Blake in the Marketplace, 1990

by Robert N. Essick

After two exceedingly active years, the Blake market deserved a rest, but 1990 offered no respite for the avid collector's purse. Two copies of Songs of Innocence came to the auction block—copy A (illus. 1-4) and the long-untraced copy H (no photos received, in spite of multiple requests). The $550,000 fetched by the former confirmed the strength of the market for Blake's most important and popular productions. Reliable sources inform me that both copies of Innocence join copy N of America, and several other Blake treasures in an American private collection. The only copy of the first edition of Poetical Sketches remaining in private hands was sold for the astonishing price of $121,000 in Sotheby's New York rooms on the last day of April, thereby setting a new record for any letterpress edition of Blake's writings. No copy had changed ownership since 1978, when Sir Geoffrey Keynes acquired one, now in Cambridge University Library, lacking signatures I and K.

It was a banner year for Blake's pencil drawings. Three important works were offered in London auctions in November: the preliminary sketch for the color print of Hecate (illus. 5), the tracing (perhaps by Blake himself) of his Last Judgment drawing (illus. 6-7), and, to round out the apocalyptic theme, one of two pencil preliminaries for The Resurrection of the Dead, an alternative title page for the illustrations to Blair's Grave. The Hecate fetched a hammer bid of £38,000 ($61,800 with the buyer's premium), a record price for any pencil drawing by Blake. The offering at auction of The Last Judgment and The Resurrection of the Dead continues the slow dispersal of the Gregory Bateson collection, begun in 1983 with the sale of the magnificent large color print, Satan Exulting over Eve (Butlin #292), now in the J. Paul Getty Art Museum, Malibu. The Resurrection of the Dead failed to find a buyer and has been returned to the Bateson estate, at least for the near future. It thus rejoins the remaining two Blakes in the collection which, as far as I can determine, have not yet been placed on the market: Pestilence (Butlin #190) and Illustration to Robert Bage's "Hermesprong" (Butlin #682).

Visionary Heads appeared in the marketplace in considerable abundance. At this time of writing (January 1991), the larger Blake-Varley sketchbook still languishes unsold at Christie's in London. Three very minor leaves from the smaller sketchbook failed to find buyers at a Sotheby's sale, but a group of twelve miscellaneous sheets of Visionary Heads did change hands privately (see listing below and illus. 8-10).

The British bookdealer Simon Finch issued a handsome catalogue of 187 Blake and Blake-related titles in the fall of 1990. The catalogue was unusual for containing neither the dealer's name nor prices. Upon inquiry, I learned that the books were for sale as a collection only (price available on request). Although dominated by facsimiles, typographic editions, and criticism, the catalogue listed eleven works with Blake's commercial book illustrations, including copies of Young's Night Thoughts (1797) and Hayley's 1805 Ballads; the latter uncut in original boards.

Two developments in the marketplace deserve brief comment. One of the time-tested commonplace of art collecting is that aesthetic value (however subjective and loosely defined by the art-buying community) is the final determiner of price. When even the top end of the Blake market was dominated by book collectors, prices demonstrated this truth less dramatically than at present, perhaps in part because several major purchasers are print and drawing collectors. Some dealers have been slow to react to the increasing disparity between the market values of the finest work and run-of-the-mill examples. A color-printed impression of "A Poison Tree" from Songs of Experience commanded $30,800 at auction in December 1988. Does this sale mean that posthumous impressions from the Songs are worth anything near that amount? Assuredly not. Impressions of "The Little Black Boy" (second pl.), "The Ecchoing Green" (second pl.), and "Holy Thursday" from Experience, all probably printed after Blake's death by Frederick Tatham and with incomplete coloring by an unidentified hand, have been kicking about the market since 1979, in spite of attempts to buttress their inflated prices with claims about their special status as "proofs." (For the most recent failure of one of these plates in the marketplace, see "The Little Black Boy" listed below.) Copy BB of the combined Songs is a fascinating bibliographical treasure, but the absence of color proved fatal at its public offering in a 1988 auction. One of the better drawings from the smaller Blake-Varley sketchbook fetched $11,000 at auction in 1989, but slight sketches from the same book cannot attract even a tenth as much. This phenomenon should give heart to collectors with modest budgets, for it means that they can still acquire engravings and even drawings while the heavy-hitters are scrambling over the masterpieces.

A more disturbing trend is the increasing secretiveness of some major purchasers. In his Blake Books of 1977, G. E. Bentley, Jr., was able to locate
am grateful for help in compiling this review to G. E. Bentley, Jr., David Bindman, M. C. Brand of Marlborough Rare Books, Martin Butlin, Detlef Dörnbecker (particularly for the many 1989 sales I belatedly record here and for invaluable editorial assistance), Alexander Gourlay, Paul Grinke of Quaritch, Donald A. Heald, Thomas V. Lange, Stephen C. Massey of Christie's New York, Therese Olivieri, Justin Schiller, Robert Schlosser, David Weinglass, Henry Weyss of Sotheby's, London, and John Windle. Like all contributors to this journal, I am greatly indebted to Patricia Neill's editorial expertise.

**ABBREVIATIONS**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>BBA</td>
<td>Bloomsbury Book Auctions, London</td>
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<tr>
<td>cat.</td>
<td>catalogue or sales list issued by a dealer (usually followed by a number or letter designation) or auction house (followed by the day and month of sale)</td>
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<tr>
<td>CL</td>
<td>Christie's, London</td>
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<td>CNY</td>
<td>Christie's, New York</td>
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<tr>
<td>illus.</td>
<td>the item or part thereof is reproduced in the catalogue</td>
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<td>p(s).</td>
<td>plate(s)</td>
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<td>SL</td>
<td>Sotheby's, London</td>
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<td>SNY</td>
<td>Sotheby's, New York</td>
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<td>st.</td>
<td>state of an engraving, etching, or lithograph</td>
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<td>Swann</td>
<td>Swann Galleries, auctioneers, New York</td>
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**ILLUMINATED BOOKS**


*The Book of Ahania*, copy B, frontispiece only. Allocated by Her Majesty's Treasury from the estate of Sir Geoffrey Keynes, in lieu of taxes, to the Fitzwilliam Museum, Cambridge, 1988. This print was not part of the original Keynes bequest, accessioned by the Fitzwilliam in 1985.

"The Little Black Boy," 2nd pl., printed in orange on laid India, partly hand colored in scarlet (Christ's garment), pink, and olive green. Cl, 28 June, #7, illus. color (not sold. Returned to the vendor, a New York print dealer, who also owns the two companion prints on laid India, "The Echoing Green," 2nd pl., and "Holy Thursday" from *Experience*). The cat. entry only tacitly indicates (by associating the impression with copy h of *Songs of Innocence and of Experience*) that the print is probably posthumous (like its two companions—see comments above) and that the hand coloring is not by Blake. The provenance information given in the cat. seems chronologically confused, omits at least three dealers (Colin Franklin, Jake Zeitlin, and Raymond Wapner) who have owned the print in recent years, and repeats the speculation in Bentley (430n2), made before copy h was rediscovered in 1981, that this "Little Black Boy" may have been one of the three hand-colored plates in copy h when sold from the H. Buxton Forman collection in 1920. However, those three plates are integral to posthumous copy h, now in the Essick collection, and are still bound in it. The olive green tinting on this impression of "The Little Black Boy" is the same as, or at least very similar to, the olive green on "The Little Vagabond" in copy h. In Christie's defense, it should be noted that its cataloguer was relying on the opinions of Keynes, Bentley,
1. Songs of Innocence, copy A, frontispiece (relief etching) and title page (relief and white-line etching). 11 x 7 cm. (verso), 12 x 7.4 cm. (recto). Printed in the same brown ink, and hand tinted with the same palette (probably in the same coloring session), as copies B (familiar from the Blake Trust facsimile of 1954) and H. Photo courtesy of Christie’s New York.

2. Songs of Innocence, copy A, “Infant Joy.” Relief and white-line etching, 11.1 x 6.8 cm., hand colored. The flowers are colored blue, as in three other copies of Innocence and five of the combined Songs. Photo courtesy of Christie’s New York.

Michael Phillips, and Essick recorded in Zeitlin & Ver Brugge’s catalogue of spring 1979 and Justin G. Schiller’s May 1983 catalogue 41. My own earlier opinion that this plate and its two companions were printed by Blake but colored by another hand (the latter point not cited in the dealers’ catalogues) has changed to posthumous printing and coloring as a result of studying copy H and other posthumous impressions. After receiving information and opinions supplied by Thomas Lange, Christie’s very responsibly announced at the auction that the print is probably posthumous and lowered the estimate from £8000-12,000 (published in the cat.) to £2000-3000, but the bidding stopped at £1500.

Songs of Innocence, copy A. 31 pls. on 17 leaves, printed in brown and hand colored. CNY, 8 June, #253, from the collection of Joseph Scott McKell, frontispiece, title page, “Infant Joy,” and “The Lamb” illus. color ($550,000 to an American private collector on an estimate of $300,000-400,000). See illus. 1-4 and comments on copy H, below. Songs of innocence, copy H. 31 pls. on 17 leaves, printed in brown and hand colored. CL, 28 Nov., #84, frontispiece, title page, pl. 1 of “The Little Girl Lost,” and “Infant Joy” illus. color (£220,000 to the London dealer Libby Howie for an American private collector). An early copy, probably printed in the same press run as copies A, B, and others in the same ink. The reproductions in the cat. show that the flowers in “Infant Joy” are blue, as in copy A and several others. The rather odd purple tint in the sky on the copy H title page corresponds to the color used for the woman’s dress in copy B, while the rather careless splashes of green in the tree are similar to copy A. The use of opaque dark-brown washes to create shadows throughout the reproduced pls. of copy H parallels their placement and visual effect in copies A and B. These three copies (plus C-G, K-M, and others?) were very probably finished in the same coloring session.

Songs of Innocence and of Experience, copy BB. 55 pls. on 55 leaves, printed in black and hand tinted in black and gray washes. Sold summer 1990 by Randolph Schlegl, Ltd., to a European private collector.

Songs of Innocence and of Experience. 4 pls. only, “The Divine Image,” “Nurses Song,” and “The School Boy” from Innocence, “Nurses Song” from Experience, on 4 leaves, the first two printed in gray, the second two printed in orange. Posthumous impressions, previously untraced. Offered privately by N. W. Lott, Feb., at a price he has asked me not to disclose. Jerry Bentley, who has inspected the 3 pls. from Innocence, tells me that they are very probably from posthumous copy o of the combined Songs.
MANUSCRIPTS

Blake’s letter of 18 Jan. 1808 to Ozias Humphry, containing Blake’s description of his Last Judgment water color. John Wilson, April cat. 67, no item no., with a long description arguing, on the basis of successive revisions, that this is the second of three versions of Blake’s description of his design, final page illus. (£25,000). Previously sold from the collection of Roger W. Barrett, SNY, 14 Dec. 1988, #58 ($24,600).

FIRST EDITIONS OF BLAKE’S WRITINGS FIRST PUBLISHED IN LETTERPRESS IN BLAKE’S LIFETIME

Poetical Sketches, copy E. SNY, 30 April, #2628, presentation inscription from John Flaxman to William Long, from the collection of F. Bradley Martin, title page illus. ($121,000 to Pickering & Chatto on an estimate of $35,000-50,000). Offered Pickering & Chatto, Oct. cat. 685, #21, title page (and gilt dentelle of the back cover) illus. color (“price on request”).

DRAWINGS AND PAINTINGS


The Head and Shoulders of a Middle-Aged Man in Armour. Pencil, 6 ¼ x 7 ¼ in., p. 78 from the smaller Blake-Varley sketchbook. Butlin #692.78. CL, 20 March, #151, illus. (not sold; estimate £1500-2500).

Head of a Girl in Profile, perhaps Corinna. Pencil, 6 x 8 in., p. 80 from the smaller Blake-Varley sketchbook. Butlin #692.80. CL, 20 March, #152, illus. (not sold; estimate £1500-2000).

Hecate. CL, 13 Nov., #92, illus. (£4,180 to a London dealer on an estimate of £10,000-15,000). See illus. 5.

3. Songs of Innocence, copy A, “A Cradle Song” (second pl.) and “Laughing Song.” Relief and white-line etchings, 11.1 x 7 cm. (verso), 11.1 x 6.7 cm. (recto), hand colored. Photo courtesy of Christie’s New York.


The Resurrection of the Dead. Pencil, 38 x 29.2 cm., unidentified pencil sketch on verso. Butlin #615. One of two
5. *Hecate*. Pencil, small patch of gray wash left of the owl (a later repair?), 24.2 x 27.8 cm. Inscribed lower left by Frederick Tatham, "drawn by William Blake." Butlin #319. A preliminary sketch for the color print of c. 1795, but with five bat-winged creatures in flight, whereas all three examples of the color print show only the two largest. Arguably the most important Blake pencil drawing still in private hands. Gert Schiff, in his catalogue for the Blake exhibition at the National Museum of Western Art, Tokyo, fall 1990, has re-titled the color print *The Night of Enitharmon’s Joy*. Photo courtesy of Christie’s London.

6. *The Last Judgment*. (See facing page.) Pencil tracing, 46.3 x 34.5 cm., with an old fold running horizontally through the center. Essick collection. Butlin #646. Based on the pen and wash over pencil drawing (Butlin #645) now in the Rosenwald Collection, National Gallery of Art, Washington. Perhaps this tracing is the same as Butlin #647, last described by W. M. Rossetti as having the following inscription by Frederick Tatham: "A tracing of an elaborate drawing of his [Blake’s] Last Judgment. The original picture [Butlin #648, untraced] was six feet long and about five wide, and was very much spoiled and darkened by over-work; and is one of those alluded to in his Catalogue [of the 1809 exhibition] as being spoiled by the spirits of departed artists, or ‘blotting and blurring demons.’ This tracing is from some elaborate drawing [very probably Butlin #645] which has never been engraved" (Alexander Gilchrist, *Life of William Blake* [London: Macmillan, 1863] 2: 242, no. 23). As Butlin suggests, this inscription may have been on a mount destroyed during re-matting. Blake may have made a tracing of his more finished drawing as part of his work on the large tempera painting or, at a later time, as part of some unrealized intention to engrave the design. See also illus. 7.
known preliminary drawings for the water color in the British Museum (dated 1806; Butlin #613) of a title-page design associated with Blake's illustrations of Robert Blair's *The Grave*. SL, 15 Nov., #27, Illus. color, showing the paper to be evenly brown (not sold on a discouragingly high estimate of £30,000-40,000). *A Richly Attired Prince, Perhaps Edward VI*. Pencil, 8 x 6 ¼ in., from the smaller Blake-Varley sketchbook. Butlin #692.108. Frederick Cummings, April private offer (price on application). Previously sold CL, 14 Nov. 1989, #151, illus. (£11,000).

Visionary Heads, pencil, a group on 12 sheets, c. 1819-20, from the collection of F. Bailey Vanderhoef, Jr., Ojai, California. Acquired March by R. Essick. The drawings are as follows:

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7. Detail of illus. 6, showing the dragon with seven heads and ten horns and Satan's book of accusations beneath his feet (center), Gog and Magog guarding the dragon, an embracing couple (left) and a fighting couple (right) representing states of the church, a youthful couple awakened from the grave by one of their children (lower left), two personifications of the Inquisition (lower right), and a reanimating skeleton at the bottom. This detail, with contrast artificially heightened, shows the quality of the tracing lines—a bit shaky, but lively and not without a Blakean touch of vigor combined with delicacy. We can find a similar type of nervous hand, perhaps a consequence of Blake's fatal illness, in some of his late drawings, such as the Genesis Manuscript of c. 1826-27 (Butlin #828) and some of the sketches for the *Pilgrim's Progress* illustrations of 1824-27 (see particularly Butlin #829.28 and 831). Thus, if Blake indeed drew this tracing, it may have been some years after the Last Judgment compositions of c. 1809 (see Butlin #648 for conjectures about a late Last Judgment painting). The tracing may be the work sold from the Frederick Tatham collection at auction in 1862. In the early nineteenth-century, John Linnell, his family and students, were active copyists of Blake's designs, but there is no evidence that either this tracing or the more finished design on which it is based was ever in the Linnell collection.
Richard Coeur de Lion (Butlin #692a-b), 14.9 x 19.2 cm., title inscribed by Varley. From the smaller Blake-Varley sketchbook.


David (Butlin #698), 25.4 x 18 cm., title inscribed by Linnell. Probably a counterproof of the drawing in the larger Blake-Varley sketchbook inscribed “Alexander the Great.” (A counterproof of a pencil drawing is made by placing it face down against a dampened sheet of paper and rubbing or applying pressure to the back of the drawing. Graphite is transferred to the dampened sheet to create a reversed copy of the original.)

Cassibelane (Butlin #716), 23.3 x 17.6 cm., title inscribed (by Linnell?). Probably leaf 82 verso from the larger Blake-Varley sketchbook, which contains two other versions of this image, a counterproof on leaf 83 recto and what may be a strengthened counterproof of 83 recto on leaf 81 verso (made after the removal of leaf 82).

An Anglo-Norman King. See illus. 8.

The Empress Maud (Butlin #725), 25 x 18.2 cm., title inscribed by Linnell. Leaf 70 recto from the larger Blake-Varley sketchbook, a counterproof of the drawing with the same title inscription on leaf 69 verso.

Faulconberg the Bastard (Butlin #730), 24.9 x 18.3 cm., title inscribed (by Linnell?). Leaf 62 recto from the larger Blake-Varley sketchbook, a counterproof of the drawing on leaf 61 verso, inscribed “The Bastard Faulconberg.”

King John (Butlin #731), 24.8 x 17 cm., title inscribed (by Linnell?). Probably from the larger Blake-Varley sketchbook since this sheet bears the same watermark (C BRENCHLEY 1804), and the list of contents at the end of the sketchbook includes “King John.” Butlin indicates that this drawing is the original from which two counterproofs were made (#732 and 733, the latter untraced since 1920), but the flatness and fuzziness of the image suggest that this drawing is itself a counterproof, perhaps made from #732.

Edward I and William Wallace (Butlin #734), two heads on one sheet, 19.8 x 26.9 cm., titles inscribed by Linnell. The list of contents in the larger Blake-Varley sketchbook includes separate entries for these two characters, but the sheet of this double portrait is too large to have been part of the sketchbook. The story of Blake’s vision of
King Edward and his Scottish adversary was first told by Allan Cunningham in *The Lives of the Most Eminent British Painters, Sculptors, and Architects* (London: John Murray, 1830) 2: 168.

*Hotspur* (Butlin #745), 22.2 x 17.8 cm., title inscribed (by Linnell?). Probably a counterproof of the drawing with the same title inscription in the larger Blake-Varley sketchbook, leaf 60 verso.

*Merlin.* See illus. 9.

*Nine Grotesque or Demonic Heads.* See illus. 10.

**SEPARATE PLATES AND PLATES IN SERIES, INCLUDING PLATES EXTRACTED FROM LETTERPRESS BOOKS**

"Beggar's Opera, Act III," after Hogarth. Sl., 26 Oct. 1989, #151, state not recorded, with 5 unrelated prints (not sold; estimate £450-650). See also Hogarth in next section.

Blair, *Grave.* Campbell Fine Art, March cat. 2, #14, unspecified number of loose impressions from the 1808 quarto ed. (£35 each); pl. 7, "The Descent of Man into the Vale of Death," 1813 printing on laid India, illus. (£25).

"Chaucers Canterbury Pilgrims." Swann, 4 Oct., #249, framed, state not given ($6875 on an estimate of $500-750). Probably the same impression offered by the New York bookdealer David Waxman at the Nov. Boston Book Fair ($14,000). Although this is a record asking price for any state or printing, descriptions provided by the owner and by John Windle suggest it is nothing more than a Sessler restrike.

Dante engravings. Jeffrey Stern, Jan. cat. 8, #340, complete suite, India laid on unwatermarked backing sheets of wove, 0.34 mm. thick, fine condition, described as being from a printing intermediate between the 1838 and 1892 recorded printings, but probably 1892 (given the lack of burl in pl. 3), from the collection of Edwin Wolf 2nd (£34,000). Cl., 19 April, #22, pl. 4, "The Circle of Thieves," only, laid India (£1320). SNY, 16 May, #8, pl. 4, "The Circle of Thieves," only, laid India, light foxing, slight damage in margins ($2420). Cl., 28 June, #8, complete set on laid India, some foxing within the images on two pls. and with minor tears in margins, 1 pl. illus. (£16,500—the first set to sell at auction for less than £20,000 in several years, perhaps because of its condition).

9. Blake. *Merlin.* Pencil, 23.2 x 18.1 cm., on leaf 79 verso extracted (by Varley or Linnell?) from the larger Blake-Varley sketchbook. Essick collection. Butlin #757 entitles this Visionary Head "A Welsh Bard [Rossetti's title], Job or Moses(?)," but the "Merlin" inscription on the counterproof still in the recently rediscovered larger sketchbook, leaf 80 recto, identifies the visage as the magician of Arthurian legend. The patriarchal visage and upturned eyes (compare Mortimer's etching of Shakespeare's "Poet" and Blake's separate plate of "Ezekiel") embody Blake's sense that Merlin was one of the bards of ancient Britain, a group linked, through Blake's syncretic historicism, to the Old Testament prophets. In *Jerusalem*, Merlin figures "among the Giants of Albion" (93:13), but becomes entangled with Gwendolen and is transformed into "a Worm of the Valley" (56:28). See also "Merlins prophecy" of four lines in Blake's *Notebook.*
10. Blake. *Nine Grotesque or Demonic Heads*. Pencil, sheet 18.6 x 18.4 cm. Essick collection. Although long associated with the Visionary Heads in John Linnell’s collection, neither the conception of these heads, nor the drawing style, nor the paper—a thick wove with a slight pebble grain, a type generally used for water colors rather than pencil drawings—matches anything we find in the Visionary Heads. The only pictorial parallel is suggested by the head top center, which bears a slight resemblance in the tongue (or tongues?) and nose to *The Head of the Ghost of a Flea* (Butlin #692.98) from the smaller Blake-Varley sketchbook. Butlin #767 notes that “this sheet of drawings is not particularly characteristic of Blake and, if by him, may be considerably earlier than the Visionary Heads.” The heads are even less characteristic of anything we find in the work of Linnell or Varley. The theory that these are earlier, even pre-1800, sketches, first hinted at by W. M. Rossetti, bears consideration. The rough lines used to delineate hair on the largest (and most Blake-like?) head, lower right, and the mouth of the central head (wearing a German World War II helmet?) find precedents in *The Dead Ardours* (Butlin #232, titled “The Dead Bad-Doers”), a pencil drawing of c. 1794-96. But there are also some interesting (even if slight) parallels with “the physiognomies or lineaments of universal human life” (Blake’s *Descriptive Catalogue*) in the engraving of “Chaucer’s Canterbury Pilgrims” (1810)—compare, for example, the heads top and center left with the Sompnour, the head lower left with the Miller, and the heads top and center right with the Reeve and Merchant. David Bindman has suggested in conversation that the drawings might be copies after gothic sculptures and contemporary with the composition of the tempera painting of Chaucer’s pilgrims and Blake’s essay on it in the *Descriptive Catalogue* of 1809. The aphorism below the heads (“All Genius varies Thus / Devils are various Angels are all alike”) has been accepted as Blake’s own by all major editors (Keynes, Erdman, Bentley—see also Bentley #54). The handwriting certainly looks like Blake’s, but it is closer to his loose and open later hand than his smaller, tighter hand of the 1790s. Butlin compares the aphorism to those in *The Marriage of Heaven and Hell* (c. 1790-93), but it is possible that Blake showed this drawing to Varley and/or Linnell because of their physiognomical projects and at that point added the inscription by way of cryptic explanation. A slight drawing of a head on the verso, of a very different character from those on the recto, is probably not by Blake.


Job engravings. Sl, 29 Nov. 1989, #96, complete set, published “Proof” impressions on laid India, mounting sheets spotted, pl. 15 illus. (Finch, £17,600). Sl, 30 Nov. 1989, #192, pl. 20 only, published “Proof” on laid India, margins foxed, illus. (£1320). #193, pl. 21 only, published “Proof” on laid India, margins foxed, illus. (£1320). Campbell Fine Art, March cat. 2, #5, pi. 5 only, India laid on heavy wove, 1874 printing, small margins just outside plate-mark, illus. (£850). SNY, 30 April, #2630, “Proof issue on laid India in "original terra-cotta boards," printed label inscribed "[John] Linnell Subscriber's Copy [£15.5-]," worn, rebacked, from the collections of Anne Gilchrist and H. Bradley Martin, pl. 15 illus. (£55,000, an auction record, on an estimate of £8000-12,000), same copy, The 19th Century Shop, New York Armory Antiques Show, 23-27 May, cover label and pi. 3 illus. in *Maine Antique Digest* (Aug. 1990): 28-B ($100,000—a record asking price); same copy, The 19th Century Shop, cat. 17, #14, pl. 17 illus. color, giving the ink a brownish hue (£95,000). Ben Abraham, June cat. 11, #84, title page only, on J. Whatman Turkey Mill 1825 paper (£800). SL, 26 June, #171, pl. 2 only, wove paper impression with “Proof” inscription (not sold; estimate £1500-2000); #172, pl. 4 only, wove paper impression with “Proof” inscription (not sold; estimate £1500-2000). William Arader, July cat. 92, #141, pl. 9 only, published “Proof” on “soft white wove French paper,” illus. (£3000); #142, pl. 10 only, same state and paper, “a bit darkened” (£2250). CL, 23 Oct., #16, pl. 6 only, published “Proof” on laid India, slight foxing in the full margins, illus. (£935).


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11. Miscellany . . . Gem Engraving” from Abraham Rees, *The Cyclopaedia*, 1820. Intaglio etching/engraving by Blake and Wilson Lowry, 21 x 17.1 cm. Essick collection. As Tom Lange discovered over ten years ago, a proof of this plate at the Pierpoint Morgan Library, showing only the three views of the gem, was printed from a different copperplate than the one represented by impressions commonly found in *The Cyclopaedia*. I subsequently located published-state pulls from the same copperplate used for the Morgan proof in two copies of the book. The example reproduced here is not bound, but stab holes along the left margin indicate that it once was. The two copperplates are very similar, but they can be distinguished on the basis of two small features. In the more common (and slightly less skillful) plate, the horizontal hatching lines in the background of the gem lower left extend into the thin border defining its outer rim, whereas in the plate reproduced here this border is free of all hatching (although it contains a few dots of stipple). The tube-like fold of cloth on the left shoulder of the bust lower right has its opening defined by two parallel circular lines in this plate. In the other, a single line delineates this circle. Blake probably executed the three views of the gem, and Lowery the machinery above, on both copperplates. Perhaps the plate shown here was damaged during printing and a replacement hastily prepared.
Ritson, Select Collection of English Songs. Blake's 9 pls. from Ben Abraham, June cat. 11, #86, pl. 9 illus. ($600).

Stedman, Narrative. 2 pls. from Campbell Fine Art, March cat. 2, #7, "Skinning of the Aboma Snake" ($120), #8, "A Negro Hung Alive by the Ribs" ($150), edition not recorded, both illus.


Bible, Royal Universal Family, 1781. Sl., 1 May, #768, worn, with 6 other vols. (Russell, £440).


Boydell's Graphic Illustrations of... Shakespeare. BBA, 5 July, #232, c. 1803, "98 plates, ... all but 11... with an additional unfinished proof" (but not for Blake's single pl.), some pls. cut and mounted, some foxing and waterstaining, worn (Kitazawa, £770 on an estimate of £300-400). Swann, 8 Nov., #30, with printed front wrapper dated 1813 bound in, 100 pls. including Blake's, apparently remainder impressions from the printing of c. 1803, all pls. hand colored in a restrained, perhaps near-contemporary, style, modern half black morocco ($2420); same copy, Golden Legend, Nov. cat., #12 ($5000).


Cumberland, Outlines from the Adventures of Robinson Crusoe. 1829. Marlborough Rare Books, April cat. 137, #18, folio issue, pls. on India laid on wove with an 1825 watermark, portrait of Cumberland bound as frontispiece (not found in other issues), with Cumberland's admission ticket as a student in the Royal Academy, dated 30 Nov. 1772, pasted to verso of "Appendix" leaf, contemporary calf rebacked ($600).


Earle, Practical Observations on the Operation for the Stone. 1793. SL, 6 Nov., #1076, one pl. shaved, bound with two other medical texts, modern calf (Quaritch for Essick, £396). The first copy I have seen on the market in over a dozen years.


ill. ($2000—a record asking price). Thomas Goldwasser Books, Los Angeles Book Fair, Oct., private offer, 2nd ed. (1811), uncut in original boards, original spine labels on both vols, giving the price as "£2.12s.6d." ($1000). (To compensate for the larger leaf size in "large paper" copies of a book, the distance between the gutter and text margins is greater than in small paper copies. This distance can be used to discriminate between large and small paper copies even when both have been trimmed to the same leaf size. In the 1803 edition of Hayley's *Triumphs of Temper*, for example, the distance between the gutter and the left margin of text on rectos is 3.4 cm. in large paper copies, but only 1.5 cm. in small paper copies. I have yet to find any differences in this measurement among copies of Gay's *Fables*, 1793, and thus have no evidence that the book was printed on sheets of different sizes.)


Malkin, *Father's Memoirs of His Child*, 1806. Howes Bookshop, Feb. Los Angeles Book Fair (£650); July cat. 247, #383, apparently same copy (£375). Quaritch, Oct. cat. 1132, #8, presentation inscription from the author to Dr. Pett, autograph note by W. M. Rossett
on front endpaper, blue morocco rebacked ($1250—a record asking price).


Richardson, Sir Charles Grandison, 1818. Stuart Bennett, Jan. cat. 16, #129, 2 vols. in 1, contemporary half calf repaired ($150). This work contains revised states of Blake's 3 Grandison pls. after Stothard first published in The Novelist's Magazine, 1783—see Christopher Heppner, "Notes on Some Items in the Blake Collection at McGill with a Few Speculations around William Roscoe," Blake Newsletter 10 (1977): 100-08, and G. E. Bentley, Jr., "A Supplement to Blake Books," Blake 11 (1977-8): 149-50. Both Heppner and Bentley state that one of the plates is not by Blake, but close comparisons of hatching patterns and accidental features in the border designs indicate that all 3 of Blake's pls. were extensively reworked (very probably by some journeyman rather than Blake himself).


Salzmann, Elements of Morality, 1791. Justin Schiller, April private offer, 3 vols., contemporary calf rebacked, pls. all in the 1st st. ($6000).


Shakespeare, Plays, 1805. SL, 20 Feb., #861, 9 vol. issue, fancy binding, rubbed (Seibu, £660).


Stuart and Revett, Antiquities of Athens, SL, 27 Sept., #412, 4 vols., 1762-1826, some foxing and waterstaining, half calf worn (Bouas, £5280). CL, 3 Oct., #457, 5 vols. bound in 6, 1762-1830, half vellum, some spotting (Frew Mackenzie, £3850); #438, 4 vols., 1762-1816, fancy binding (Frew Mackenzie, £2750).

Varley, Treatise on Zodiacal Physiognomy, 1828. SL, 20 Feb., #986, lacking pl. of the Ghost of a Flea, rubbed, torn (Kunkler, £121).

Virgil, Pastoral. SL, 7 June, #226, the 1977 restrikes from the original blocks, published by British Museum Publications (Davidson, £640).


Wollstonecraft, Original Stories from Real Life, SL, 29 Nov. 1989, #178, 1791 ed., pls. "all in the first state" (but actually 1st st. of pls. 1-2, 1st of pls. 3-6), contemporary sheep, top edges of some leaves dampstained, pl. 2 illus. (Ricagni, £1100); #179, 1791 ed., pls. 1 and 2 "second state, . . . others . . . all in the first state" (but actually 2nd st. of all pls.), contemporary sheep, outer margins of some leaves dampstained (Pirates, £880); same copy as #179, Phillip Pirages, May cat. 17, #320, pl. 4 illus. (£2200). Jamrzych, Feb. cat. 68, #626, contemporary tree calf (£1500). SL, 2 May, #819, 1796 ed., soiled, worn (Simon Finch, £880). See illus. 12-15.


INTERESTING BLAKEANA

Robinson Crusoe. Gray wash over pencil, 20.5 x 11.5 cm. SL, 15 Nov., #74, "attributed to William Blake," illus. (£880). In my opinion, this is not a work by Blake. The drawing of the figure, and in particular his face, is uncharacteristic. I suspect that the general similarities in the setting to Blake's engraving of "Joseph of Arimathea Among the Rocks of Albion," reversed, are merely a coincidence. Not at all like Blake's known Robinson Crusoe drawings (Butlin #140-41).

The Expulsion of Adam and Eve. Pen with gray ink and gray washes over pencil, 25.2 x 19.2 cm., inscribed lower left "W. Blake 1803." SL, 15 Nov., #28, attributed only to "English School, circa 1800," illus. (not sold on an estimate of £2000-3000). Not by Blake, but possibly by William Young Ottley or a follower of Ottley's.

Water color drawing in blues and browns, approx. 17 x 22 cm., perhaps representing an Alpine storm at dusk, very loose and messy in execution (a parody of a late Turner?), signed in black ink lower left, "W Blake," perhaps...
12. Pl. 3, first state, designed and executed by Blake, in Mary Wollstonecraft, *Original Stories from Real Life* (1791). Etching/engraving, 11.3 x 6.8 cm. Essick collection. In the second state (1791), crossing strokes have been added to the floor (lower left and center), the wall (left, center, and within the fireplace), the molding surrounding the fireplace, and the legs of the boy far right. In the third state (1796), Blake's signature has been added lower right and more hatching has been added to the floor, both chairs, the man's coat and pants, and the right upper arm of the weeping figure behind the man. Except for this last figure, the hair on all other heads has been augmented with more lines. In my 1986 sales review (*Blake* 21 [1987]: 7), I noted in passing the discovery of previously unrecorded first states of pls. 3-6 for the *Original Stories*. Dealers and auction houses, when they bother to record the states in copies of the book, cite Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator*, vol. 1 (Normal: American Blake Foundation, 1972) 11-12, where the second states of pls. 3-6 are listed as though they were the first, and hence the third as though they were the second. To clear up the confusion, I reproduce here (illus. 12-15) all four plates in question in what I now believe to be their true first states. None is a pre-publication proof, for all have imprints and the examples shown here are all bound in copies of the book. The new signatures on all four plates in the third state are scratched into the copper, not cut with the graver, and were probably added by Blake himself. Pls. 1-2 are properly described in Easson and Essick.

13. Pl. 4, first state, Wollstonecraft's *Original Stories* (see illus. 12). 11.8 x 6.6 cm. Rosenwald Collection, Library of Congress. In the second state (1791), crossing strokes have been added to the areas

Indeed we are very happy!

Published by J. Johnson, Sept 7, 1791.

Be calm, my child, remember that you must do all the good you can in the present day.

Published by J. Johnson, Sept 7, 1791.
on the intertwined trees (left margin) shaded only with hatching in the first state. In the third state (1796), more hatching has been added to these two trees and the woman’s skirt. Blake’s signature has been added lower right and the face and hair of the girl on the left have been darkened.

14. Pl. 5, first state, Wollstonecraft’s Original Stories (see illus. 12). 12 x 6.4 cm. Essick collection. In the second state (1791), crossing strokes have been added to the harper’s left thigh, his coat below his left arm, the shaded area left and right of his left ankle, and the back and right leg of the chair. In the third state (1796), Blake’s signature has been added lower right. The hatching strokes on the woman’s dress and hat and the man’s clothing have been recut in slightly different patterns. The harper’s left knee is now shaded with curved strokes. More dots have been added to the background, particularly the ruined arch upper right and the area surrounding the woman’s left hand. Stipple has been added to this hand and the woman’s face. The darkening of her eyes makes them look half-closed.

15. Pl. 6, first state, Wollstonecraft’s Original Stories (see illus. 12). 11.6 x 6.5 cm. Rosenwald Collection, Library of Congress. In the second state (1791), the floor lower left has been darkened with thick hatching lines. Crossing strokes have been added to the upper half of the wall within the fireplace, the seated man’s left lapel, the area seen through the door, the lintel above it, and the ceiling beams upper right. Blake’s signature has been added lower right in the third state (1796), which also shows new hatching and crosshatching patterns on the clothing of all but the two girls. All ceiling beams are now crosshatched and the entire floor has been darkened. More lines have been added to the man’s hair and the facial features of the two boys have been darkened. Dots have been added to the chair.
followed by the date "1823." Colin Franklin, Feb. Los Angeles Book Fair, from the collection of Leonard Baskin who (according to Franklin) believes the drawing is by Blake ($6500). It would be difficult to conceive of a drawing that looks less like Blake's work. The signature is similar to those on several non-Blakes in the Huntington Art Gallery.

A Specimen of Printing Types, by Joseph Fry and Sons, Letter-Founders who (according to Franklin) believe would be difficult to conceive of a work. The signature is similar to those Franklin, Feb. Los Angeles Book Fair, Marlborough Rare Books, Oct. cat. 139, #230, "dedication carrying the coat of arms of the Prince of Wales engraved by William Blake" (£2800). A copy of the pl. kindly supplied by Marlborough shows that the engraved signature is "Blake Sc Change Alley." The address indicates that the engraver was William Staden Blake, not the poet and artist.


Friedrich Justin Bertuch, Bilderbuch für Kinder, vols. 1-12, Weimar, 1798-1830. SL, 7 June, #273 (not sold; estimate £5000-7500). This work contains an engraving (illus. in the auction cat.) copying Blake's pl. 5, "The Skinning of the Aboma Snake," in Stedman's Narrative. In the copy of the book at UCLA, the handsomely hand-colored impression is bound in vol. 6 (1807), where it illustrates Miscellaneous Subject LXXIV, No. 12, "The Manner, in which the Negroes in America Strip the Buffalo Snake (Boa Constrictor)." The brief essay makes passing reference to "the Englishman Stedman."

An unused copy of the printed label originally issued with Blake's Job engravings, 1826. Questor Rare Books, Feb. cat. 6, #31 (£65).


Songs of Innocence and Experience with Other Poems, London, B. M. Pickering, 1866. Extra-illustrated with "17 expert water-colour copies" of Blake's pls. for Songs of Innocence and of Experience. Claude Cox, July cat. 79, #185, original cloth and paper label, rubbed (£85). Sold to the York dealer Jeffrey Stern, who tells me that these water colors are probably by a skilled amateur, that the copy of "London" shows a watermark of "Joy & Sons / Superfine /[1879]" (date uncertain), and that the outlines are rather crude but brightly colored. Copies, kindly sent to me by Stern, confirm his assessment of the outlines. Most of the drawings bear the title of the poem but no other text.

W. B. Yeats, autograph manuscript journal, 11 July 1898-31 March 1902, including a brief entry describing a dream about a book that "contained lost poems by Blake" (from the journal, as quoted in the auction catalogue). SL, 19 July, #214 (Lyon, £59,400). Previously offered CNY, 10 Nov. 1989, #201 (not sold).

George Moore. Carbon typescript, 11 ½ pages, of "The Nineness in the Oneseness," an essay on art and music dealing with Blake and several other artists. Signed by Moore and with several handwritten corrections in ink. David Holmes, July cat. 29, #144 ($500).

BLAKE'S CIRCLE AND FOLLOWERS

Works are listed under artists' names in the following order: untitled paintings and drawings sold in groups, single paintings and drawings, letters and manuscripts, separate plates, books by (or with plates by or after) the artist.

BARRY, JAMES

Holy Family and Shepherds. Pencil, pen and brown ink, gray and brown washes, 20 ¾ x 15 ¾ in. CL, 10 July, #16, illus. (£1760 on an estimate of £300-400).

Venus Anadyomene. Oil, 60.5 x 37.5 cm., inscribed along lower edge, "J. BARRY 1773 MODEL FOR THE LARGE PICTURE VENUS ANADYOMENE." SL, 11 July, #108, illus. color (£11,000). The large painting, first exhibited at the Royal Academy in 1772, is now in the National Gallery, Dublin.

Four engravings, 1808 printing, Campbell Fine Art, March cat. 2, all illus.: #1, "Elysium and Tartarus" (£250); #2, "Crowning the Victors at Olympia" (£200); #3, "A Grecian Harvest-Home" (£120); #4, "The Thames" (£120).


BASIRE, JAMES


CALVERT, EDWARD

Two wood engravings from the Memoir, 1893, Campbell Fine Art, March cat. 2, #21-2, "The Brook" and "The Return Home," both illus. (£775 each).
16. John Flaxman. *Rhea Consulting Her Parents Uranus and Terra.* Pencil and gray wash, 12.8 x 16.3 cm. Essick collection. This illustration to Hesiod is one of four extant drawings probably not prepared for the series engraved by Blake in stippled line and published in 1817 but executed in contemplation of reproduction in a tonal graphic medium. For another example and further explanation, see *Blake* 24 (1990): 236.

**FLAXMAN, JOHN**

See also Flaxman under Letterpress Books, above.

*And when Recalled to Rejoin the Blest Above.* Pencil and pen, touches of brown wash, 9 x 7 1/4 in. CL, 13 Nov., #19, with two drawings by "T. Sto-thard" of "a lady from behind" (£385).

*Design for the Monument to the Memory of Captain James Montagu.* Pencil, pen, gray wash, 9 3/4 x 7 1/4 in., signed and dated 5 Oct. 1798. CL, 13 Nov., #17, illus. (£275).

*A Dying Hero.* Pen and gray ink, 13 x 18 cm. SL, 26 April, #288 (not sold; estimate £400-600).

*Father Embracing his Sons.* Pencil, pen and ink and touches of water color, 19 x 14.7 cm. Agnew's, 117th annual exhibition cat. of water colors and drawings, March-April, #30, illus. (£1400).

*John Flaxman,* a portrait of, by Henry Howard. Oil, 60 x 49.5 cm. SL, 14 Nov., #52, illus. color (not sold on an estimate of £6000-8000).

*Lake of Nemi,* attributed to Flaxman (the figures) and Georgiana Hare Naylor (the landscape). Water color, 20 1/2 x 29 1/4 in., 1793. CL, 10 July, #81, illus. (£990).

*Mercury Uniting the Hands of Britain and France.* Pencil, pen, and gray wash, 10 1/8 x 12 3/4 in. CL, 13 Nov., #91, illus. (£3300 on an estimate of £500-800).

*Prometheus Attacked by Jupiter,* a preliminary drawing from one of the Aeschylus engravings, and a sketch for *Thetis Bringing the Armour to Achilles,* one of the *Iliad* engravings. Pencil, pen and gray ink, 9 3/4 x 9 3/8 in. (no details given for the second drawing). CL, 13 Nov., #18, illus. (£1870 on an estimate of £300-500).
uncut in original drab boards, rebacked and recornered, the text and pls. exceptionally clean and bright (£150).

**FUSELI, HENRY**

*Lysander with Helena and Hermia from "A Midsummer Night's Dream."*

Oil, 90.5 x 69.5 cm., c. 1780-85. SL, 14 March, #106, illus. color (£41,800 on an estimate of £20,000-30,000).

*Spirit of Knowledge,* possibly a design for a frontispiece to William Roscoe's *The Nurse.* Pencil and gray wash, 7 ¼ x 8 ¾ in. CL, 13 Nov., #93, illus. (£1400).

Autograph card signed, 1 June 1799, authorizing admission to the exhibition at the Milton Gallery. BBA, 27 July, #249 (Silverman, £99).

“I have done the deed” from *Macbeth,* engraved by Heath, 1804. Ian Hodgkins, Nov. cat. 53, #108 (£95).


*“Macbeth, Act I, Scene III.”* Philadelphia Print Shop, April cat. 2-90, #429, engraved by Caldwell for Boydell’s Shakespeare Gallery (£450). Ian Hodgkins, Nov. cat. 53, #106, engraved by Bromley, 1817 (£95); #107, engraved by Heath, 1804 (£75)

*“Midsummer Night’s Dream, Act 3, Scene 1,”* engraved by Rhodes, 1794. Ian Hodgkins, Nov. cat. 53, #106 (£125).


*“Tempest, Act I, Scene II,”* engraved by Simon for Boydell’s Shakespeare Gallery. Philadelphia Print Shop, April cat. 2-90, #436 (£425).


*Boydell Gallery, 1874.* Ann Creed Books, March 1889 cat. 1, #410 (£45).


Homer, *Iliad* (1805) and *Odyssey* (1806) —see Pope, *Poetical Works,* below.

Lavater, *Essai sur la Physiognomie,* 1781-86. BBA, 4 Oct., #32, 3 of 4 vols. only, with an unrelated work (not sold).


Young, *Catalogue of Pictures by British Artists in the Possession of Sir John Fleming Leicester,* 1825. BBA, 5 July, #273 (not sold).

**JEFFERYS, JAMES**


**LINNELL, JOHN**

*The Approaching Storm.* Oil, 48.3 x 65.1 cm., signed and dated 1819 on the verso. Agnew’s, May cat., #53 (£15,000).

*A Country Road.* Oil, 69.5 x 99 cm., signed and dated 1864. SL, 11 July, #90, illus. color (withdrawn; estimate £10,000-15,000).

*Evening; the Vicinity of a Farm.* Oil, 37 x 47 cm., signed and dated 1827. SL, 11 July, #91, illus. color (£42,900 on an estimate of £5000-7000). The auction catalogue identifies the locale as Colins' Farm, Hampstead, where Linnell lived and was visited by Blake (a fact
17. James Jefferys. *Adam and Eve Asleep*. Pencil, 37 x 49.5 cm., signed and inscribed lower left, "J. Jeffreys Roma at a time . . . / N.B. remember to make the thigh of Eve/ to join better to the Body & also to make her a little/ bigger or Adam less, to make a right foot to/ the Angels to make the hips of Adam less." Inscribed in a later hand, lower right, "William Blake." Illustrated, and (mis)attributed to Blake, in Geoffrey Keynes, *Pencil Drawings by William Blake* (London: Nonesuch Press, 1927), pl. 35. For the rediscovery of Jefferys (1751-84) and his work in the styles of Mortimer, Barry, and Fuseli, see The Rediscovery of an Artist: James Jefferys, Victoria and Albert Museum exhibition catalogue, 1976, and Martin Butlin in *Blake* 10 (1977): 123-24. Photo courtesy of Sotheby’s London.

that does not account for the extraordinary price).

*Figures on Hampstead Heath*. Pencil and gray wash, signed and dated 1824, 4 3/8 x 6 7/8 in. CL, 10 July, #109 (not sold).

*A Fine Evening after Rain—A Scene in Wales*. Oil, 42 x 66 cm., signed. Perhaps the painting of this subject that was exhibited in 1815. SL, 15 Nov. 1989, #59, illus. color (£15,400).

*Kensington Gravel Pits*. Oil, 61.5 x 95 cm., signed and dated 1857. A later, slightly altered, version of the painting of c. 1809-11 now in the Tate Gallery. SL, 14 Nov., #124, illus. color (£11,000).

*Landscape with Children and Sheep on a Path*. Oil, 49.8 x 71.3 cm., signed and dated 1863. CL, 18 May, #275, illus. color (not sold; estimate £3000-4000).


*Portrait of Nina as a Child*. Colored chalks, signed and dated 1842, 18 3/4 x 14 1/2 in. CL, 10 July, #119, illus. (£495).

*Portrait of Professor Myine*. Oil, 41.3 x 34.6 cm., signed, datable to 1835. Agnew’s, May cat., #13, illus. (£4500).

*Portrait of Thomas Hill*. Pencil and chalk preliminary for the oil portrait, signed, 11 1/4 x 10 5/8 in., c. 1831. CL, 10 July, #29, illus. (£264).
18. Samuel Palmer. Harlech Castle—Twilight. Water color, 50.5 x 69.5 cm., datable to Palmer’s visit to Wales in 1843. There is an inscription on the back of the mount by Palmer’s son, Alfred Herbert: “This drawing, in a certain very low light & no other, completely changes its character / It becomes so beautiful that it looks like the actual scene, though at a somewhat later time A. H. P / The illusion is very curious.” Photo courtesy of Sotheby’s London.


Storm in Harvest. Oil, 37 x 53 ¼ in., signed and dated 1856. Christie’s Edinburgh, 22 Nov., # unknown, illus. color (no price recorded; estimate £15,000-20,000).

Surrey Woodlands. Oil, 99 x 137 cm., signed and dated 1868. SL, 15 Nov. 1989, #98, illus. color (not sold; estimate £40,000-60,000).

The White Cow. Oil, 44.5 x 59.5 cm., signed and dated 1856. SL, 15 Nov. 1989, #100, illus. color (£8800).

The Wood Cutters. Oil, 49 x 71 cm., signed and dated 1853. SL, 11 July, #94, illus. color (£22,000).

Two autograph letters signed, to Dr. Holman and Mr. Cook, 2 Aug. 1875 and 21 Aug. 1877, “mounted with a portrait[?].” BBA, 27 July, #250 (not sold).


LOCK, WILLIAM (1767?–1847, friend and student of Fuseli)

Sales exhibition of his drawings and water colors, Daniel Shackleton Gallery, Edinburgh, advertised in Apollo 132 (Aug. 1990): 17, two works illus. color.

MORTIMER, JOHN HAMILTON

Design for Part of the Decoration of a Ceiling. Pencil, pen and wash on light gray paper, 15 ¾ x 16 ¾ in. CL, 13 Nov., #13, with a small drawing formerly attributed to Mortimer (not sold).

Group of plates by and after, Campbell Fine Art, March cat. 2: #65, etchings dedicated to Sir Joshua Reynolds, complete set of 11, 3 illus. (£500); #66, “Ger’d. Lairesse,” illus. (£120); #67, “Silenus,” etched by Blyth, illus. (£85); #68-73, 6 etchings by Blyth of banditti (£35 each); #74, “Banditti Conversing,” proof before title of Blyth’s etching, illus. (£50).
"Edgar" and "Beatrice," 2 etchings of Shakespeare's characters. BBA, 21 June, #149, with a large collection of engraved portraits, c. 180 prints in all (Rainer, £93).


PALMER, SAMUEL

The Approaching Storm. Watercolor, 50.5 x 70 cm., first exhibited 1849. Hazlitt, Gooden & Fox, Oct.-Nov. cat. of English Drawings, #64, illus. color (price on application).

The Bay of Naples. Watercolor, 41 x 56 cm. SL, 16 Nov. 1989, #98, illus. color (£49,500).


Dolbadern Castle, Llanberis, North Wales. Watercolor, 35 x 47.5 cm., c. 1835-36. SL, 15 Nov., #117, illus. color (£28,600).

Harlech Castle—Twilight. SL, 15 March, #139, illus. color (£44,000). See illus. 18.

Near Underriver, Sevenoaks, Kent. Watercolor, 26.5 x 36.5 cm., c. 1843. SL, 16 Nov. 1989, #95, illus. color (£70,400 on an estimate of £18,000-24,000).

The Rising of the Skylark. Oil, 30.9 x 24.5 cm., signed. Acquired 1990 by the National Gallery of Wales. For illus., see Burlington Magazine 123 (Oct. 1990): 752.


Autograph receipt signed, 26 April 1850. BBA, 27 July, #251 (Silverman, £88).


"Bellman," etching. CL, 19 April, #244, 5th st., with pencil signature, foxed (£7150 on an estimate of £1800-2500).


Glass engraving, approx. 3 x 2 in., on a windowpane, showing a lounging figure with a sun or moon above. Attributed to Palmer by Roderick Gradidge in Country Life (12 April 1990): 125. Knight Frank & Rutley Estate Agents (£375,000, including the fifteenth-century house, at one time the property of George Richmond, to which the windowpane is attached).

"Herdsman's Cottage," etching. Lott & Gerrish, March cat., #51, 2nd st. on laid India, "a fine silvery impression, typical of those of the 1850s," illus. (£1500). CL, 23 Oct., #345, 2nd st., trimmed inside the platemark (not sold).


"Vine" or "Plumpy Bacchus," etching. Campbell Fine Art, March cat. 2, #75, early trial proof, 1st or 2nd st., "extensively re-worked by the artist in pencil," illus. (£5500).


Dickens, Pictures from Italy, 1846. Blackwell's, Nov. 1989 proof list "Ode," £21 (£135). BBA, 10 May, #279, contemporary half calf (£55).


Household Song, 1861 (1 wood engraving after Palmer). Ian Hodgkins, May cat. 51, #135, apparently original cloth (£45).

Milton, Shorter Poems, 1889. Zisska, 19-20 April 1989 auction, #3639, large paper (not sold; estimate DM1200). Campbell Fine Art, March cat. 2, #79, small paper, original blue cloth, "minor waterstaining" (£95). Robert Clark, March cat. 19, #230, small paper, original blue cloth (£175). Deighton Bell, April cat. 253, #72, small paper, original blue cloth (£175). Frew Mackenzie, Aug. cat. 20, #43, small paper, original blue cloth, slight wear (£160).

S. Palmer, *English Version of the Eclogues of Virgil*, 1883. Simon Finch, Nov. cat. 5, #75, paper size not given, rebound in contemporary half calf (£775).

**RICHMOND, GEORGE**
(excluding later portraits)

*Portrait of George Richmond.* Plaster cast, 32.4 x 42.5 cm., made from the bronze plaque of Richmond by his son, Sir William Blake Richmond, in St. Paul's Cathedral (but excluding the dedication and scrolling foliate border). Agnew's, May cat., #88 (£1350).

*Study for the Funeral of the Blessed Virgin.* Oil over pencil on paper, 37 x 79 cm. A study for the painting finished in 1867. SL, 15 Nov., #67, illus. color (not sold on an estimate of £6000-9000).

**ROMNEY, GEORGE**
(excluding portrait paintings)

*Psyche in a Wood.* Oil, 73.5 x 109 cm. SL, 14 Nov., #61, illus. color (£9350).

*Studies for "Tancred and Erminia".* 5 pen and brown ink drawings, 7 ⅜ x 6 1/2 in. CL, 10 July, #11 (£385).

*Studies of Standing Figures* (recto); *Study of a Standing Classical Figure* (verso). Pen and brown ink (recto), pencil (verso), 11 x 16 3/8 in. CL, 10 July, #12 (not sold).

*Study of a Female Figure Dancing, and Study of a Female Figure with Her Hands Clasped.* Pen and brown ink, 5 ⅝ x 3 ¾ in. and 5 ⅛ x 3 ¼ in. CL, 20 March, #43 (£495).

*Study of Women and Children.* Pen and ink, brown wash, over pencil, 13.5 x 7 cm. SL, 11 July, #43, illus. (£1430).

*Two Lovers Embracing.* Pen and ink, recto, with the same subject sketched in pencil on the verso; recto 20.5 x 27.5 cm. SL, 11 July, #42, recto illus. (£1980)


*Cowper, Poems,* 1800. Deighton Bell, April cat. 253, #130, 2 vols., large paper (£160).

*Cromek, Remains of Nithsdale and Galloway Song,* 1810. James Burmester, Sept. cat. 9, #353, uncut in original boards, rebanked (£45).


Hayley, Triumph of Temper; 1788. John Price, July cat., #98, pls. browned, presentation binding ($150); same copy and price, Sept. cat., #93.

Historical Account of the Origin, Progress, and Present State of the Bethlem Hospital, 1783. C. R. Johnson, Feb. cat. 29, #126, frontispiece by Sharp after Stothard illus. ($1250).

Homer, Iliad, 1805. See Pope, Poetical Works, under Fuseli, above.


Juvenile Keepsake, 1829. James Fenning, July cat. 104, #412 ($38.50).

Keepsake, 1828, 1830-33. BBA, 24 May, #387, 5 vols., original pink silk, worn (Wells, 665).

Literary Souvenir, 1835. Any Amount of Books, July 1989 private offer, lacking 2 pls. but with both after Stothard ($14).


Pinkerton, Rimes, 1782. Waterfield's, "March Miscellany," #69 ($125).


19. Blake. "The Phoenix / to Mrs. Butts." Illustrated manuscript, executed in water colors, apparently with a small pointed brush, c. 1794? Leaf 22.7 x 15.4 cm. British Library add. MS 63583, reproduced by permission of the British Library. The only previous reproduction of this work known to me was published in Phthiologial Quarterly 67 (1988): 382. I hope that this reproduction, with the contrast artificially heightened to increase legibility, will prove more useful than the somewhat murky representation in PQ. The poem is included in the 1988 revised reprinting of The Complete Poetry and Prose of William Blake, ed. David V. Erdman (New York: Doubleday) 517.


Young, *Works*, 1813. Beeleigh Abbey Books, Sept. cat. BA/45, #249, 3 vols., with the *Night Thoughts* pls. of 1798 with new imprints dated 1802, considerable offsetting and some foxing (£80).

**VON HOLST, THEODORE**

*A Fantasy Based on Goethe’s “Faust.”* Oil, 112 x 73 cm., signed and dated 1834. CL, 20 April, #61, illus. color (£14,300 on an estimate of £5000-7000; a record for Von Holst?).

*Historical Scene(recto); An Abduction (verso).* Black chalk and pencil, 28.6 x 28.5 cm. Hazlitt, Gooden & Fox, Oct.-Nov. cat. of *English Drawings*, #65, illus. color (price on application).

*Study of a Young Lady Wearing an Elaborate Headdress.* Pencil, 18 x 20.5 cm. SL, 16 Nov. 1989, #27 (not sold).
Appendix: New Information on Blake's Engravings

Since the publication of my catalogue of Blake's separate plates in 1983, I have used this annual sales review to correct and update information in that book. I will continue that effort, and add to it revisions for my catalogue of William Blake's Commercial Book Illustrations, published in 1991 by The Clarendon Press. Since these revisions tend to get lost when buried in the lists of sales, I plan to add when necessary an appendix such as this. Abbreviations and methods of citation follow those used in each catalogue.

The Separate Plates of William Blake: A Catalogue

Pp. 12-13, "The Approach of Doom." In "Heavenly 'Spears' and Fiery 'Tears' in Blake's 'Tyger,'" Notes and Queries 235 (1990): 17-18, Marilynn S. Olson and Donald W. Olson propose the interesting theory that the huddled figures in this print are looking in awe at a meteor, a scene suggested to the artist by the "Great Fiery Meteor of 18 August 1783," much remarked on in journals of the day. A light streak in the print may be a rather vaguely defined tail of a meteor, although none of the figures is clearly looking at it. In Robert Blake's drawing on which the plate is based, the streak of light includes a jagged outline of lightning or, less plausibly to my eyes, a meteor's tail. The figures in the drawing are more clearly looking at the phenomenon. For a detailed argument for dating the print to c. 1788 rather than my c. 1792, see Joseph Viscomi's review of the catalogue in The Wordsworth Circle 19 (1988): 212-18. I am almost convinced by Viscomi's analysis.

Pp. 235, "The Return of the Jewish Spies from Canaan." This is not a proof of an otherwise unknown plate but a proof before the border design and all letters of pl. 1 in The Royal Universal Family Bible (1780)—see William Blake's Commercial Book Illustrations, p. 21.

William Blake's Commercial Book Illustrations

P. 19, Enfield, The Speaker (1774 [1780]). Detlef Dörrebecke has brought to my attention yet another re-engraving of Blake's pl.: Stothard's signature only, lacking "Shakespeare" after the verses, imprint dated "Aug. 1. 1780." This pl. appears in Dörrebecke's copy of the 1807 ed. published by J. Johnson.

P. 252, "Beggar's Opera" in The Original Works of William Hogarth, pub. J. and J. Boydell, 1790. My comment that the plate "was no doubt commissioned by the Boydells specifically for publication in their edition of Hogarth's works" now seems open to more than a little doubt. According to Ronald Paulson, Hogarth's Graphic Works, rev. ed. (New Haven: Yale UP, 1970) 1: 71, the Boydells acquired Hogarth's own copperplates in 1789, one year later than the date inscribed on the first proof state of "Beggar's Opera." Indeed, the acquisition must have been late in that year, for Hogarth's widow did not die until 13 November 1789 (see DNB 9: 986 and Paulson, Hogarth's Graphic Works, 3rd ed. [London: The Print Room, 1989] 20). She left the copperplates and remaining stock of prints to her cousin, who in turn sold them to the Boydells. Thus, if intended specifically for publication in a book with Hogarth's works, Blake's plate must have been commissioned in hopeful (and risky?) anticipation that its companions could be acquired. The "Catalogue" of plates in the 1790 volume states that Blake's plate was "never before inserted in this Collection." The word "inserted," rather than what would seem a more commercially advantageous comment that the print was "produced specifically for this collection" (or some such piece of puffery), also suggests that the "Beggar's Opera" may have been produced initially as a separate plate. To compensate for the lack of a full entry on the print in the separate plates catalogue, I have provided a description of all nine states, 1788 to c. 1800, in William Blake's Commercial Book Illustrations, pp. 42-45.

Pp. 61-64, Gay, Fables (1793, c. 1811). All pls. in the c. 1811 second ed. are in a second state. The volume and facing page references, appearing far lower right in 1793 impressions, were removed and the same information inscribed top right on each plate. I did not notice the c. 1811 inscriptions until I acquired an uncut copy of the 2nd ed. in Oct. 1990. Another uncut copy, with the added inscriptions visible on most plates, is in the Huntington Library.

P. 68, Cumberland, Outlines from the Antient (1829). The description of the folio issue should include the fact that some copies have the plates printed on laid India paper.

Pp. 111-12, Rees, Cyclopaedia (1820), pl. 6 ("Sculpture, Plate III"). References to Blake's drawings related to the classical sculptures represented on this plate should include the pencil sketch of the right foot of the Apollo Belvedere on the verso of Moses Staying the Plagues (Butlin 1981, no. 115 verso, dated c. 1800-80?, the source of the foot not identifiable.

Pp. 125-26, Lamb, Tales from Shakespeare (1807, 1810, 1816, 1822). To the list of modern scholars (false) attributing the illustrations to Blake as their engraver should be added Humphrey Carpenter and Mari Prichard, The Oxford Companion to Children's Literature (Oxford: Oxford Univ. Press, 1984) 66 (Blake "probably" engraved the plates). On p. 515 Carpenter and Prichard add a new twist to this long-lived ascription: Blake "apparently" engraved the different plates in later editions of the Tales. This too is false in my view.