

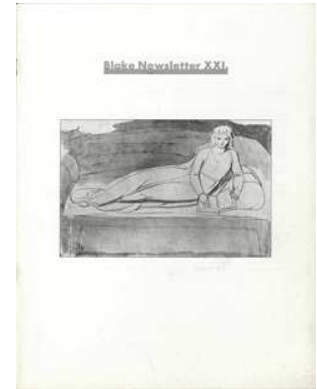
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N O T E

William Blake in the Herbert P. Horne Collection

Martin Butlin

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A FRAGMENTARY COPY OF
SONGS OF INNOCENCE AND OF EXPERIENCE

Raymond Lister

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

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

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

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

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

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

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

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

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

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

WILLIAM BLAKE IN THE HERBERT P. HORNE COLLECTION

Martin Butlin

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

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

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



1 An early drawing. Uffizi Gallery, Florence.



2 Sketch for "The Six-Footed Serpent attacking Agnolo Brunelleschi," Dante illustration no. 51. Uffizi Gallery, Florence.

3 Sketch for one of Blake's illustrations to Dante. Uffizi Gallery, Florence.

Both sides of the other sheet (Horne inventory no. 5976) are devoted to sketches for Blake's illustrations to Dante of 1824-1827. The recto [fig. 2] is a sketch for no. 51, "The Six-Footed Serpent attacking Agnolo Brunelleschi." This would seem to have been drawn before the sketch in the Huntington Library (repr. Geoffrey Keynes, *Blake's Pencil Drawings, Second Series* [1956], pl. 54). Although more or less the same size, 9 1/2 x 13 inches (24.1 x 33 cm.) as opposed to 9 9/16 x 12 3/4 inches (24.3 x 32.4 cm.), it does not include the serpents on the right side of the composition, nor does it extend so far on the left or below. It is slightly freer in draftsmanship and less detailed. Heavily incised lines on the central and right figures, and to a lesser extent on those to the left, were presumably aids in transferring the composition to the Huntington drawing.

The reverse of this drawing [fig. 3] shows two figures apparently clambering up over a small hill in the foreground with, behind them, further hills with flames rising on each side. The scene is similar in general terms to the view through Hell-Gate in no. 4 of the Dante illustrations and to the backgrounds of a number of illustrations of the Pit of Thieves such as the Agnolo Brunelleschi drawing

mentioned above. It was however, probably drawn in connection with the Pit of Disease as it appears to have been done over slighter sketches including two figures seated back to back and scratching themselves as in Dante illustration no. 58. Flames and rounded hills are prominent in the backgrounds of the three previous drawings but there is no direct relationship.

The Horne collection also includes one other drawing tentatively attributed to Blake as an "Allegorical Subject with Satan, from *The Marriage of Heaven and Hell*," but this bears no resemblance to Blake's genuine works. The nearest one can get is perhaps William Blake Richmond, the son of Blake's young friend!

All these drawings have been reproduced in the catalogue by Licia Raghianti Collobi mentioned above, pls. 28-32, where they are also inadequately catalogued on pages 45-47. The recto of the second drawing was also included, but not illustrated in the catalogue, in the 1970 exhibition, *Firenze e l'Inghilterra*, at the Palazzo Pitti. This note and the accompanying illustrations should, however, make the drawings more accessible to Blake scholars.

