*, V (1927), 260 fig. V and LXXXIV (1966), 384 pl. 2; *Blake Studies*, I (Fall, 1968), fig. 8; Wolf-Gumpold, *Blake*, 140 (color); Raine, *Blake* (World of Art Library), fig. 79; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 10.
290. Spenser's Faerie Queene. Figgis, *Paintings of Blake*, pl. 100; Damon, *Blake Dictionary*, pl. VIII; Todd, *Blake the Artist*, 104-105.
291. The Spirit of a Just Man Newly Departed Appearing to His Mourning Family. *New York Times Magazine* (Oct. 13, 1957), 46.
292. The Spiritual Condition of Man. Preston, *Notes on Blake's Large Painting in Tempera The Spiritual Condition of Man* (full painting and details of center and center right, all before cleaning); *Country Life* (Feb. 17, 1950), 456 (before cleaning); Preston, ed., *Blake Collection of Robertson*, pl. 28 (after cleaning); Keynes, *Tempera Paintings of Blake*, pl. I (before cleaning); Beer, *Blake's Visionary Universe*, fig. 75 (before cleaning); Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pls. 16 (after cleaning, full design), 17-22 (details); Todd *Blake the Artist*, 99 (after cleaning).
293. The Spiritual Form of Nelson Guiding Leviathan. Binyon, *Drawings and Engravings of Blake*, pl. 52; Figgis, *Paintings of Blake*, pl. 90; Keynes, *Bibliography of Blake*, 86 and ed., *Writings of Blake* (1925), III, 92; *Burlington Magazine*, XXVI (1915),

139; *The Arts*, VII (1925), 146; *National Gallery, Millbank Illustrated Guide: British School* (1927), 31; Soupault, *Blake*, pl. 18; Todd, *Tracks in the Snow*, 32; Wilenski, *English Painting*, pl. 142; Wright, *Life of Blake*, pl. 34; Newton, *Masterpieces of Figure Painting*, pl. 14 (color); Schorer, *Blake: The Politics of Vision*, 78 (234 in paperback ed.); *JWCI*, VI (1943), 203 pl. a; Focillon, *La peinture au XIX siècle*, 125; Blunt, *Art of Blake*, pl. 46d; Erdman, *Blake: Prophet Against Empire*, pl. VIII; Butlin, *Tate Catalogue of Blake*, pl. 24 (1957), fig. 46 (1971) and *Blake: Tate Gallery*, pl. 21; *Studio*, CLIII (1957), 97 (color); Kitson and Wedgwood, *Art of the Western World: English Painting*, pl. 17 (color); Nekrasova, *Bleik*, 49 (1960), pl. 38 (1962); *Blake Studies*, I (Fall, 1968), fig. 9; Paley, *Energy and the Imagination*, pl. 3; Wolf-Gumpold, *Blake*, 53; Raine, *Blake* (World of Art Library), fig. 125.

Sketch. Keynes, *Drawings by Blake* (1927), pl. 36 and *Drawings of Blake* (1970), pl. 46.

294. The Spiritual Form of Pitt Guiding Behemoth. Langridge, *Blake*, 192; Keynes, ed., *Writings of Blake*, (1925), III, 94; *JWCI*, VI (1943), 203 pl. c; Todd, *Tracks in the Snow*, 33 and *Blake the Artist*, 70, 71 (detail, upper left); Blunt, *Art of Blake*, pl. 46c; Butlin, *Tate Catalogue of Blake*, pl. 24 (1957), fig. 47 (1971), and *Blake: Tate Gallery*, pl. 20; Raine, *Blake and Tradition*, fig. 116.
295. The Stoning of Achan. See "The Blasphemer."
296. Teach These Souls to Fly. See following pl. 2 of *The Book of Urizen*, Part I of this list.
297. The Ten Virgins. See "The Wise and Foolish Virgins."
298. Theotormon Woven. Keynes, *Drawings by Blake* (1927), pl. 23.
299. The Third Hour. See "The King of the Jews."
300. The Third Temptation (110). Binyon, *Drawings and Engravings of Blake*, pl. 75; Figgis, *Paintings of Blake*, pl. 43; Preston, ed., *Blake Collection of Robertson*, pl. 27; Keynes, *Blake's Illustrations to the Bible*, pl. IV (color); Wolf-Gumpold, *Blake*, 116; color reproduction by Emery Walker, Ltd. See also item XXVIII-I, Part III of this list.
301. The Three Maries at the Sepulchre (149). Selincourt, *Blake*, 256; Binyon, *Drawings and Engravings of Blake*, pl. 51; Pevsner, *The Englishness of English Art*, fig. 73b; *Life* (April 19, 1954), 63 (color); Preston, ed., *Blake Collection of Robertson*, pl. 32; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 12; Todd, *Blake the Artist*, 63.
302. Time's Triple Bow. See sketch following pl. 39 of *Jerusalem*, Part I of this list.
303. The Tomb. See item IV, no. 7 ("The Tomb"), Part III of this list.
304. The Transfiguration (119). Wright, *Life of Blake*, pl. 54.
305. The Trinity. *Notebook*, 104.
306. The Triple Hecate, color print, Butts-Robertson-Tate copy. Robertson, ed., *Gilchrist's Life of Blake*, 410; *Burlington Club Catalogue: Blake Centenary Exhibi-*

tion, pl. XLII; Focillon, *La peinture au XIX siècle*, 123; Binyon, *Drawings and Engravings of Blake*, pl. 32; *Burlington Magazine*, XXXVII (1920), 34 pl. III E; Figgis, *Paintings of Blake*, pl. 76; Short, *Blake*, 58; Percival, *Blake's Circle of Destiny*, 70; *Illustrated London News* (April 11, 1942), 449; Blunt, *Art of Blake*, pl. 26a; Ritchie, *English Painters Hogarth to Constable*, pl. 27a; Preston, ed., *Blake Collection of Robertson*, pl. 8; Butlin, *Tate Catalogue of Blake*, pl. 12 (1957), fig. 20 (1971), and *Blake: Tate Gallery*, pl. 9; Hilles and Bloom, eds., *From Sensibility to Romanticism*, 319 pl. VI; Merchant, *Shakespeare and the Artist*, pl. 34 bottom; Bronowski, *Blake and the Age of Revolution*, pl. 11; Apollo, IV (1926), 261 and LXXIX (1964), 323 pl. 8; Raine, *Blake and Tradition*, fig. 125 and *Blake* (World of Art Library), fig. 63; Beer, *Blake's Visionary Universe*, fig. 8; Tate Gallery color slide.

Color print, Huntington copy. Baker, *Huntington Catalogue of Blake* (1957, 1963), pl. XXXV.

Color print, National Gallery of Scotland copy. *National Gallery of Scotland Illustrations* (1952), 11; Todd, *Blake the Artist*, 41.

Sketch. Keynes, *Drawings by Blake* (1927), pl. 19 and *Drawings of Blake* (1970), pl. 19; Preston, ed., *Blake Collection of Robertson*, pl. 61.

307. Ugolino in Prison, tempera. Keynes, ed., *Letters of Blake*, 204 (1956), 176 (1968) and *Tempera Paintings of Blake*, pl. XI; Raine, *Blake* (World of Art Library), fig. 144; Todd, *Blake the Artist*, 148. See also *The Marriage of Heaven and Hell*, pl. 16, *For Children: The Gates of Paradise*, pl. 12 (both Part I of this list), and item I, no. 68 (Part III of this list).
308. Urizen and Ahanian. See sketch for the frontispiece to *The Book of Urizen*, Part I of this list.
309. Urizen Scattering His Thunderbolts. Keynes, *Drawings of Blake* (1970), pl. 21. See also item XXVIII-H ("The House of Death"), Part III of this list.
310. Utha Emerging from the Sea. See separate plate following pl. 24 of *The Book of Urizen*, Part I of this list.
311. The Valley of Dry Bones. Figgis, *Paintings of Blake*, pl. 58; Man, *Myth & Magic* (1971), 895. Note: not by Blake--see Keynes in *TLS* (Dec. 17, 1925), 883.
312. Varley, John, sketch. Keynes, *Drawings by Blake* (1927), pl. 40 and *Drawings of Blake* (1970), pl. 60; Bury, *John Varley of the "Old Society"*, pl. 74; Nekrasova, *Bleik* (1960), pl. 49 (1962); Butlin, ed., *Blake-Varley Sketchbook*, pl. II; Keynes, *Blake Studies* (1971), pl. 30.
313. Venus Dissuades Adonis from Hunting, engraving after Cosway. Russell, *Engravings of Blake*, pl. 28.
314. The Vicar of Wakefield, sepia drawing perhaps illustrating Goldsmith's novel. Keynes, *Bibliography of Blake*, 194; *The Arts*, VII (1925), 150.
315. The Virgin and Child, tempera, Weston-Clifton-Mellon collection (98). Keynes, *Blake's Illustrations to the Bible*, frontispiece (color); *Painting in England 1700-1850: From the Collection of Mr. and Mrs. Paul Mellon* (Yale Art Gallery), pl. 5; Mellon Collection: *Painting in England 1700-1850*, I, pl. 380, II, 14; Todd,



9 "A Warrior with Angels." Pencil, pen, and water color. Exact subject not known.

Blake the Artist, 141.

316. The Virgin and Child in Egypt, tempera, Butts-Victoria and Albert Museum version (97). Keynes, *The Masters: Blake*, pl. VIII (color).
317. The Virgin Hushing the Young Baptist Who Approaches the Sleeping Infant Jesus, tempera (99).
Sketch. Keynes, *Blake's Drawings, second series*, pl. 9 and *Drawings of Blake* (1970), pl. 34.
318. A Vision of the Poet Writing. Wilson, *Life of Blake* (1927), 60; Richter, *Blake*, pl. 13; Preston, ed., *Blake Collection of Robertson*, pl. 58; Rosenblum, *Transformations in Late Eighteenth Century Art*, pl. 212.
319. War, engraving and color print. See "The Accusers."
320. War, water-color, Fogg Museum. Schorer, *Blake: The Politics of Vision*, 254 (234 in paperback ed.); Nekrasova, *Bleik* (1962), pl. 7. See also "The Breach in a City."
321. War and the Fear of Invasion, sketch. Figgis, *Paintings of Blake*, 82 of the text, top; Keynes, *Drawings by Blake* (1927), pl. 10 and *Drawings of Blake* (1970), pl. 8; right side only (the Accusers), Bronowski, *Blake and the Age of Revolution*, pl. 10; Todd, *Blake the Artist*, 31.

For verso of the sketch, see "Hebrew Letters in the Shape of Men."
322. Warring Angel, sketch. *Philadelphia Catalogue*, 140; Keynes, *Drawings of Blake* (1970), pl. 52.
323. The Warring Angels. See item XXVIII-H ("The Warring Angels"), Part III of this list.
324. The Waters Prevailed upon the Earth (19). Scott, *Blake: Etchings from His Works*, pl. II; Langridge, *Blake*, 96 (Scott etching); *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXXIX top; Binyon, *Drawings and Engravings of Blake*, pl. 50; Wilson, *Life of Blake* (1927), 130; Todd, *Tracks in the Snow*, 37; *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 1.
325. The Whirlwind: Ezekiel's Vision. See "Ezekiel's Vision."
326. The Whore of Babylon on the Seven-Headed Beast (168). Scott, *Blake: Etchings from His Works*, pl. VI; Garnett, *Blake*, 54; Langridge, *Blake*, 188; Benoit, *Blake le visionnaire*, 67; Figgis, *Paintings of Blake*, pl. 86; *JWCI*, VI (1943), 203 pl. C.
327. Why is One Law Given to the Lion & the Patient Ox, sketch. Keynes, *Drawings of Blake* (1970), pl. 5.
328. Winter and Evening, companion tempera panels. *Burlington Magazine*, LXXXVIII (1946), 126 fig. A (Winter only); *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XXXVIII; *Tate Gallery Blake Exhibition Catalogue* (1947), pls. 33-34; Keynes, *Tempera Paintings of Blake*, pl. II; Raine, *Blake* (World of Art Library), fig. 103.
329. The Wise and Foolish Virgins, Butts-Metropolitan Museum version. *New York Times*

Magazine (Nov. 30, 1919), 10 and (Feb. 12, 1939), 13; *International Studio*, LXXIV (1921), xxxviii; Ritchie, *English Painters Hogarth to Constable*, pl. 24a; Craven, *A Treasury of Art Masterpieces*, 427 (color); *American Artist*, V (Sept., 1941), 22; Smalley, *Twenty-Seven Drawings by Blake*, pl. 24; *Metropolitan Museum Bulletin*, XIII (1955), 249; color slide by American Library Color Slide Co.

Lawrence-Hofer version. *Philadelphia Catalogue*, 115; Greenough, *Home Bible*, 88 second section; *New York Times Magazine* (Oct. 13, 1957), 46; *Art of Blake: Bi-Centennial Exhibition* (National Gallery, Washington), 17; Todd, *Blake the Artist*, 144.

Martin-Newton-Hickson-Santa Barbara Museum version, very possibly a copy after Blake's design. *Rare Books Collected by A. E. Newton* (Parke-Bernet sale catalogue, 1941), I, 47.

Coleridge-Carthew-Tate version, very likely a copy after Blake's design (130d). *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XVII; Moore, *Art and Life*, 239; *Apollo*, LXVI (1957), 51; *Connoisseur*, XCVII (1936), 182 (color); *Studio*, XLVII (1929), 903, CXXIII (1942), 98 (color), and CLVIII (1957), 101 (color); Knoblauch, *Blake*, pl. 9; Binyon, *Drawings and Engravings of Blake*, pl. 85 (color) and *English Water-Colours*, 79; Figgis, *Paintings of Blake*, pl. 54; Wilenski, *English Painting*, pl. D (1943, color), pl. F (1954, color); *The Listener* (Oct. 2, 1947), 569; Raine, *Writers and Their Work: Blake*, 23; *Connaissance des Arts* (Sept. 15, 1954), 59; *Réalités* (Jan., 1955), 43; Keynes, *Blake* (Faber Gallery), pl. 2 and *The Masters: Blake*, cover (both color); Williams, *Early English Watercolours*, fig. 194; Butlin, *Tate Catalogue of Blake*, pl. 28 (1957), fig. 44 (1971); Ritchie, *Masters of British Painting 1800-1950*, 56; Bronowski, *Blake and the Age of Revolution*, pl. 12; Raine, *Blake* (World of Art Library), fig. 87.

Linnell-Fitzwilliam Museum version. Story, *Blake*, 70 (large paper ed. only); Beer, *Blake's Visionary Universe*, fig. 77; Hardie, *Water-Colour Painting in Britain: The Eighteenth Century*, fig. 203; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 37.

Haines-Mellon version (130e).

330. The Witch of Endor Raising the Spirit of Samuel (59).
331. A Woman Playing the Harp, sketch. Butlin, *Tate Catalogue of Blake* (1971), fig. 77 (with verso of seraphim and other figures).
332. The Woman Taken in Adultery (123). Cary, *Art of Blake*, pl. XLV; *Print Collector's Quarterly*, V (1915), 41; Binyon, *Drawings and Engravings of Blake*, pl. 73; Figgis, *Paintings of Blake*, pl. 44; Knoblauch, *Blake*, pl. 8; Soupault, *Blake*, pl. 36; *Philadelphia Catalogue*, 116; Smalley, *Twenty-Seven Drawings by Blake*, pl. 25; Schorer, *Blake: The Politics of Vision*, 46 (234 in paperback ed.); *New York Times Magazine* (Oct. 13, 1957), 47; Wick, *Blake Water-Color Drawings* (Boston Museum), pl. 24; color reproduction by Ateliers Euros, Paris, distributed by Boston Museum.
333. A Woman Touching Christ's Garment. See "The Healing of the Woman with an Issue of Blood."
334. Young Burying Narcissa. See sketch of "The Garden of Love," *Songs of Innocence and of Experience*, Part I of this list.

335. Youth Learning from Age. Binyon, *Drawings and Engravings of Blake*, pl. 3; Wright, *Life of Blake*, pl. 45; Butlin, *Tate Catalogue of Blake*, pl. 3 (1957), fig. 6 (1971); Coveney, *The Image of Childhood*, cover of Penguin paperback ed. (color).
336. Zephyrus and Flora, engraving after Stothard. Keynes, *Engravings by Blake: The Separate Plates*, pl. 40; Nekrasova, *Bleik* (1962), pl. 6.

V portraits of blake and minor blakeana

10 Pencil drawing, verso of the fourteenth leaf of Robert Blake's sketchbook.



Listed here are reproductions of portraits of Blake and Mrs. Blake, pictures of his residences and work room, works by Robert Blake, and photographs of miscellaneous memorabilia.

PORTRAITS OF WILLIAM BLAKE, arranged and numbered according to Keynes, Bibliography of Blake

- 1, life-mask by Deville, 1823. *Century Guild Hobby Horse*, II (1887), 29; Ellis and Yeats, eds., *Works of Blake*, II, frontispiece (profile); Ellis, *The Real Blake*, frontispiece (four views); *Burlington Club Catalogue: Blake Centenary Exhibition*, pl. XLIX (full face); Russell, ed., *Letters of Blake*, frontispiece (full face); Perugini, ed., *Selections from the Works of Blake*, frontispiece (three-quarter face); Keynes, ed., *Writings of Blake* (1925), I, frontispiece (three-quarter face); Wilson, *Life of Blake*, frontispiece (1932, three-quarter face), pl. VI (1948, three-quarter face); *Life* (April 19, 1954), 68 (full face); Spencer, Houghton, Barrows, eds., *British Literature from Blake to the Present Day*, 80; *Connaissance des Arts* (Sept. 15, 1954), 58 (three-quarter face); *Realites* (Jan., 1955), 42 (three-quarter face); Nekrasova, *Bleik*, 66 (1960, full face), pl. 1 (1962, full face); Bentley, *Blake Records*, pl. XLII (full face); *Tate Gallery Blake Exhibition Catalogue* (1947), pl. 42 (full face); Rousselot, ed., *Blake*, 80 (three-quarter face); Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pls. 73 (profile), 74 (three-quarter face).

Note: There are actually two casts, one in the Fitzwilliam Museum and one in the National Portrait Gallery, London. Most of the reproductions listed above were made from the National Portrait Gallery cast.

- 2, oil by Thomas Phillips, 1807, National Portrait Gallery. Sampson, ed., *Poetical Works of Blake* (1913), frontispiece; Bruce, *Blake in This World*, 179; Wright, *Life of Blake*, pl. 58 and *Blake for Babes*, 9; detail, Priestley and Spear, eds., *Adventures in English Literature*, 356; *Études anglaises*, XVI (Jan.-March, 1963), cover; Gaunt, *Arrows of Desire*, 48; *New York Times Magazine* (Oct. 13, 1957), 46 (may be a reproduction of a copy); Wolf-Gumpold, *Blake*, frontispiece (color); Rousselot, ed., *Blake*, 32.

Sketch. See no. 9, below.

- 2.1, engraved copy by Schiavonetti for the frontispiece to Blair's *Grave*, 1808. Gilchrist, *Life of Blake* (1880), II, frontispiece; *Revue de l'art*, XXIII (1908), 219; Garnett, *Blake*, 51; Langridge, *Blake*, 1; Newton, *A Magnificent Farce*, 196; Clarke, *Blake on the Lord's Prayer*, frontispiece; detail, *New York Times Magazine* (Oct. 20, 1935), 16; Wick, *Blake Water-Color Drawings* (Boston Museum), 5; Cammell, *The Name on the Wall*, 65; Nekrasova, *Bleik* (1962), 3; *UTQ*, XXXI (1962), 350 (proof impression); *Blake's Heads of the Poets* (Manchester Art Gallery), pl. A; Lister, *Blake*, pl. 18; Bentley, *Blake Records*, pl. XXIV (proof impression). See also complete reproductions of Blair's *Grave*, Part III of this list.

Finished sketch by Schiavonetti for the engraving (not listed in Keynes, *Bibliography of Blake*). Keynes, *Letters of Blake*, 164 (1956), 144 (1968).

- 2.2, engraved copy by W. C. Edwards. Cunningham, *Lives of the Painters* (1830), II, 143.

Engraved copy by A. L. Dick. *Littell's Living Age*, LIX (Dec. 11, 1858), 785.

Engraved copy, reduced. Swinburne, *Blake* (Chatto & Windus, 1906), frontispiece.

Engraved copy by C. H. Jeens. Rossetti, ed., *Poetical Works of Blake*, frontispiece.

Water-color of the Phillips portrait, Pierpont Morgan Library. *Philadelphia Catalogue*, frontispiece.

Wash and pencil drawing of the Phillips portrait, Huntington Library. *HLQ*, X (1946), 111.

- 3, oil by Phillips, another version of 2 above. Engraved copy by W. B. Scott in Nicoll, ed., *Literary Anecdotes of the Nineteenth Century*, frontispiece.

Oil by Phillips, Hofer-Harvard collection, perhaps number 3 above. Todd, *Blake the Artist*, 86.

- 4, miniature on ivory by Linnell, 1827. Gilchrist, *Life of Blake* (1869, 1880), I, frontispiece (engraved copy by C. H. Jeens); *Scribner's Monthly*, XX (1880), 227 (Jeens engraving); Robertson, ed., *Gilchrist's Life of Blake*, frontispiece (Jeens engraving); Story, *Blake*, frontispiece; Sangu, ed., *Blake's Poems*, frontispiece (Jeens engraving); Keynes, ed., *Letters of Blake*, frontispiece; Cecil, *Visionary & Dreamer*, pl. 3; Malcolmson, ed., *Blake: An Introduction*, half-title page (here misidentified as a pencil drawing of c. 1820); Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 66. See also no. 20 below.
- 5, pencil sketch of Blake at age 28 by Mrs. Blake, 1785. Ellis and Yeats, eds., *Works of Blake*, III, frontispiece; Keynes, *Bibliography of Blake*, 78; Wilson, *Life of Blake*, 12 (1927), pl. II (1948); Raine, *Blake* (World of Art Library), fig. 13; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 70.
- 7, pencil drawing by Flaxman, 1803, full face. *The Arts*, VII (1925), 141 left; Keynes, *Bibliography of Blake*, 43; Bruce, *Blake in This World*, 62; Bentley, *Blake Records*, pl. I; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 62.
- 8, pencil drawing by Flaxman, 1803, profile. Grierson, ed., *Blake's Designs for Gray's Poems*, facing first pl.; Bishop, *Blake's Hayley*, 160; Tayler, *Blake's Illustrations to the Poems of Gray*, facing first plate.
- 9, pencil and ink sketch by Phillips for his oil portrait, no. 2 above. Van Sinderen, *Blake: The Mystic Genius*, dust jacket (this may be only a copy by another hand of Phillips' portrait).
- 13, pencil drawing by Linnell, 1820, three-quarter face looking downwards. Binyon, *Drawings and Engravings of Blake*, 6; Keynes, *Bibliography of Blake*, 343; *The Arts*, VII (1925), 141 right; Wilson, *Life of Blake*, 304 (1927), pl. V (1948); Blackstone, *English Blake*, frontispiece; Roe, *Blake's Illustrations to the Divine Comedy*, second frontispiece to the plates; Nekrasova, *Bleik* (1962), pl. 48; Raine, *Blake* (World of Art Library), fig. 127; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 63.
- 14, pencil study by Linnell, 1820, profile. Story, *Life of Linnell*, I, 243; Lister, *Blake*, pl. 30; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 64.
- 15, pencil study by Linnell, 1825, two heads in profile. Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 65.

- 16, pencil study by Linnell, 1821, half-length with arms crossed, full face. Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 68.
 - 17, pencil sketch of Blake and Varley arguing, by Linnell, 1821. Story, *Life of Linnell*, I, 162; Keynes, *Bibliography of Blake*, 318; Binyon, *Followers of Blake*, pl. 1; Bruce, *Blake in This World*, 209; Wilson, *Life of Blake* (1927), 260; Bury, *Varley*, pl. 75; Gaunt, *Arrows of Desire*, 64; Butlin, ed., *Blake-Varley Sketchbook*, pl. I; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 67.
 - 18, pencil drawing of Blake at Hampstead by Linnell, about 1825 (?). Binyon, *Drawings and Engravings of Blake*, 18; Keynes, *Bibliography of Blake*, 344; Bruce, *Blake in This World*, 212; Wilson, *Life of Blake* (1927, 1948, 1971), frontispiece; Preston, *Blake and Rossetti*, 16; Roe, *Blake's Illustrations to the Divine Comedy*, first frontispiece to the plates; Studio, CLIII (1957), 98; *New Reasoner*, no. 3 (Winter, 1957-58), cover; head only, Gardner, *Blake (Lit. in Perspective)*, cover; Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pl. 69; Stevenson, ed., *Poems of Blake*, pl. 1.
 - 19, drawing in brush and pencil of Blake at ages 28 and 70 by Tatham, 1827. Ellis and Yeats, eds., *Works of Blake*, I, frontispiece; Selincourt, *Blake*, frontispiece; Preston, *Blake and Rossetti*, 10; *The Listener* (Nov. 21, 1957), 833; Wicksteed, *Blake's Jerusalem*, frontispiece; *Connoisseur*, CLVI (1964), 199; Nekrasova, *Bleik* (1960), frontispiece; Beer, *Blake's Humanism*, frontispiece; Wolf-Gumpold, *Blake*, 88; Rousselot, ed., *Blake*, 48.
 - 20, pen and ink sketch by Linnell for no. 4 above, 1827. Wright, *Life of Blake*, pl. 59; Raine, *Writers and Their Work: Blake*, frontispiece.
 - 21, pen and ink sketch by Tatham, done from memory in 1860. Gilchrist, *Anne Gilchrist*, 131.
- "The Man and his Garment," sketch of Blake in his sixties by George Richmond (not recorded in Keynes, *Bibliography of Blake*). Preston, *Blake and Rossetti*, frontispiece; Wicksteed, *Blake's Jerusalem*, pl. II; Rousselot, ed., *Blake*, 64.
- Two pen and ink posthumous portraits of Blake by George Richmond (not recorded in Keynes, *Bibliography of Blake*). Bindman, ed., *Blake: Catalogue of the Collection in the Fitzwilliam Museum*, pls. 71-72.
- Pen and wash portrait, supposedly by Blake but clearly not his work (not recorded in Keynes, *Bibliography of Blake*). *Life* (April 19, 1954), 66; Williams, ed., *Master Poems of the English Language*, 371. Note: This sketch is from the "portraits of the poets" series once ascribed to Blake. See Bentley & Nurmi, *Blake Bibliography*, nos. 805, 1842.

For all self-portraits, and Blake's portraits of his wife and brother, see "Blake," Part IV of this list.

PORTRAITS OF CATHERINE BLAKE

- 4 (in Keynes, *Bibliography of Blake*), pencil drawing by George Richmond after Tatham, about 1830. Engraving after the drawing, Gilchrist, *Life of Blake*, I, 318 (1863), 412 (1880); engraving after the drawing, Robertson, ed., *Gilchrist's Life of Blake*, 386; Russell, ed., *Letters of Blake*, 44 (a slightly different version, perhaps a sketched copy); Binyon, *Followers of Blake*, pl. 2; Wilson, *Life of Blake* (1927), 299.

See also "Catherine Blake," Part IV of this list for Blake's sketch of his wife.

BLAKE'S RESIDENCES

- Blake's birthplace, 28 Broad Street (now 74 Broadwick Street), Carnaby Market. Drawing by J. A. Carlotti, Wicksteed, *Blake's Jerusalem*, pl. I; 1929 photograph, Wright, *Life of Blake*, pl. 1 top left; 1956 photograph, Gaunt, *Arrows of Desire*, frontispiece; recent photograph, Bentley, *Blake Records*, pl. LV.
- 28 Poland Street, Blake's home 1787-1790. 1929 photograph, Wright, *Life of Blake*, pl. 1 top right.
- 13 Hercules Building, Lambeth, Blake's home 1790-1800. 1929 photograph, Wright, *Life of Blake*, pl. 1 bottom left; sketch by Frederick Adcock, Bentley, *Blake Records*, pl. LVI.
- Blake's cottage at Felpham. See *Milton*, pl. 36, Part I of this list.
- Engraving of about 1863. Gilchrist, *Life of Blake* (1863), I, 154.
- Drawing by Herbert Gilchrist, 1880. Gilchrist, *Life of Blake* (1880), I, 150; Keynes, ed., *Letters of Blake*, 52 (1956), 64 (1968).
- Drawing by W. Graham Robertson. Russell, ed., *Letters of Blake*, 74.
- Photograph of about 1929. Wright, *Life of Blake*, pl. 40 (also, a photograph of Hayley's Turret House at Felpham).
- Modern photograph. Bishop, *Blake's Hayley*, 161 (also, photograph and a drawing of about 1810 of Hayley's Turret House at Felpham).
- Another modern photograph. *Life* (April 19, 1954), 68.
- Another modern photograph. Bentley, *Blake Records*, pl. LVII top.
- 17 South Molton Street, Blake's home 1803-1821. Photograph of 1929, Wright, *Life of Blake*, pl. 1 bottom right.
- Modern photograph. Bentley, *Blake Records*, pl. LVIII bottom.

3 Fountain Court, Strand, Blake's home 1821-1827, engraving of about 1858. *Art Journal*, IV (1858), 236; Bentley, *Blake Records*, pl. LVIII top.

Eighteenth-century maps of London, showing Blake's residences. Bentley, *Blake Records*, pls. LIX, LX.

BLAKE'S WORK ROOM, 3 Fountain Court, Strand

From a drawing by Herbert Gilchrist. Gilchrist, *Life of Blake* (1880), I, 348; *The Bibliophile*, III (1909), 93; Jenkins, *Blake*, 30.

Sketch by Frederick Shields. Langridge, *Blake*, 53; Wright, *Life of Blake*, pl. 73; *The Bibelot*, XX (1914), 405 (not in reprint).

Sepia by Frederick Shields (with three angelic figures floating over the bed). *Manchester Quarterly*, XXXVI (1910), 93; Wilson, *Life of Blake* (1927), 264.

Floor plan. Gilchrist, *Life of Blake* (1880), I, 322.

Floor plan by George Richmond. *Blake Studies*, II (1970), 45.

WORKS BY ROBERT BLAKE

Blake's Notebook, 9, 13, Part II of this list.

Robert Blake's Sketchbook, Part II of this list.

"The Approach of Doom," sepia drawing. Keynes, *Engravings by Blake: The Separate Plates*, pl. 9.

"The Preaching of a Warning." Butlin, *Tate Catalogue of Blake*, pl. 5 bottom (1957), fig. 84 (1971, with verso of an old man enthroned between two groups of figures possibly by William Blake).

A preacher, with huddled figures, sketch and wash. Robertson, ed., *Gilchrist's Life of Blake*, 60.

Figures in a grove. Keynes, *Blake Studies*, pl. 5.

A figure bowing before an old man seated with his arms outstretched in benediction, attributed to Robert Blake by Keynes. Butlin, *Tate Catalogue of Blake* (1971), fig. 87 (with verso of an indecipherable sketch).

Miscellaneous minor sketches. Butlin, *Tate Catalogue of Blake* (1971), figs. 85, 86.

MISCELLANEOUS MEMORABILIA

- Blake's autograph. See "Blake's autograph from Upcott's album," Part IV of this list.
- Blake's autograph from a copy of Winkelmann's *Reflections*, 1765. Keynes, *Blake Studies*, 47 (1949), 29 (1971).
- Blake's autograph on two receipts for Thomas Butts. *Connoisseur*, XIX (1907), 93.
- Blake's autograph, source not given. Hamilton, *Collecting Autographs and Manuscripts*, 124.
- Blake's bond as an apprentice, 1772. Keynes, *Blake Studies*, 40 (1949), 15 (1971).
- Drawing of a rolling press such as was probably used by Blake. Keynes, *Blake Studies* (1971), 128.
- Blake's painting table and a cushion worked by Mrs. Blake, photograph. Wright, *Life of Blake*, pl. 69.
- "Agnes," illustration to Lewis' *The Monk*, tempera by Mrs. Blake. *The Bibliophile*, III (1909), 95; Jenkins, *Blake*, 82.
- "A Face in the Fire," drawing by Mrs. Blake. *The Bibliophile*, III (1909), 97; Wright, *Life of Blake*, pl. 73; Jenkins, *Blake*, 42.
- Engravings by Thomas Butts, Jr., perhaps under the direction or inspiration of Blake. *Connoisseur*, XIX (1907), 94, 96; Bentley, *Blake Records*, pl. IX. See also the engraving of "Christ Trampling Upon Urizen," Part IV of this list.
- Blake, Stothard, and Ogelby Made Prisoners During a Boating Excursion on the Medway, etching by Stothard about 1780. Outline print, Bray, *Life of Stothard*, 20; Keynes, *Bibliography of Blake*, 326; Wright, *Life of Blake*, pl. 3 (from the print appearing in Bray).
- Memorial stone near Blake's grave. 1927 photograph, Wright, *Life of Blake*, pl. 75.
- Cromwell tombs, Bunhill Fields, the general area of Mrs. Blake's grave. Wright, *Life of Blake*, pl. 76.
- Hope Cottage, Hampstead, visited by Blake. Photograph of about 1928, Wright, *Life of Blake*, pl. 72 top.
- Collins's Farm, the home of John Linnell visited by Blake. Photograph of 1923, Wright, *Life of Blake*, pl. 72 bottom.

index to parts III and IV

References to Part III are made by item number (Roman numeral), title letter if necessary, and either plate or design number or title of the individual design referred to. When only the item number is given, the reference is to all the plates or designs listed under that item. References to Part IV, given following the references to Part III and a semi-colon, are made by entry number only.

The index covers major persons appearing in the designs even if they are not specifically named in the title. Saints, Kings, and Queens are listed by those titles. Qualities and abstractions listed here (Hope, Fear, Truth, etc.) refer to emblematic personifications appearing as major figures in the designs.

The *Night Thoughts* designs have not been indexed, except for a few designs with easily identified figures, not only because of their great number but also because of the difficulty in positively identifying figures, as is the case with the materials covered in Parts I and II of the Finding List.

Note: Some references in the index are to pictures reproduced as members of complete series only. Thus in the Finding List the reproduction will not be listed separately under its own title, even though it will be listed separately in the index.

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