
Robert N. Essick

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Blake in the Marketplace, 1995,
Including a Survey of Blakes in Private Ownership

BY ROBERT N. ESSICK

Joseph Holland, formerly of New York, Los Angeles, and Santa Fe, died on December 28, 1994. With his friend Vincent Newton, Joe formed a small but impressive collection of original prints and drawings by Blake, supplemented with standard bibliographies, editions, and criticism. Both men attended the legendary A. E. Newton auction in 1941, where Joe purchased a color-printed and richly hand-colored impression of *The Book of Urizen* pl. 22 from copy B of *A Small Book of Designs* (illus. 2) and one of only four known impressions of the tailpiece (pl. a) for *Songs of Innocence and of Experience*. Other treasures in the collection included a good, uncolored impression of *Little Tom the Sailor*, once in the W. E. Moss collection, and two Visionary Heads. A fine Shakespearean actor, a founding member of the Mercury Theatre with Orson Welles, and a true lover of Blake and Blakeana. The resulting catalog 26, issued in December 1995 as a memorial to Joe Holland and entitled *The Blake Collection of Joseph Holland & Vincent Newton*, is the most impressive Blake sales catalogue issued by a book or art dealer (as distinct from an auction house) since the Quaritch Blake lists of 1885-86. The catalogue also includes many volumes and a few prints from sources other than the Holland collection and a retrospective listing of important works by Blake acquired by Windle for private clients over the last few years. All the lots of original Blake materials actually offered for sale are included in the listings below.

To have the Holland color print of *Urizen* come on the market is a signal event. To have two further prints also from copy B of *A Small Book of Designs* become available in the same year is enough to make a Blake collector’s head spin. The design only from *The Book of Urizen* pl. 3, color printed and delicately hand tinted, appeared on the auction block at Christie’s London on 25 April (illus. 1). My own pre-sale guess was that the print would fetch bids well beyond the estimate range of £30,000-50,000 and would very probably be won by the American private collector who, over the last 15 years, has amassed an outstanding collection of Blake’s illuminated prints (for a tentative handlist, see *Blake* 27 [1994]: 104). I was wrong as to both price and purchaser. Although this anonymous collector knew of the sale, she/he failed to bid. Indeed, there seems to have been only one bidder in the room—Windle, acting on behalf of the artist and author Maurice Sendak. Windle apparently bid only against the reserve—that is, the price (in this instance, probably £25,000) beneath which a lot will not be sold—and won the print at just £28,000 (with the addition of the purchaser’s premium, £32,200).

The third color print from the *Small Book* copy B, the Leviathan from *The Marriage of Heaven and Hell* pl. 20, appeared at Sotheby’s London less than three months later (illus. 3-5). Windle was once again the winning bidder at £32,000 on an estimate of £20,000-30,000. But this time, Windle was acting for Essick rather than Sendak. The underbidder (that is, the party with the bid just prior to the winning bid) was an anonymous presence on the telephone. The long captions to illus. 2 and 3 offer some speculations about how these and other prints in the *Small Book of Designs* were produced. The captions to illus. 3-4 record the sad history of the Leviathan’s mistreatment over the years: illus. 5 presents its restoration.

The sale of all three prints from either the *Small or Large* books of designs still possessed by individual collectors—excluding three still in the Keynes Family Trust, but destined for the Fitzwilliam Museum—prompted me to make a rough survey of all original Blakes remaining in private ownership. Absent a deaccession by an art museum or institutional library, only such works, plus new discoveries, are likely to come on the market. I have of course excluded commercial book illustrations and such relatively common prints as the Job, Dante, and Canterbury Pilgrims engravings, but I have included all drawings and paintings, illuminated prints, manuscripts, texts first printed in letterpress in Blake’s lifetime, and the rarer separate prints designed and executed by Blake. These I have grouped by medium and genre, in accord with the perceptions of the market as to the relative value of (for example) paintings versus pencil sketches, or prints versus water colors.

The Visionary Heads constitute by far the largest category of Blake’s work still in private ownership. All 50 sheets still in the Larger Sketchbook are privately owned, along with 20 sheets from the dismembered and dispersed Smaller Sketchbook and 28 miscellaneous sheets, for a total of 98 examples. Some of these are counterproofs and many are rather faint or slight. Barring the discovery of a large cache of unrecorded works by Blake, the Visionary Heads should appear on the market more frequently than anything else of interest to Blake collectors and scholars.

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If we exclude the Visionary Heads, the list of drawings in private hands shrinks dramatically: 30 pencil sketches, four in pen and ink, 30 monochrome wash drawings, and 30 water colors (including 10 from the great series of Bible illustrations Blake sold to Thomas Butts). Tempera paintings are rarer still, with only nine still privately owned. We should also expect a few of the once-recorded but now untraced drawings and paintings—in all, 184 listed by Butlin—to turn up over the decades and eventually make their way to the marketplace.

There are 32 privately-owned detached leaves from Blake’s illuminated books, but only 19 complete (or near-complete) copies printed by Blake himself. Posthumously-printed copies are rarer, with only four still owned privately. The “untraced” category again offers the collector some hope: eight copies printed by Blake, two posthumous, and 38 individual leaves.

Separate prints must be divided into several different categories. As previously mentioned, there are only three privately-owned prints from the *Small Book of Designs* copy B. There are three further illuminated-book plates probably printed as separate prints by Blake (as distinct from those printed for inclusion in books) and still in private hands. All but three of the
large color prints, conceived and first executed in 1795, are in institutional collections. (Scholars interested in Blake and numerology should begin working at once on the numbers three and 30). Uncolored but important separate plates are rare: three impressions of “Joseph of Arimathea Among the Rocks of Albion” (all second state) still privately owned, two impressions of the “Enoch” lithograph, one of two traced impressions of “The Chaining of Orc,” one of two known impressions of the “Laocoon,” six second-state prints of “The Man Sweeping the Interpreter’s Parlour,” and nine impressions of “George Cumberland’s Card.” The unique impressions of “The Man Sweeping” (first state), “Deaths Door” etched by Blake himself in white line, and the relief etching of four Virgil illustrations remain in private ownership.

Only six of Blake’s letters are still privately owned, but there are some 37 once recorded but now untraced. It is difficult to count other sorts of Blake manuscripts; all but one (the Riddle Manuscript) among those in private collections are inscriptions on drawings or prints included in the accountings above. Ironically, the rarest genre of all is Blake’s writings printed in conventional type during his lifetime—just one copy of Poetical Sketches, plus one untraced.

My survey prompts a few general conclusions. A good deal of original Blake materials will appear on the market for years to come. We will see for sale more Visionary Heads than any other type of drawings or paintings, other sorts of drawings more than important individual prints, individual prints and single plates from the illuminated books more than complete books, and illuminated books more than lifetime letterpress volumes. Parts of this declining scale of potential availability are the reverse of what one would normally expect of an artist/poet—for example, that drawings are much more common than lifetime letterpress publications. Only a very few examples of Blake’s finest work—the kinds of things we can all see in the Tate or Fitzwilliam or Huntington—will be within the reach of future collectors, no matter how wealthy.

Besides Windle’s most impressive contribution, two further dealers’ catalogues devoted to Blake and his circle deserve special notice. Adam Mills Rare Books continued its recent interest in Blake with a June “Occasional List” devoted to eight Muir facsimiles (including The Book of Thel executed completely by hand without a lithographic base), the 1877 Pearson uncolored facsimile of Jerusalem (mis-identified as an Andrew Chatto publication), the hand-colored issue of the E. J. Ellis 1893 facsimile of Songs of Innocence and of Experience, and a few odd ends. Prices were steep, with the Pearson facsimile offered at £800 and Ellis’s production at £1250. I believe that all these volumes emerged from the same private British collection. In the listing under “Muir” below, I have provided information on copy numbers and paper types not recorded in Mills’s catalogue.

In July, The Antique & Book Collector (Marlborough, Wiltshire) exhibited and offered for sale a group of Blake’s commercial book illustrations detached from their volumes, three
prints from posthumous copy of Songs of Innocence and of Experience (probably in partnership with N. W. Lott), some Job and Virgil prints, and a selection of prints by Calvert, Palmer, and a few twentieth-century artists influenced by the Blake followers. The handlist for the exhibition, which doubled as a sales catalogue, is remarkable for its lack of scholarship (hardly any information on states, paper, editions, etc.) and its extremely high prices for Blake's copy engravings. All these materials are listed under the appropriate sections below.

I have made one change in the format of the following sales lists. In past versions, I have included Blake's engravings extracted from typographic books in the section headed "Separate Plates and Plates in Series." My rationale was that the print market treats such extracts as, indeed, separate (or at least separated) plates. But as one of my most loyal readers, Jerry Bentley, has suggested, it would make more sense, from the scholar's perspective, to group these extracts under the books from which they were removed in the section headed "Letterpress Books with Engravings by and after Blake." This new arrangement is used here, with of course explicit indications when extracted plates rather than whole volumes were on offer.

The year of all sales and catalogues in the following lists is 1995 unless indicated otherwise. The auction houses add their purchaser's premium to the hammer price in their price lists. These net amounts are given here, following the official price lists. The value added tax levied against the buyer's surcharge in England is not included. Late 1995 sales will be covered in the 1996 review. I am grateful for help in compiling this review to Candace J. Adelson, G. E. Bentley, Jr., Warren Cariou (who can find Blakes even in Wiltshire), Andrew Clayton-Payne of Christie's London, D. W. Dorrbecker (once again, my Continental spy), Morris Eaves, Jenjoy La Belle, Thomas V. Lange, Nicholas Lott, Jerome J. McGann, Adam Mills, Jane Munro, Vincent Newton, Lawrence Salander, Justin Schiller, Maurice Sendak, John Trotter, Joseph Viscomi (for several helpful suggestions about Blake's techniques and their dating), Mark Watters, David Weinglass, Henry Wemys of Sotheby's London, John Windle, and Andrew Wyld of Agnew's. Once again, Patricia Neill's editorial assistance has been invaluable. For digital imaging at the Huntington Library, I thank John Sullivan, whose learning-curve in hyperspace is steeper than mine.

Abbreviations

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<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<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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<td>CE</td>
<td>Christie's East, New York</td>
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<td>CL</td>
<td>Christie's, London</td>
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2. The Book of Urizen, pl. 22, color printed and hand colored by Blake, probably as part of a second copy (B) of A Small Book of Designs, 1796. Butlin #261.11. Essick collection. Framing lines and inscription ("Frozen doors to mock"/"The world: while they within torments up lock.").

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Songs of Innocence and of Experience, posthumous copy o, 3 pls. only. The Antique & Book Collector, July cat., #25, "Nurse's Song" in black ink from Innocence; #26, "The Divine Image" in black ink; #27, "Nurse's Song" in red ink from Experience (£2250 each). Previously offered privately by N. W. Lott, Dec. 1993.

Drawings and Paintings
Boadicea. A Visionary Head, pencil. approx. 20.5 x 16 cm., Butlin #717. John Windle, Dec. cat. 26, #5, from the Joseph Holland Collection, illus. (price on inquiry; sold to a private San Francisco collector).

Christ the Mediator. Tempera. 26.4 x 37.8 cm., c. 1799-1800. Butlin #429. On long-term loan to the Tate Gallery from the collection of George Goyder.

The Flight into Egypt. Tempera, 27.2 x 38.3 cm., 1799. Butlin #404. On long-term loan to the Tate Gallery from the collection of George Goyder.


Richard Coeur de Lion. A Visionary Head, pencil, 17.8 x 16.3 cm., Butlin #729. John Windle, Dec. cat. 26, #6, from the Joseph Holland collection, illus. (price on inquiry; sold to a private Southern California collector).

Sketches for the Cover of Thomas Commins's An Elegy. Pen and gray ink, gray wash over pencil in an oval (recto); pencil (verso). Sheet 30.7 x 46 cm., perhaps Butlin #98 ("untraced since 1913"). CL, 7 Nov., #73, recto illus. (£4025 to Agnew's acting for R. Essick). Previously sold CL, 17 Nov. 1992, #18 (£7150). In Blake 26 (1993): 142, I noted that the purchaser at this 1992 auction was the Salander-O'Reilly Galleries. This now appears to have been an error. For comments and illus. of recto and verso, see Martin Butlin, "Two Newly Identified Sketches for Thomas Commins's An Elegy: A Postscript," Blake 27 (1993): 42-44.
the book produced for Humphry, to which Blake replied on 9 June 1818 (E771), may have prompted Blake to return to and dress up the prints he still owned. The impression from *The Marriage* pl. 20 reproduced here has been treated in cavalier fashion, but it has not been trimmed to the image (as claimed in Butlin's essay cited above and in Sotheby's sale catalogue). Almost certainly after the work left Blake's hands, someone cut the sheet and pasted the two pieces to the verso and verso (illus. 4) of the backing mat, as described above. Apparently a cover mat with a window to show the image was then pasted over the backing cardboard. This cover mat was unfortunately discarded just prior to Sotheby's auction, but its existence is indicated by the old paste used to attach it to the recto of the backing mat and now making such a mess in the illustration.

These injuries are explainable, although certainly lamentable. It is more difficult to account for the oddest feature of the work. Blake's sheet bears on its verso three fragments of thin, light pink paper. One fragment, upper right, obscures part of the inscribed number and outer framing line. The fragment on the left also covers a small portion of the outer framing line. The largest fragment, approx. 8 x 13 cm., surrounds Blake's image. Its outer margin is ragged, but the window cut in it to reveal the image was carefully sized to the margins of the image. Apparently this pink paper at one time covered all or a good portion of Blake's sheet of paper, including the framing lines and number excluding only the image itself, and then was partly ripped off. It seems improbable that Blake would have covered up his work in this way and left disfiguring fragments behind.

The pink-paper frame surrounding the image bears, along all four inner edges, dull grey washes. These match the color of Blake's print along the lower margin, but do not match colors in other areas (e.g., the reddish-brown in the print upper left). These washes were added after the paper frame was glued to Blake's print, as indicated by very slight strips of gray wash along the bottom margin, right center margin, and top left margin of Blake's image. It thus seems probable that the pink paper was pasted over Blake's sheet to protect it while making the margins of the image slightly more even. Yet this would hardly seem worth the trouble; the added washes are clearly visible only under magnification and do little to change the margins. This additional work on the image might have been undertaken by Paton—see the inscription tentatively attributed to him and recorded in the caption to illus. 4.

Other than the slight touches at the edges, I can see no evidence that Blake's work has been compromised by any other additions by another hand. The glue used to paste down the pink paper appears to be different from that used for the cover mat, and thus the application of the pink paper may have been prior to the addition of the back and front mat boards described above. By matting the print to the edge of the image, the framers had no reason to remove the remaining fragments of pink paper.
Separate Plates and Plates in Series

"Calisto," Blake after Stothard, 2nd st. Campbell Fine Art, April private offer, printed in brown on laid paper, cut close right and left to 24.9 x 20.8 cm. but with the imprint, from an album of prints after Stothard, some leaves of the album showing an 1850 watermark (acquired by R. Essick).

"Chaucers Canterbury Pilgrims." Brick Row Book Shop, March private offer, 5th st., printed in dark sepias on laid India, very probably a Colnaghi impression, good condition ($9500). John Windle, April cat. 24, #42, 5th st., Sessler impression, a few slight abrasions ($7500); same impression, Dec. cat. 26, #195 ($8500 to a private Chicago collector).

Dante engravings. Heritage Book Shop, April cat. for the New York Book Fair, #17, very probably the c. 1892 printing, showing part of a watermark ("N") on 1 sheet, slight foxing on 1 pl., with the printed label and the bookplate of Philip Hofer, green morocco folding case ($45,000; previously sold CNY, 7 Oct. 1994, #49, for $21,850). John Windle, Dec. cat. 26, #197, probably the c. 1892 printing, 2 pls. slightly browned, morocco folding case, from the Moncure Biddle collection ($60,000).

"Fall of Rosamond," Blake after Stothard, 1st st., 1783. N. W. Lott, Aug. private offer, printed in brown and pink, no hand coloring, imprint and title trimmed off (acquired by R. Essick).


Job engravings. Heritage Book Shop, Feb. private offer, complete issue of 1826 on J Whatman paper after removal of the "Proof" inscriptions, original label attached to front free endpaper, trimmed to 33.5 x 25 cm., top edge gilt, fine condition (perhaps cleaned when last bound), with the bookplate of Pamela Lister, late 19th- or early 20th-century full morocco, recent folding case ($45,000). Buddenbrooks, Feb. cat. "Sarmassa," unnumbered item, published "Proof" issue complete on laid India, apparently loose in a morocco "chemise," pls. 6 and 18 illus. ($55,000); same copy, June cat. "Bandoline," #10, now described as the "original sheets trimmed and re-mounted on 22 folio sheets," no mention of the "chemise" ($30,000). Estates of Mind, April cat. 10, #7, published "Proof" issue complete on laid India, loose in morocco portfolio—perhaps the same copy as the previous one listed here, jointly owned ($55,000). SNY, 12 May, #9, complete issue of 1874 on laid India, several pls. with defects in the India, title page foxed, marginal defects, linen-covered box with the 1826 typographic label on the inside front cover, pl. 14 illus. ($11,500); #10, pls. 2 and 14 only from the 1874 printing, pl. 14 foxed ($690). E. Döring auction, Hamburg, 10 June, #32, complete issue of 1874 on laid India, 2 pls. illus. (estimate DM25,000). CL, 28 June, #233, published "Proof" issue complete on laid India, backing leaves 32 x 25.4 cm., light marginal foxing, contemporary brown cloth rebacked, pl. 3 illus. (£12,075); same copy, John Windle, Dec. cat. 26, #198, pl. 15 illus. ($38,750). CL, 29 June, #405, complete issue of 1874 on laid India with heavy backing paper, minor tears and other defects, in the original brown paper portfolio titled "The Book of Job by William Blake," pl. 5 illus. (J. Windle, £6325). The Antique & Book Collector, July cat., #32-37, pls. 1, 4, 5, 6, 7, 21 from the 1874 printing, no information given on paper, sheet size, or condition (£1500 each). SNY, 1 Nov., #31, published "Proof" issue complete on laid India, original printed label preserved, 19th-century morocco, pl. 15 illus. ($29,900, on an estimate of $12,000-15,000). CL, 29 Nov., #44, complete issue of 1874 on laid India, slight foxing on some pls. (£8970). Pacific Book Auction Galleries, San Francisco, 30 Nov., #55, published "Proof" issue complete on laid India, backing sheets trimmed to 26 x 19.7 cm., loose in modern box, pl. 15 illus. (not sold; estimate $20,000-25,000).
The Marriage of Heaven and Hell, pi. 20, design only, color printed and hand colored by Blake, probably as part of a second copy of A Small Book of Designs, 1796. After Restoration; see also illus. 3 and 4 (both before restoration) and the captions thereto for discussion. The detached bottom portion of the sheet has been restored and the pink paper window around the central image removed and preserved. The two other pink paper fragments (also preserved) and all glue have been removed to reveal Blake's framing lines and number. The pink paper frame had totally obscured the second of four framing lines. As in Urizen pl. 22 (illus. 2), the innermost framing line is contiguous with the margins of the image—except that, in this print, the framing line along the left margin is about 1 mm. inside the image (perhaps just a slip on Blake's part?). I believe that the restored work now bears only Blake's own work—except for the slight marginal washes described in the caption to illus. 4—unmasked from several stages of mistreatment by later owners, restorers, or framers.

"Wilson Lowry," Blake and Linnell after Linnell, 1824-25. N. W. Lott, Aug. private offer, 3rd st. before all letters on laid India, with an impression of a st. between the 3rd and 4th, also before all letters and on laid India (both acquired by R. Essick).

Letterpress Books with Engravings by and After Blake, Including Prints Extracted From Such Books

Allen, Roman History, 1798. John Windle, Dec. cat. 26, #203, trimmed close with the imprints removed from 2 pls., half calf ($1250).


Blair, The Grave. William Reese, Jan. cat. 141, #107, 1808 quarto, scattered foxing, full Russia rebacked and slightly worn ($1000). Charles Parkhurst Books, April Los Angeles Book Fair, the pls. as in the 1808 folio issue and on the same laid paper, lacking the text of the poem but bound with a trimmed copy of "Of the Designs" and the prospectus for Stothard's Canterbury Pilgrims pl., both letterpress texts from the 1808 quarto printing as indicated by the signatures ("F" on the first leaf of "Of the Designs" rather than the "K" of the folio; no signature on the first leaf of the prospectus rather than the "L" of the folio), the pls. trimmed tall and narrow (43.6 x 29.7 cm.), contemporary (or at least near-contemporary) quarter calf over marbled boards rebacked ($1600 to R. Essick). Swann, 20 April, #45, 1808 quarto, uncut in "original boards" (Hirsch, £1840); same copy, Daniel Hirsch, Oct. Santa Monica Book Fair, 1808 "folio" (actually the quarto), uncut in "original boards" (actually fairly new replacement boards), "original spine label" (the original printed label appears on the front cover, not the spine), new endpapers, internally very fine condition ($3900). When informed of these problems, Mr. Hirsch withdrew the vol. from the market and will try to return it to Swann. Pickering & Chatto, May cat. 730, #15, 1813 quarto, slightly later German binding (as issued in Germany?), a copy with this dealer for about 2 years, pl. 11 illus. ($1750). Chapel Hill Rare Books, Oct. cat. 99, #141, 1808 quarto, contemporary boards rebacked with half calf, worn ("was $2,000, now $1,750"). Jeffrey Thomas Books, Aug. private offer, 1808 quarto, later boards rebacked but retaining original front cover label, leaves trimmed ($1500). Kane Antiquarian Auction, Pottstown, PA, 1 Oct., #68, 1808 "folio" (but probably the quarto), some foxing, later calf in cloth case ($800). Swann, 19 Oct., #44, 1808 quarto, offsetting and foxing, half sheep rebacked and worn (not sold; estimate too high at $800-1200). SNY, 1 Nov., #40, 1808 folio, light marginal soiling and foxing, contemporary morocco, 5 illus. ($3737 on an estimate of $1500-2000). BBA, 16 Nov., #161, 1808 quarto, 1 pl. missing, foxed, modern half morocco (Besley, £92). John Windle, Dec. cat. 26, #7, pls. only on sheets of the same laid paper used for the pls. in the 1808 folio, 50.8 x 34.9 cm., 2 or 3 edges showing deckle, the trimmed and bent inner edges on all sheets indicating that the pls. were once bound, the engraved title page in a previously unrecorded proof st. before imprint and "Proof Copy" inscrip-
Little Tom the Sailor, text by William Hayley, etched in relief and white line by Blake. Printed in black ink, uncolored. Reproduced here are the tailpiece (11.2 x 16 cm.) in white-line etching and the colophon in relief etching. "Woodcut on Pewter," as described by Blake in his Notebook (E694), would seem to be the predominant technique in both the headpiece and tailpiece. The poem and the colophon (the latter printed from its own plate, 3.5 x 12 cm.) were almost certainly etched on copper; the two design plates might have been pewter (although the "Woodcut on Pewter" process can be applied to other metals, including copper). In the impression reproduced here, the full sheet of wove paper without watermark measures 51.5 x 18.7 cm. The text of the colophon was step-etched, as revealed in this copy by the lower edge of the step that caught the surface of the inking ball and printed as a fine shadow line (perhaps barely visible in this reproduction). Provenance: W. E. Moss (his collection stamp on the cloth portfolio still with this copy); Moss sale, Sotheby's London, 2 March 1937, #191 ("Withdrawn" according to the printed price list, but "mislaid" and thus not sold according to Geoffrey Keynes, Blake Studies, 2nd ed. [Oxford: Clarendon P, 1971] 108); offered again at Sotheby's London, 20 Dec. 1938, #458 (Robinson, £48), and then by the London dealer Robinson in Dec. 1939 (£84), according to Keynes as cited above; apparently acquired by the Scribner Book Store of New York, as indicated by an undated and unpriced typescript advertisement retained with this copy; Parke-Bernet Gallery auction, New York, 9 Dec. 1952, #87 (Joseph Holland, $130, according to the Parke-Bernet invoice retained with this copy); inherited from Holland by Vincent Newton, Jan. 1995; the San Francisco dealer John Windle, offered in his "Blake" cat. of Nov. 1995, #3; R. Essick.

A note on 1808 issues of The Grave: The sets listed above of the pls. in the 1808 folio "Proof" stts., now in my collection, both lacking the text of the poem, suggest that Blake's designs may have been issued by Cromek in 1808 as a suite of pls. A purchaser of such a set of pls. may have also been given the opportunity to acquire a pamphlet-like copy of "Of the Designs" to accompany the prints. The fact that the description of the designs in the copy I acquired from Parkhurst, along with the Chaucer prospectus printed as part of the same gathering, are from the 1808 quarto printing makes this scenario possible. If the copy of the pls. without the poem was extracted, at a later
date, from the 1808 folio issue of the poem, then yet a second copy of the book, an 1808 quarto, must have been cannibalis-
ized to make up the copy recorded here. Finding two damaged or incomplete copies from which to retrieve the requisite parts, or destroying two complete copies of the 1808 ed., seems ei-
ther extremely serendipitous or financially stupid. The final verso of the quarto pamphlet is worn and a bit dirty, as though it had once been unbound and rubbered against a surface other than the leaf (the back of the frontispiece portrait of Blake) it faces in the present binding. However, heavy indentations from the pamphlet into contiguous leaves indicate that it has been bound in its present position for many decades. At least the unique proof st. of the engraved title page in the discard set of pls. acquired from Windle is very unlikely to have been ex-
tacted from an uncut copy of the 1808 folio. We know that the Grave pls. were issued in portfolio without a text of the poem on at least two other occasions (1870, 1926); the pls., printed on laid India paper, may have also been issued separately in 1813.


Bürger, Leonora, 1796. D & D Galleries, April New York Book Fair, bound with the German text of the poem (as usual) and another work bound in, slight foxing, the frontispiece stained, contemporary half calf ($2750); same copy and price offered by Daniel Hirsch, Oct. Santa Monica Book Fair, John Windle, Dec. cat. 26, #204, frontispiece only (Perry after Blake), from the Keynes collection ($1250).

Cumberland, Thoughts on Outline, 1796. Ken Spelman, May cat. 30, #22, some light foxing, uncut in original limp boards, pl. 2 illus. (£850). Phillip Pirages, July cat. 34, #199, some fox-
ing, "from the author" inscribed on leaf before title page, un-
cut and unopened in original boards rebacked ($2250).

Darwin, The Botanic Garden. Titles, May cat. 76, #77, 1791 (1st or 2nd) ed. of Part 1, 4th of Part 2 (£200). Wheldon & Wesley, July cat. 210, #31, 3rd ed. of Part 1, 4th of Part 2, contemporary calf rebacked (£325). The Antique & Book Collector, July cat., #16, pl. 1 only, "Fertilization of Egypt" (£295); #17, pl. 6 only, "Tornado" (£395). N. W. Lott, Aug. private offer, proof of "Tornado" only, lacking finishing work in the image but with all letters (price on application). Peter Murray Hill, Oct. cat. 185, #47, 1799 ed., 2 vols., contemporary calf (£200). Grant & Shaw, Nov. cat. 29, #37, 1st ed. of Part 1, 2nd of Part 2, 2 vols., morocco rebacked (£795). Thomas Goldwasser, Dec. cat. 8, #61, 1 pl only, "Fertilization of Egypt," Blake after Fuseli, from the 1st ed. ($200). John Windle, Dec. cat. 26, #28, 2nd ed. of Part 1, 3rd of Part 2, the only large-paper copy of these eds. I have ever seen, early quarter calf over marbled boards, amateur-
ishly rebacked with the original spine laid down, from the Joseph Holland collection ($650). A note on large-paper copies of The Botanic Garden: Large-
paper copies of both the 1st and 2nd eds. of Part 1 can be dis-
tinguished on the basis of paper type as well as size. Small-
paper copies are printed on an unwatermarked wove paper with a distinctive checkered pattern (when viewed in a back-
ing light) created by a bold wire mesh used in the paper mold(s). Large-paper copies are printed on a heavier wove pa-
per lacking the checkered pattern and showing, in at least a few gatherings, an "E & P" (Edmeads and Pine) watermark.

Euler, Elements of Algebra, 1797. David Bickersteth, June cat. 134, #133, 2 vols., signature C in vol. 2 duplicated, half calf over marbled boards, rubbed, title page to vol. 1 and facing frontispiece portrait of Euler engraved by Blake illus. (£950).

Flaxman, Iliad designs, 1805. Jane & John Kinnaird, May cat. 18, #202, foxed (some pls. heavily), calf spine and boards (given the condition, overpriced at £250).
Henry Fuseli, *Edgar, Feigning Madness, Approaches King Lear*. Pen and ink, brown and gray washes, 62.5 x 96 cm. (Fuseli’s largest known drawing), dated to c. 1772. The design illustrates Act 3, scene 4, of Shakespeare’s *King Lear*. Edgar’s gigantic proportions, perspectivally out of scale with the distance (indicated by the landscape) between him and the group of three on the right, approaches Blake’s technique of representing figures of vastly different sizes apparently at the same distance from the viewer. Photo courtesy of Sotheby’s London.

Fuseli, *Lectures on Painting*, 1801. Adam Mills, March cat. 32, #98, engraved title spotted, “original blue paper boards, modern white paper spine with remains of original paper label” (£500; acquired by D.W. Dörrebecker). Alan Rankin, July cat. 44, #8, the leaf with Blake’s pl. cleaned and “mounted between tissue,” illus. (£150).

Gay, *Fables*, 1793. Ursus Rare Books, March private offer, 2 vols., early 19th-century half calf ($1500). Appelfeld Gallery, March cat. 55, #88, 2 vols., minor foxing on pls., tissue guards, contemporary calf rebacked ($600). Hartfield, April cat. 48, #1-33, 2 vols., “thick-paper edition,” tissue guards, later three-quarter morocco, marbled boards, spines faded ($1295). Between the Lines, April Los Angeles Book Fair, 2 vols., contemporary morocco ($425). Adrian Fluhmann GmbH, April cat. 4, #37, with #38, *Fables of Aesop* (1793), 4 vols. in all uniformly bound in contemporary (and very fancy) morocco (6500 Swiss francs—about $5700). BBA, 6 July, #200, apparently 1st eds., 2 vols., some foxing, contemporary calf rebacked, rubbed (Ginnan, £207). The Antique & Book Collector, July cat., #1623, apparently 1st sts. of the pls., some browning, contemporary calf rebacked, pl. 1 illus. (£1500). N. W. Lott, Sept. private offer, pl. 5 only, “The Horse” (not priced). In Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator*, vol. 1 (Normal: American Blake Foundation, 1972) 43, the pl. offered by Lott, then in the collection of Raymond Lister, is described as a pre-publication proof. I now concur with Lott that it is simply a late and/or poorly-inked impression showing only fragments of the signature and with some of the fine hatching patterns worn away.

Hayley, *Ballads*, 1805. Pickering & Chatto, May cat. 730, #137, apparently 1st sts. of the pls., browned in part, mostly confined to the margins of the pls., few leaves with repaired tears, contemporary calf, pl. 1 illus. (not a very attractive copy, but still a good buy at $300). Jarndyce, July cat. 106, #1623, apparently 1st sts. of the pls., some browning, contemporary calf rebacked, pl. 1 illus. (£1500). N. W. Lott, Sept. private offer, pl. 5 only, “The Horse” (not priced). In Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator*, vol. 1 (Normal: American Blake Foundation, 1972) 43, the pl. offered by Lott, then in the collection of Raymond Lister, is described as a pre-publication proof. I now concur with Lott that it is simply a late and/or poorly-inked impression showing only fragments of the signature and with some of the fine hatching patterns worn away.


Novelist's Magazine. BBA, 8 June, #157, vol. 8 (Don Quixote), 1782, with vols. 1-2, 18 (none of which contains pls. by Blake), "one volume lacking both text and frontispiece [leaving only a few pls.]," contemporary calf very worn (Hilton, £46). John Windle, Dec. cat. 26, #211, vols. 10-11 (Sir Charles Grandison), 1783, contemporary calf, hinges repaired ($675).

Rees, Cyclopaedia, 1819-20. Robert Frew, April cat. 5, #131, 45 vols. including the 5 pl. vols., contemporary half morocco slightly rubbed (£2300); same copy and price, Nov. cat. 6, #243. BBA, 19 Oct., #263, 45 vols. including the 5 pl. vols., contemporary calf very worn (Lynn, £690). Charles Traylen, Dec. cat. 118, #21, 45 vols. including the 5 pl. vols., slight foxing, contemporary calf (£1900).


Scott, Poetical Works, 1782. Adam Mills, March cat. 32, #206, contemporary half calf rebacked (£400); same copy and price, July cat. 33, #22, and Oct. cat. 34, #19. John Windle, Dec. cat. 26, #214, early calf rebacked ($600).


9 Henry Fuseli, Martha Hess as Silence. Pencil and white chalk on buff paper, 54.5 x 33 cm. Martha Hess of Zurich died in 1779, but Fuseli continued to draw her from memory as late as 1790. She may personify silence, as the title indicates, but the dramatically upturned eyes suggest a state of transcendental meditation. Collection of Maurice Sendak; photo courtesy of Christie's London.


Virgil, Pastorals. 1821. The Antique & Book Collector, July cat., #28-30, cuts 2-4 only, probably Linnell impressions rather than extracts from the 1821 vol. (£485 each); #31, cut 6 only, probably a Linnell impression (£600). John Windle, Dec. cat. 26, #217, 2 vols. complete, original sheep ($17,500); #218, 9 of Blake's wood engravings, Linnell impressions ($500 each).

The Wit's Magazine, 1784. Campbell Fine Art, April private offer, pl. 1 ("The Temple of Mirth") only, 1st st. of the earlier pl. of the design, cut close to the image with all inscriptions trimmed off, without folds and thus perhaps an impression sold separate from the magazine in which the pls. are folded, foxed (£750). Only the 2nd impression of the 1st st. known to me.
Interesting Blakeana


"The Distribution of His Majesty's Maundy, by the Sub-Almoner in the Chapel Royal at Whitehall." Engraving by James basire after Samuel Hieronymus Grimm, 1777, 46.5 x 62 cm. The Print Room, May cat. 15, #6, trimmed within platemark, 2 repairs, traces of old fold, illus. (£120). One of the larger, more important pls. engraved by Blake's master (with the assistance of others in his shop?) during Blake's term of apprenticeship.


J. Flaxman, letter to W. Hayley of 19 March 1802, with previously-unrecorded references to Blake. See under Flaxman, below.

J. Hassell, Memoirs of the Life of the Late George Morland, 1806. Sims Reed, April cat. of "Fine and Applied Arts," #660, full morocco by Zaehnsdorf (£250). Grant & Shaw, Aug. cat. 28, #81, some foxing, contemporary half calf (£100). Early references to Blake's two stipple prints after Morland, "The Idle Laundress" and "Industrious Cottager.

W. Carey, Critical Description of the Procession of Chaucer's Pilgrims Painted by Thomas Stothard, 1808. Marlborough Rare Books, Aug. cat. 163, #44, half roan rubbed (£150). With a brief mention of Blake's designs for Blair's The Grave (p. 10) and an advertisement (bound at the end) for Cromek's 1808 ed. of the poem with the engravings after Blake.

R. P. Forster, A Collection of the Most Celebrated Voyages & Travels, 1816, with re-engravings of 2 designs originally engraved by Blake for Stedman's Narrative (1796), inscribed in Forster "Execution of a Negro in Surinam" and "The Skinning of the Boa Snake" (pls. 2 and 14 in Stedman). John Windle, Dec. cat. 26, #205, 80 parts in 4 vols., some foxing, contemporary half calf worn (£550).


Wollstonecraft, Original Stories, 1791. Kane Antiquarian Auction, Pottstown, PA, #71, contemporary calf rebacked (£1500).

Young, Night Thoughts, 1797, uncolored. Jeffrey Thomas Books, Feb., private offer, with the Explanation leaf, the title page to Night the Second in the 2nd st., considerable offsetting from the pls., original gray-green boards worn, back cover detached, folding box stained and worn (£12,500); same copy and price, John Windle, Dec. cat. 26, #219, Heritage Book Shop, Feb., private offer, top edge gilt, others uncut, with the "Explanation" leaf bound at the end, quarter calf (£10,000). Frederick Mulder, April private offer, with the Explanation leaf, uncut in original blue boards, the title page to Night the Second in the 2nd st., the same copy previously offered by Donald Heald (£12,000).

Swann, 20 April, #46, some borders cropped, some offsetting, half morocco worn (not sold; estimate £5000-7000). Sims Reed, Oct. cat., #45, with the Explanation leaf, uncut in "original cloth backed blue boards," title page to Night the Third illus., possibly the same copy offered by Mulder, above (£12,000). Simon Finch, Oct. cat. 26, #149, lacking the Explanation leaf, some light offsetting, contemporary morocco worn (£3500); same copy and price, Dec. "Occasional List" 13, #125). Pacific Book Auction Galleries, San Francisco, 30 Nov., #57, trimmed to 42 x 31.1 cm., slight foxing and offsetting, later morocco over marbled boards, title page to Night the Third illus. (£4000).
T. Edwards, *Catalogue of Books...of Mr. Thomas Edwards*, auction cat., Halifax, 1 May 1826 and following days. Quaritch, Oct. cat. 1219, #67, bound with the 16 May 1826 sale cat. of Edwards's engravings, drawings, pictures, etc., and the broadside announcing Edwards's withdrawal of the books from auction, modern half calf (£350). Lot 1076 in the book auction is Blake's *Night Thoughts* water colors. See also the 1828 Edwards auction cat., below.

W. Hazlitt, *The Plain Speaker*, 1826. Jarndyce, July cat. 106, #839, 2 vols., contemporary half calf (£150). Blake is included in a list of artists "who seem to relieve the literalness of their professional studies by voluntary excursions into the regions of the preternatural..." (1: 223-24).

*Annual Register*, 1827. Ian Harkness, April Los Angeles Book Fair, later quarter calf ($35). Contains an obituary notice on Blake, copied without due credit and with substantial omissions from the *Gentleman's Magazine*, 1827.


T. Edwards, *Catalogue of...Books...the Property of the late Thomas Edwards*, auction cat., London, 15 May 1828 and 8 following days. Quaritch, Oct. cat. 1219, #68, modern boards (£225). Lot 940 is *Songs of Innocence and of Experience* copy U, and lot 1130 is Blake's *Night Thoughts* water colors. See also the 1826 Edwards auction cat., above.


W. Lowndes, *Bibliographer's Manual of English Literature*, 1834. Claude Cox, March cat. 107, #198, 4 vols., 1 of 50 large-paper copies, water staining in margins, cloth-backed boards worn, prospectus bound in (£220). In this 1st ed. of Lowndes, the Blake entry lists only *Silver Drops* (1: 205), a work no longer attributed to Blake as either the author or the engraver of the 4 pls. In the entry for Robert Blair (1: 204-05), Blake is properly credited as the designer of the illustrations in the 1808 ed. of *The Grave*. Blake is also named as the illustrator of the 1797 ed. of Young's *Night Thoughts*; "some copies have coloured plates" (entry for Edward Young, 4: 1999).

W. Blake, *Songs of Innocence and of Experience*, pub. Pickering, 1839. TL, 22 March, #91, original cloth, spine faded, issue not noted (£414); same copy, Pickering & Chatto, May cat. 730, #12, issue without "The Little Vagabond" ($1500). John Windle, July "Summer" cat., #30, issue without "The Little Vagabond," lacking the final 2 leaves (apparently never present in this copy), original cloth, backstrip lacking ($600); same copy, Dec. cat. 26, #202 ($400). Lame Duck Books, Sept. cat. 21, #121, issue without "The Little Vagabond," apparently bound in the original cloth ($3500). The first typographic printing of the Songs. See also Montgomery, above.

J. Jackson, *A Treatise on Wood Engraving*, 1839. Thomas Thorp, May cat. 491, #121, some foxing, contemporary half morocco rebacked (£120). Contains one of the earliest attempts to describe Blake's relief etching and printing procedures.


A. Gilchrist, *Life of Blake*, 1863, annotated copies only. Korn & Towns, Feb. San Francisco Book Fair, 2 vols., original cloth, with the bookplate of Frederick Locker in each vol., 3 inserted letters from Anne Gilchrist seeking information for the 2nd (1880) ed. of the biography, 1 inserted letter from William Bell Scott on the same subject, and Francis Turner Palgrave's unsigned 27 pp. review of the 1863 ed. from *The Quarterly Review* ($800 to John Windle for R. Essick). Locker has written in pencil, just left of the entry for the Linnell set of the Job water colors in W. M. Rossetti's catalogue printed in Gilchrist's vol. 2, "? This is mine FL" (2:214). Two vertical pencil lines suggest that Locker is referring only to *Satan Pouring Disease on Job* (Butlin #551.6, entitled *Satan Smiting Job with Bails*). A pencil inscription on the verso of the front free flyleaf of vol. 2, also in Locker's hand, reads as follows: "See P. 214 I exchanged it for 3 Books with Sir [charles Wentworth] Dilke." This could not be correct since the Linnell set was not sold by the Linnell family until 1918. Locker must be referring to the tempera of this subject, recorded by Butlin #807 as having been in both the Locker and Dilke collections.


W. B. Scott, *Blake: Etchings from his Works*, 1878. CL, 6 Nov., #107, 10 pls., apparently unbound, with Scott’s etched portrait of Blake (st. not recorded), all from Scott’s estate, Penkill Castle, Ayrshire, 1 pl. illus. (£460).

W. B. Scott, etched portrait of Blake, 1881. John Windle, Dec. cat. 26, #10, image 21.2 x 16.1 cm., 1 of 75 impressions on laid India, with an impression from the same pl. cut down to an image of 18.9 x 13.3 cm., 1 of 2 impressions of 1895 according to a pencil inscription on the mount, with a letter of 5 Oct. 1978 from Geoffrey Keynes to the dealer Jake Zeitlin giving the same information on states and impressions, larger pl. illus. ($1250; acquired by R. Essick). The trimmed pl., slightly worn, was printed as the frontispiece to vol. 1 of W. Robertson Nicoll and Thomas J. Wise, eds., *Literary Anecdotes of the Nineteenth Century*, 2 vols. (London: Hodder & Stoughton, 1895).

W. Muir facsimiles of Blake’s illuminated books. Bromer Booksellers, Feb. cat. 87, #36, *America*, 1887, colored issue, Muir’s copy number not recorded, original wrappers ($1250); #37, *Europe*, 1887, colored issue, Muir’s copy number not recorded, original wrappers ($1250). Black Sun Books, March private offer, *Songs of Innocence*, 1927, Muir’s copy number not given ($2500). Adam Mills, June “Blake” cat., #2, *The Book of Thel* executed completely by hand on thick card, 20.5 x 13.7 cm., with 2 versions of the title page, “Thel’s Motto” inscribed “No. 1,” with the only recorded copies of John Pearson’s early prospectuses for Muir’s facsimiles bound-in, later full morocco (£1500, acquired by R. Essick); #3, *Visions of the Daughters of Albion*, 1884, no copy number by Muir, on Hodgkinsons wove paper, original wrappers extensively repaired, later portfolio (£600); #4, *The Book of Thel*, 1884, copy no. 1, no watermarks, original wrappers inscribed “With J. Pearson’s Compliments” (£600); same copy and price, Oct. cat. 34, #25; #5, *Songs of Experience*, 1885, Muir’s copy no. 45, on Whatman 1883 and 1884 paper, original wrappers, later portfolio (£750); same copy and price, Oct. cat. 34, #26; #6, *Europe*, 1887, Muir’s copy no. 5, parchment over paper boards (£650, acquired by D. W. Dorrbecker); #7, *For the Sexes: The Gates of Paradise*, 1888, 6 pls. only, no copy number by Muir, no watermarks, modern marbled boards (£250); #8, *Songs of Innocence and Songs of Experience*, 1927, 2 vols., no copy number by Muir, in part on Whatman 1923 paper, inscribed on the front wrapper “For Review. Wm Muir,” original wrappers in later slip-case (£1200). John Windle, Dec. cat. 26, #12, *America*, 1887, no copy number by Muir, full calf rubbed, original wrapper bound in, from the Joseph Holland collection ($1500); #46, *The Marriage of Heaven and Hell*, 1885, out of series and inscribed “For The Times,” later blue cloth, original wrappers bound in, from the Joseph Holland collection ($1200); #68, *Songs of Innocence*, Muir’s copy no. 1, later blue cloth, original wrappers bound in, from the Joseph Holland collection ($900); #70, *There is No Natural Religion*, Muir’s copy no. 11, later blue cloth, original wrappers bound in, from the Joseph Holland collection ($1000).

C. Ricketts, drawing for the frontispiece to the Vale Press ed. of *The Book of Thel*, 1897. Pen and ink heightened with white, 8.6 x 8.6 cm. Ian Hodgkins, June cat. 80, #114, illus. (£1600; acquired July by Jerome J. McGann).

Letter from The Rosenbach Company (signed by Percy E. Lawler) to Joseph Holland, 29 July 1942. Given Nov. by J. Windle to R. Essick. The 2nd and final paragraph reads as follows: “The Blake item in which you were interested is an impression from the original plate 15 [18 in Bentley], the last page of Europe. Its price is $58.50.” This is very probably the posthumous impression of pl. 18 in reddish brown ink acquired from Rosenbach in 1947 by the Museum of Art, Rhode Island School of Design, Providence, Rhode Island.

Letter from Charles Sessler Books (signed by Leonard Sessler) to Joseph Holland, 21 Aug. 1942. Given Nov. by J. Windle to R. Essick. The 2nd of 4 paragraphs reads as follows: “I appreciate your feeling in regards to the CANTERBURY PILGRIMs and in answer to your inquiry the two artists who printed the proofs from the original plate were James McBay and Ernest Roth.”

Jerusalem, Trianon Press facsimile (almost certainly of copy E, published in 1951). BBA, 23 Feb., #217, "facsimile review copy, coloured plates, letter from the Secretary of the William Blake Trust explaining to the Review Department of The Observer newspaper that it would be too costly to give away full copies for review, original wrappers, cloth box, n.d." (Breckenridge, £74). The letter may explain why one sometimes encounters copies of the Trianon Press facsimile of Jerusalem copy E consisting only of a selection of plates bound in wrappers.

Blake's Circle and Followers

Works are listed under artists' names in the following order: 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.

CALVERT, EDWARD

Ite Domum Saturnae, Venit Hesperus, Ite Capellae. Ink drawing, 13.8 x 15.9 cm., title lines from Virgil inscribed by Calvert beneath the image, date uncertain but post- shoreham period. N. W. Lott, May private offer (price on application). For an illus., see A Memoir of Edward Calvert Artist by His Third Son (London: Sampson Low, Marston, 1893) 88.

Engravings from the Memoir, 1893. Lott & Gerrish, Jan. cat., #8, "The Ploughman," illus. (£1000); #9, "The Cyder Feast" (£1100); #10, "The Brook" (£375); #11, "The Lady with the Rooks" (£500); #12, "The Return Home" (£375); #13, "The Chamber Idyll," illus. (£3500). The Antique & Book Collector, July cat., #38, "The Cyder Feast" (£1520); #39, "The Sheep of His Pasture" (£675); #40, "The Brook" (£750); #41, "The Lady with the Rooks" (£450); #42, "The Return Home" (£450); #43, "The Chamber Idyll" (£3750). Garton & Co., Sept. cat. 62, #2, "The Ploughman," illus. (£950); #3, "The Bride," illus. (£1750); #6, "The Lady with the Rooks," illus. (£275); #7, "The Chamber Idyll," illus. (£2500).


FLAXMAN, JOHN

Study of Three Classical Figures. Pen and wash, 17 x 31.2 cm., signed. The Family Album (a bookshop in Glen Rock, Pennsylvania), April cat., #233 (not without charm, but greatly overpriced at £5200).

A Young Man with Two Children. Gray wash over pencil, 16.5 x 5 cm. SL, Nov, #9, illus. (£1380).

Letter of 19 March 1802 to William Hayley, 2 pp., with previoulsy-unrecorded references to Blake. Moirandat Company AG, Basel, spring cat. 3, #44, 2nd p. illus. (1500 Swiss francs). The partial transcription in the cat. apparently includes all references to Blake. When combined with the illus., we have the following:

...Your reasons for the upright position of the Bible [in a preliminary drawing for Blake's pl. of "A Sketch of the Monument ... In Memory of William Cowper" in Hayley's *Life of Cowper*], the task [i.e., a copy of Cowper's *The Task*] leaning against it and supported by it, and for the introduction of a Palm branch of Victory, are abundantly convincing and satisfactory. I am well pleased with the whole group of Hieroglyphics & I shall endeavour to execute your drawing punctually & exactly in such a manner, that the execution may reflect no disgrace upon the Idea;

When I raised an objection in a former letter it was not to the symbols or their Composition but as a workman I saw that a drawing which looked light & beautiful on paper when translated into marble under the restrictions of basreliefs in a situation which requires the round objects must produce a flat & meagre effect:

I shall be much obliged to Mr. Blake, Yourself or any friend, who will take the trouble to suggest a good Idea or correct a faulty one of mine, to Mr. Blake I have been indebted for hints & criticisms which I found it my interest to adopt. I would at any times rather work upon a fine design by another, than one inferior of my own, & I only take the liberty of submitting doubts when the reputation of My Friend & myself are at stake by an oversight:

Concerning the price of the Monument it will be 45 Guineas, for the Palm branch near 4 feet long will require considerable labour to be entirely [sic] relieved; the expence of packing, Carriage, & Travelling charges of the Mason who goes to set it up, will be seperate [sic], these may be about 15£ more, besides which if any fee is required for the place in Dereham Church that must be paid by Lady Hesketh; The last Epitaph written for our departed friend is certainly more Sublime in thought & pathetic in expression than the former & is therefore to be preferred.[.] Nancy unites unites [sic] in love to Yourself & Mr. & Mrs.: Blake with,

Dear Friend
Your affectionate & obliged
John Flaxman

Manuscript directions "To Make Modelling Wax" addressed "To Mrs Wilmot with Mr Flaxman's respectful Compliments," no date, 1 p. with integral address leaf. Ken Spelman, May cat. 30, #23, illus. (£280).

Anatomical Studies, 1833. SL, 22 March, #328, original green cloth, frontispiece portrait of Flaxman spotted (£207); same copy?, Marlborough Rare Books, Aug. cat. 163, #90 (£480).
Robert Clark, Oct. cat. 41, #278, apparently a later issue in original red cloth (£225).


*Iliad* designs. BBA, 23 March, #290, with the Aeschylus designs, 2 vols. in 1, "34 plates, 3 tipped in from 1793 edition replacing 1795 images. 28 (of 31) plates," some browning, calf rebacked (Galton, £149).


*Iliad, Odyssey*, Hesiod, and Aeschylus designs. Alan Rankin, July cat. 44, #7, Reveil ed., 1835, 4 vols., contemporary vellum, several drawings by or (more probably) after Flaxman loosely inserted, 1 drawing illus. (£375).

*The Keepsake* for 1831. Jarny, July cat. 106, #1598, original watered silk worn (£45).

*Lectures on Sculpture*, 1829. Robert Clark, Oct. cat. 41, #277, some pls. foxed, contemporary calf rubbed (£200).


FUSELI, HENRY

*Edgar, Feigning Madness, Approaches King Lear* (recto); *Balaam Blessing the People of Israel* (verso). Pen and brown ink, brown and gray washes, 62.5 x 96 cm., dated to c. 1772. SL, 10 July, #300, from the collection of Edward Crop-Murray, both sides illus., recto in color (not sold on a very ambitious estimate of £180,000-240,000). See illus. 8.

*The Expulsion from Paradise*. Oil, 91.5 x 71 cm. Dorotheum auctions, Vienna, 17 Oct., #76, illus. color (not sold; estimate $234,000-276,000). A previously unrecorded version, authenticated by D. H. Weinglass. Probably the basis for Moses Haughton's engraving of 1805.

*Martha Hess as Silence* (recto); *Study of Two Figures* (verso). Pencil and white chalk on buff paper, 54.5 x 33 cm. CL, 25 April, #51, illus. color (£54,300 to the London dealer Anthony Mould for stock; sold May to Maurice Sendak through John Windle). See illus. 9.

*Romeo and Juliet, Act III, Scene 5*. Oil, 141 x 111 cm. SL, 12 April, #112, illus. color (£41,100).

*Satan Starting from the Touch of Ithuriel's Lance*. Oil, 230.5 x 276.3 cm., exhibited at the Royal Academy in 1780. CNY, 13 Jan., #146, from the collection of the late Rudolf Nureyev, illus. color (£761,500). Previously sold SL, 13 July 1988, #94 (£770,000). For illus., see Blake 23 (1989): 14. One of Fuseli's greatest paintings. The decrease in monetary value is not surprising for a painting that comes onto the auction market twice within 6 years. For a color illus. and brief comments, see Huon Mallalieu, "Around the Salerooms," *Country Life* (30 March 1995): 80-81 ("...mastery exercise in heroic Romanticism, and however seriously the style was taken in the 1780s, to most modern eyes it cannot help but look ludicrous").

*Spirit of Knowledge*. Pencil and gray wash, 18.1 x 22.2 cm., datable to c. 1798. Leger Galleries, winter cat., #7, illus. color ($13,500).

*Standing Nude Figure*, seen from behind (recto); two studies of standing nude figures (verso). Pen and brown ink, sheet 31 x 18.4 cm. Martyn Gregory, April cat. 65, #43, recto illus. (£5900).


*The Three Witches, or The Weird Sisters*, from Shakespeare's *Macbeth*. Oil, 60.3 x 75.5 cm. CL, 4 May, #51, sold from the collection of Donald M. Munson, illus. color (£221,500 on an estimate of £200,000-300,000). See illus. 10.

Autograph draft of Fuseli's 1821 report to the Council of the Royal Academy in his capacity as Keeper and Professor of Painting, 5 pp. Roy Davids, June cat. "Gobbet," #51, "written in a very shaky hand" (£750).


*Bible*, published Macklin, 1800. Simon Finch, June cat. 25, #15, 6 vols., contemporary morocco (£4600).

*Bonnycastle, Introduction to Astronomy*, 1786. BBA, 27 April, #40, lacking pp. 419-31, later half morocco (Finer, £23).

*Boydell, Collection of Prints...Illustrating...Shakspeare*, 1803. BBA, 25 May, #75, vol. 1 only, 33 (of 46) pls., including some after Fuseli, some tears, damp-stained, contemporary morocco...
backed boards very worn (Bell, £690). SL, 24 July, #35, 100 pls. unbound, some damp-staining, few tears, foxed, 1 pl. after Smirke illus. (£2070 on an estimate of £600-800).


Sotheby, Oberon, 1805. The Poetry Bookshop, July cat. 95, #418, 2 vols., original boards uncut, some foxing, backstrip disintegrating but with remains of the paper labels, ex-library copy (a bargain for D. W. Dörrebecker at £36).

Young, Catalogue of Pictures...in the Possession...of Sir John Fleming Leicester. Fine Art Catalogues, May cat. 95, #335, 1825 ed., half calf (£95). Questor Rare Books, Nov. cat. 17, #362, 1821 ed., contemporary calf rebacked and repaired (£185).

LINNELL, JOHN

Covent Garden Market. Pencil, 6.4 x 11.4 cm., signed and dated 1806-07. Martyn Gregory, April cat. 65, #63, illus. (£750).

Evening. Oil, 40.6 x 56.5 cm., signed and dated 1849. CL, 9 June, #282, illus. color (£6500).

The Fallen Monarch, Windsor Forest. Black and white chalk on gray paper, 27 x 41 cm., inscribed "J Linnell Windsor Forest 1815," SL, 12 April, #8 (not sold; estimate £400-600).

Fine Evening after Rain. Oil, 46 x 70 cm., signed and dated 1820. A later copy of the 1815 work—see the next entry below. CL, 6 Nov., #154, illus. color (£9775).

A Fine Evening After Rain—A Scene in Wales. Oil, 35 x 53.5 cm., possibly the painting on panel Linnell exhibited at the Royal Society of Painters in 1815. SL, 12 July, #107, illus. color (£6325).

Hop Field at Underriver. Pencil and colored chalks, 24.8 x 36.8 cm., signed and dated 1847. Martyn Gregory, April cat. 65, #66, illus. (£1250).

Landscape with Shepherd and Sheep. Oil, 65.5 x 92.5 cm., signed and dated 1860. SL, 12 April, #89, illus. color (£10,925).


Portrait of Samuel Garratt. Pencil heightened with white, 29.2 x 22.2 cm., signed. Martyn Gregory, April cat. 65, #64, illus. (£950).

Portrait of Joseph Mallord William Turner. Oil, half-length, 45.7 x 38.1 cm. CL, 10 Nov., #27, illus. color (£18,400).

Portraits of Mr. and Mrs. D. L. Clare, a pair. Oil, 44.4 x 35.6 cm., 1 signed and dated 1834. CL, 9 June, #368, Mr. Clare illus. color (not sold at £1300 on an estimate of £2000-3000).

Rest. Oil, 67 x 99 cm., signed and dated 1857. SL, 6 Nov., #49, illus. color (£43,300 on an estimate of £20,000-30,000).

A Shepherd and His Flock at Sunset. Oil, 10.8 x 19 cm. CSK, 7 Nov., #137 (£787).

Thames Barges. Pencil and chalk heightened with white, 24.1 x 27.3 cm., signed. Martyn Gregory, April cat. 65, #62, illus. (£950).

Windsor Park. Oil, 51 x 71 cm., signed and dated 1863. SL, 8 Nov., #100, illus. color (not sold; estimate £600-800).

"The Rev. T. R. Malthus," 1834 mezzotint, 35 x 29 cm., by Linnell after his oil portrait. Quaritch, June "Short List" 30, #78, fine impression, framed (£850).

MORTIMER, JOHN HAMILTON

"Pastoral," "Rcposo," and 2 other etchings by Mortimer. BBA, 25 May, #69, minor defects, dust-stained (Grosvenor Prints, £34).

PALMER, SAMUEL

The Bay of Naples. Water color, 42 x 58.2 cm., datable to 1838. Agnew's, cat. of 122nd annual exhibition of English water colors and drawings, Feb.-March, #38, illus. color (price on application).

A Cornfield, Shoreham, at Twilight. Pen and brush and brown
ink, 14.5 x 16 cm. SL, 12 April, #97, illus. color (£161,000 on an estimate of £50,000-80,000 to Agnew's, apparently for a private client). See illus. 11.

*Eventide.* Water color and body color, 19.5 x 42.5 cm., signed and dated 1841. Christopher Wood Gallery, 6-24 June exhibition of water colors (price on application). Previously sold SL, 14 July 1994, #150, illus. color (£29,900).

*Illustration to Milton's "Lycidas."* Water color and body color, 39.4 x 58.4 cm., signed indistinctly, datable to 1873. CL, 11 July, #50, illus. color (£89,500). See illus. 12.

*Landscape with Setting Sun, Devon.* Water color, 18.5 x 27 cm., datable to the late 1830s, from the collection of a descendant of John Linnell. SL, 12 April, #119, illus. color (£6900).

*A Tree Line.* Brown washes, 9 x 19 cm., datable to 1861. SL, 9 Nov., #151, illus. (£862).

Autograph letter to Thomas Oldham Barlow, Sept. 1873. BBA, 6 April, #232A (Browning, £253).


“The Early Ploughman,” etching. CL, 29 June, #419, 4th st. (not sold; estimate £700-1000); same impression, CL, 28 Nov., #632 (not sold; estimate £500-800).


“The Morning of Life,” etching. CL, 29 June, #420, 7th st., minor defects in margins (not sold; estimate £500-800); same impression, CL, 28 Nov., #635 (£437).


“The Vine or Plumpy Bacchus,” etching. CL, 29 June, #415, 3rd st., signed in pencil and inscribed “Trial Proof,” from the collection of Sir Geoffrey Keynes (not sold; estimate £800-1200); same impression, CL, 28 Nov., #631 (£632).


13 George Romney, *Portrait of William Hayley.* Oil on canvas, 74 x 63.5 cm., datable to 1777. The mezzotint by John Jacobé (1779) of this portrait is reproduced in Marchard Bishop, *Blake’s Hayley* (London: Gollancz, 1951) facing 160. The original painting has been reproduced only a few times before the color illustration in Sotheby’s sale catalogue of 8 Nov. 1995. The black and white illustration in Arthur B. Chamberlain, *George Romney* (London: Methuen, 1910) facing 15, was evidently made before the painting was cleaned and remounted on a new stretcher. Photo courtesy of Sotheby’s London.

Dickens, Pictures from Italy, 1846. George Bayntun, May cat., #89, original cloth (£165). Robert Allen Books, May private offer, original cloth rehinged, new endpapers ($225). CNY, 15 Dec., #12, original cloth, presentation inscription from Dickens to Lady Blessington dated 19 May 1846 ($34,500).


A. H. Palmer, S. Palmer: A Memoir, 1882. William Reese, April cat. 145, #711, small-paper issue, F. G. Stephens's copy with a few of his annotations, original quarter leather ($500; purchased by the dealer John Windle). Reese's cat. entry failed to point out that the volume includes (bound-in at p. 32) an important autograph letter from A. H. Palmer to Stephens, dated 21 March 1883 and describing work on the Palmer pls. for Virgil's Eclogues, 1883.

Virgil, Eclogues, 1883. Phillip Pirages, April cat. 33, #411, small paper, original cloth, hinges cracked, cover illus. ($1350). BBA, 27 April, #398, large paper, original parchment slightly dust soiled (Franklin, £460 on an estimate of £100-200). Wilsey Rare Books, Oct. Santa Monica Book Fair, large paper, original parchment, 1 of 10 copies for presentation, letter laid in of 30 Aug. 1927 from A. H. Palmer to Martin Hardie ($3000). CL,
15 Thomas Stothard, illustration engraved on wood by Luke Clennell and first published in Samuel Rogers, Poems (London: Cadell and Davies, 1816) 117. The image at the top (3.9 x 5.3 cm.) is the published version; the pre-publication proof (3.9 x 6 cm.) below includes an additional figure, a column, and more vine leaves far right. These motifs were removed from the block before publication. The final leaf top right and half the next leaf to the left in the published version were cleverly formed from the right shoulder and face of the cancelled figure. Essick collection.

28 Nov., #636, the 5 pls. only, apparently removed from the book (£287).

RICHMOND, GEORGE


ROMNEY, GEORGE

A Sketchbook, 59 leaves, mostly pencil sketches, a few in pen and ink with washes, 9 x 16 cm. SL, 10 July, #124, 2 drawings on 1 leaf illus. (£4830).

A Sketchbook, 48 leaves, with pencil sketches, a few in pen and brown ink with brown wash, draft letters, and instructions for making paints, inscribed “From Mrs Romney’s Sale, 1894.” Ken Spelman, Oct. cat. 32, #48, size of leaves not given (£3600; acquired by the Huntington Art Gallery for £3000).

Antigone with the Dead Body of Polynices. Pencil, black chalk, touches of pen and ink, 56.5 x 48.5 cm. SL, 10 July, #101, illus. (not sold: estimate £4000-6000).

Figure Study. Pencil, 12.5 x 20.5 cm. SL, 10 July, #157 (£460).

Lady Hamilton as Euterpe. Pen and brown ink, brown wash, 40 x 30 cm. CL, 10 July, #125, illus. (£4025).

Portrait of the Artist. Oil, 48.9 x 36.8 cm., datable to the early 1780s, unfinished. CL, 8 June, #28, illus. color (£23,000).

Portrait of William Hayley. Oil, 74 x 63.5 cm., datable to 1777. SL, 8 Nov., #59, illus. color (£45,500 on an estimate of £20,000-30,000). See illus. 13.

Study of Hector Holding a Shield. Pencil and pen and ink, gray wash, 25 x 17.7 cm. CL, 7 Nov., #71, illus. (£1840).

Study of Old Hags. Pen and brown ink, brown wash, 50 x 32.5 cm. SL, 9 Nov., #7, illus. (£1610).
Gessner, Works, 1802. Young’s Antiquarian Books, March cat. 57, #82, 3 vols., light browning throughout, contemporary calf rebacked (£70). BBA, 23 March, #120, 3 vols., some browning, later half calf (Price, £86).


The Keepsake: Jarndyce, July cat. 106, #1596, for 1828, later half morocco (£40); #1597, for 1830, later cloth rubbed (£35); #1599, for 1832, original watered silk worn (£25); #1602, for 1835, original watered silk worn (£45).

Langhorne, Fables of Flora, 1804. CSK, 10 Feb., #158, “wood engraved vignettes” [sic?] by Birrell after Stothard, spotted, contemporary half calf, upper cover detached (£22). This ed. has not been previously recorded as containing Stothard designs. Perhaps this ed. reprints the 1794 copperplate engravings by Birrell.

The Literary Souvenir, 1828. Jarndyce, July cat. 106, #1604, full calf worn (£45).

Milton, Comus... to which Are Added, L’Allegro and II Penseroso, 1799. Stuart Bennett, Feb. cat. 2, #131, later half calf (£125).

Milton, Paradise Lost, 12 engravings by Bartolozzi after Stothard, 1792-93. BBA, 22 June, #346, light foxing, orig. boards rebacked (Casali, £287).

Pope, Rape of the Lock, Du Roveray ed., 1798. See under Fuseli, above.


Rogers, Pleasures of Memory. Francis Edwards, Jan. cat. 1287, #206, 1803 ed., calf worn (£30); same copy and price, June cat. 1299, #212, and Nov. cat. 1310, #190. Jarndyce, July cat. 106, #1177, 1799 ed., later half vellum (£75); #1178, 1801 ed., contemporary half calf (£45); #1179, 1803 ed., contemporary calf (£40); #1180, 1806 ed., contemporary calf (£30).

Rogers, Poems. Claude Cox, March cat. 107, #149, 1842 ed., 2 vols., water stained in margins of both vols. and much of the text in the 2nd, publisher’s cloth (£30). Robert Clark, June cat. 40, #386, 1834 ed., original boards with printed paper label, letter from Moxon (the publisher) to Robert Graves (one of the engravers) of 3 Feb. 1834 tipped in (£85). Jarndyce, July cat. 106, #1181, 1812 ed., original boards uncut (£65); #1182, 1816 ed., contemporary morocco (£50); #1183, 1834 ed., “fine paper” issue, original boards uncut (£65); #1184, 1834 ed., ordinary issue, original boards uncut (£60); #1185, 1834 ed., contemporary morocco (£85); #1186, 1853 ed., contemporary half calf very worn, “a poor copy” (£15). Francis Edwards, Nov. cat. 1310, #191, 1834 ed., slight water staining and some spotting, full calf worn (£38).

Rogers, Poetical Works, 1869. Ewen Kerr, Sept. cat. 53, #835, minor browning, half leather (£90).

A Selection of Popular National Airs, music by Stevenson, words by Thomas Moore, 1818. Jarndyce, July cat. 106, #1114, original boards, cloth spine, rubbed (£50). Said by Jarndyce to have a title-page vignette by Stothard; not previously recorded.


Appendix: New Information on Blake's Engravings


The Separate Plates of William Blake: A Catalogue

"Chaucers Canterbury Pilgrims," 4th st., pp. 68-70. Another impression of the rare 4th st., with the scratched inscriptions left and right of the title, is in the Memorial Art Gallery of the University of Rochester, Rochester, New York. According to Candace J. Adelson, Curator of European Art, the sheet of laid paper measures 35.6 x 95.9 cm. Formerly folded in half, the print also has several repaired tears. The scratched inscriptions are very light (hardly visible in a photograph). Given to the Gallery in 1983 by a local collector.

"Chaucers Canterbury Pilgrims," pp. 70-71, impression 5GG. For the sale of this impression by John Windle to a private Chicago collector, see "Chaucers Canterbury Pilgrims" under Separate Plates, above.

"Chaucers Canterbury Pilgrims," pp. 85-86. The astute print dealer N. W. Lott has found some internal evidence for determining the printing history of the 5th (final) st. In an impression presently (Feb. 1995) in his possession, there are several scratches and other defects that do not appear in impressions of earlier sts. and appear only as slight shadows, if at all, in what are almost certainly Colnaghi (beginning c. 1881) and Sessler (1941) impressions. The most evident of these flaws are a horizontal scratch through the head, eye and nose of the Cook; scratches or corrosion in a horizontal band on the right shoulder and just above the right breast of the Lady Abbess; a similar blemish on the rump of the Knight's horse just left of his saddle; and a vertical scar on the head of the Knight's horse extending from the top of his bridle to his mane. Lott's impression is on heavy wove paper and is very probably earlier than impressions that show only minimal evidence of these defects. Perhaps Colnaghi repaired these accidental defects that occurred between the 4th st. impressions (probably lifetime) and 1881. Since only very slight indications of some of these flaws appear on impressions on thin laid paper with prominent chain lines, I can no longer claim that they may be among the earliest 5th st. impressions.

"George Cumberland's Card," p. 113, impression 1M. For the recent history of this impression, see under "Separate Plates," above.

"Calisto," pp. 142-43. For a newly-recorded impression, see under "Separate Plates," above. The fact that the new impression in brown ink on laid paper is in the 2nd st. makes it probable that impression F (Keynes Collection, Fitzwilliam Museum), lacking the title and imprint but in a similar ink on laid paper, is also in the 2nd st.

"Fall of Rosamond," p. 134, impression 1B. Acquired by the Connecticut print dealer N. W. Lott in Aug. 1995 and sold in the same month to R. Essick.


William Blake's Commercial Book Illustrations

P. 23. For yet another issue of *The Whole Genuine and Complete Works of Flavius Josephus*, published by J. Cooke, see Josephus under "Letterpress Books with Engravings by and After Blake," above. D. W. Dorrbecker suggests to me that the designer of pls. 1 and 3, signed by "C. M. Metz" as at least the delineator ("delin."). may be Caroline M. Metz, not Conrad Martin Metz. The former was a painter, the latter principally an engraver.

P. 24, 2nd st. of Kimpton and Josephus, pl. 1. D. W. Dorrbecker has pointed out to me that the pl. is signed "Metz delin.," not "Metz Delin."

P. 48, Darwin, *Botanic Garden*, pl. 6 ("Tornado"). The proof listed in Raymond Listers collection, lacking finishing work in the image but with all letters, was acquired in Aug. by N. W. Lott.

P. 90, Hayley, *Life of Cowper*, pl. 6. Early in March 1802, Hayley sent John Flaxman a revised drawing for this plate. In his newly-recorded reply of 19 March 1802, Flaxman thanks Hayley and Blake for their suggestions and names a price of 45 guineas for the execution of the monument in marble. For a partial transcription of this letter, apparently including all references to Blake, see under Flaxman, above.