

they thereby help confirm the authenticity of the other corrections so far noted. Far more important however, if they *are* Blake's, are the five additional corrections which appear uniquely in the Turnbull copy. These are:

1. The graves gave [uncorr: give] up their dead p. 7
2. the jolly swain laughs still [uncorr: his fill] p. 13
3. Curse my ill [uncorr: black] stars p. 17
4. wash thou my [uncorr: And wash my] earthy mind p. 24
5. when thou yield'st [uncorr: yields] to night p. 24

But are these Blake's? The argument may be built up by simple steps: the marginal correction 'gave' matches the marginal correction 'eares', thought to be Blake's; the hand which wrote 'ill' is not plainly different from that which wrote 'birds', definitely Blake's; and the marginal correction 'still' has much in common with the form of 'ill'. One can also find similar forms in other examples of Blake's handwriting or printing. Less obviously consistent with the other corrections are the two remaining ones 'wash thou' and 'yield'st', although the form of the 't' makes it clear that they are themselves in the same hand. For the moment we may regard the first three corrections as probably Blake's and the other two as only doubtfully his.

Further evidence may be sought in the inks used and the nature of the changes made. The corrections on pages 4, 9 and 15 are in one ink (i.e. it is the same ink in these three cases, is black rather than brown, and the letters written in it are of a consistent density); the corrections on pages 7, 17 and 24 are in a second ink (i.e. it seems to be the same ink in these three cases, is brown now rather than black, and the letters written in it are of varying density). I cannot be sure about the correction on page 13: that which deletes 'his', adds 's' and thereby implicitly converts the original 'fi' ligature into 'sti', may be in the first ink, but the marginal correction 'still' is in the second.

It would seem therefore that the corrections were made in at least two distinct stages, and the nature of the corrections lends some weight to the evidence of the inks. Those made in black ink form the first group and many of them are alike in seeking to preserve the typographic form of print. They are: 'in' to 'in' on p. 4, 'I am' to 'behold' on p. 9, possibly 'his fill' to 'still' on p. 13, 'unfold' to 'infold' on p. 15, and 'beds' to 'birds' on p. 15. The erasure of the final 's' of 'cheeks' on p. 7 may perhaps be grouped here, and it is also possible that the single inked curve converting 'cares' into 'Eares' on p. 24 represents a further minimal and 'typographic' correction made at this first stage. All but one of these examples, correcting the worst errors, are to be found in other copies of the *Poetical Sketches*.