Blake in the Marketplace, 2010

BY ROBERT N. ESSICK

Editors' note: Color versions of all illustrations are online at the journal's web site <http://www.blakequarterly.org>.

AFTER several years of vibrant activity, the Blake marketplace was calm throughout 2010. To my knowledge, just one Blake drawing came fresh to market; no illuminated books or rare separate plates appeared in auction or dealers' catalogues. Only the discovery, by G. E. Bentley, Jr., courtesy of Google Books, of many previously unrecorded references to Blake published before Alexander Gilchrist's biography of 1863 kept the dedicated Blake collector busy. A small selection of the more intriguing Bentley discoveries, available for sale in 2010, is included under Interesting Blakeana, below. In my 2009 report, I noted the sale of a fourth-state impression of "Chaucers Canterbury Pilgrims" with the drypoint inscriptions clearly printed (Blake 43.4 [spring 2010]: 120). I received the print too late for reproduction with last year's installment and thus include some images here (see illus. 1-2). The caption for illus. 2 includes information on the fourth and fifth states that extends and corrects statements about them in SP. I also described the rediscovery and sale of a letter by Blake in last year's report. For a reproduction, transcription, and discussion of this letter, see Mark Crosby and Essick, "the impression be referred to as "the Summers copy." 1

In April I learned from Alison Smith, Head of Acquisitions, British Art to Tate Britain, that the museum was "no longer pursuing" the acquisition of the recently discovered impression of Blake's 1793 separate plate of "Job." Acting on my behalf, John Windle made an offer to the owner of the print, Gabriel Summers, a private collector in London. 2 This was informally accepted on 29 July. An export license was obtained without difficulty, but various complications hindered the purchase for several months. Payment and title were exchanged on 8 November and the print was released from Tate Britain, where it had been on deposit since 2007, on 17 November. Shipping to California was delayed when a large wooden crate labeled "one antique engraving" raised suspicions with security at Heathrow Airport. It was necessary to affirm on multiple forms that "no part of this consignment originated in or transited Yemen or Somalia, and that it does not contain ink or toner cartridges." After the crate made its way through the hands of at least five different shippers and export/import agents, Windle finally received the work on 7 December. The next day, having lost faith in commercial transport and wishing to bring the trials of "Job" to an end, he drove the 380 miles from San Francisco to the San Gabriel Valley and delivered the print to me.

A variety of Blake-related materials, both real and imagined, continues to appear regularly on eBay. For one of the merely imagined Blakes, see The Olympic Devils (c. 1824-30?) under Interesting Blakeana. A far more convincing eBay offering is a watercolor copy of John Linnell's 1820 pencil portrait of Blake; see under Linnell, below, and illus. 7-8.

By assembling several bits of information about Blake, William Hayley, and George Romney, Mark Crosby has discovered that a engraved portrait of Romney was based on a miniature by Blake. Another portrait of the same sitter may have been based on a second Blake miniature. Both of these works were in turn copied from self-portraits by Romney and thus, strictly speaking, Blake cannot be credited with designing the images. Blake's role in these instances is similar to his production of a reduced drawing of a painting by Nicolas Poussin, which drawing was then engraved by John Byfield in R. J. Thornton's edition of The Pastorals of Virgil (1821) (BB #504, pl. 25). For the engravings of Blake's miniature portraits, see Hayley, Life of Romney, under Letterpress Books with Engravings by and after Blake, and the European Magazine (1803) under Interesting Blakeana, below.

This is my first sales report since the 1978-79 installment not to list a copy of Young's Night Thoughts with Blake's engraved illustrations. Perhaps that splendid book is finally becoming rare. William Muir's facsimiles of Blake's illuminated books are also increasingly scarce—and expensive. They now fetch prices close to what the originals were selling for within living memory. Paul Mellon purchased copy F of Songs of Innocence and of Experience for $13,200 in 1947 (BB p. 414). Windle's Blake catalogue of fall 2009 offered the Muir Songs of 1884-85 for $12,500. It sold summer 2010 at full price. Reproductions of Blake's art and writings, ranging from the earliest nineteenth-century publications to the Internet, are also attracting scholarly notice. Blake's own graphic media have long been of interest, but now attention has turned to the capabilities and distortions of the technologies used to reproduce and disseminate the originals. To what extent does our perception of Blake's works shaped by their representations? To what extent does the marketplace determine the nature and availability of those representations?

The year of all sales and catalogues in the following lists is 2010 unless indicated otherwise. Most reports about auction catalogues are based on the online versions. Dates for dealers' online catalogues are the dates accessed, not the dates of

1. See "Checklist" under Abbreviations, below.
2. E-mail, 19 April 2010. For information on this impression, see Martin Butlin and Robin Hamlyn, "Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse," Blake 42.2 (fall 2008): 52-54.
3. In an e-mail to Windle of 31 Oct. 2010, Summers gave me permission to include his name in the provenance record and requested that this impression be referred to as "the Summers copy."
publication. Works offered online by dealers and previously listed in either of the last two sales reviews are not repeated here. All illustrations are in color unless noted otherwise. Most of the auction houses add their purchaser’s surcharge 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 Britain is not included. Late 2010 sales will be covered in the 2011 review. I am grateful for help in compiling this review to G. E. Bentley, Jr., Stephen Bidewell, David Bindman, Catherine Clement, Mark Crosby, Tim Linnell, Nicholas Lott, Julian Rota, Grant Scott, Philippa Simpson, Alison Smith, Gabriel and Leonie Summers, and Joseph Viscomi. My special thanks go to John Windle for heroic efforts in the pursuit of Blake’s works and to Alexander Gourlay for his generosity in keeping me abreast of eBay auctions and for assistance with “Chaucers Canterbury Pilgrims.” Once again, Sarah Jones’s editorial expertise and John Sullivan’s electronic imaging have been invaluable.

Abbreviations

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<th>Abbreviation</th>
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<td>BG</td>
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<td>Bonhams auctions, London</td>
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<td>BNY</td>
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<td>BNY</td>
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<td>cat(s.)</td>
<td>catalogue(s) or sales list(s) issued by a dealer (usually followed by a number or letter designation)</td>
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<td>illustration(s), illustrated</td>
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<td>SNY</td>
<td>Sotheby’s auctions, New York</td>
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Spring 2011

Blake/An Illustrated Quarterly 117
2. "Chaucer’s Canterbury Pilgrims." Details of the drypoint inscriptions in the impression in illus. 1. The upper image shows the inscriptions to the left of the title; the lower shows those to the right. The drypoint inscriptions exhibit considerable burr, particularly noticeable on the "r" of "Wars" and the "A" in "A morrow" (left side), and the "A" in "And gadird" and the "a" before "flock—" (right side). Some of the ruled lines used as guides for lettering are also quite clearly printed. There are a few fragments of very lightly scratched letters on the right, including the letter "R" over which the initial letter of "And gadird" was more deeply inscribed, the letter "a" between "Let" and "see," the letter "I" over which the initial letter of "now" was inscribed, a "t" and "s" under the final letter of "now," and the words "one of us" to the right of the line ending "a flock—." The 3 letters covered by "now" suggest that Blake initially inscribed the first two words in this line of drypoint text ("Let see") further to the right. Fine lines above the final letter of "gadird" do not seem to constitute a letter and may be accidental scratches. Except for the word "one," slightly darker in SP impression 4BB, these features are more clearly printed here than in any other recorded impression and thus indicate that this impression was one of the first few pulled after the execution of the 4th st. inscriptions.

The presence of drypoint burr is particularly significant since it quickly wears off a copperplate. The laid paper (see the caption to illus. 1) may be unique to this print, with the possible exception of a few 3rd-st. impressions such as SP 3W, reported to be on laid paper by Larkhall Fine Art in June 2010. The impression reproduced here may be the only known example of the first printing of the 4th st.

Among the 5 known 4th-st. impressions, the one illus. here has the best chance of coming from a lifetime printing by Blake himself. The pl. was well inked, but wiped to create a somewhat thin (a print dealer would say "delicate" or "silvery") impression. This inking and printing style complement the work Blake executed on the copperplate to convert the dark 3rd st. into the much lighter 4th. The burnished illumination from the rising sun upper right is augmented in the 4th st. Accordingly, the pilgrims, assembling in the crepuscular light before daybreak in the 3rd st., are now bathed in dawn's early light. If Blake's print is true to the month of April established in the first line of Chaucer's poem, one could imagine the time as 5:30 a.m. in the 3rd st. and 6 a.m. in the 4th st.

The drypoint inscriptions include 4 lines quoted from the concluding passage of the "Prologue" to The Canterbury Tales: "A morrow when the day began to spring / Up rose our Host and was our alder cocke" (left of the title); "And gadird us together on a flock— / Let see now: Who shall tell the first Tale" (right of the title). Blake's knowledge of The Canterbury Tales was probably based on the 1687 Thomas Speght ed. of Chaucer's Works; see Alexander Gourlay, "What Was Blake's Chaucer?" Studies in Bibliography 42 (1989): 272-83. If this was the source for the drypoint inscriptions, Blake has slightly modified Speght's text, which reads: "A morrow when the day gan to spring, / Up rose our Host, and was our alder cocke, / And gadird us togethers on a flocke, / Let see now who shall tell the first tale" (8). The inscribed lines accord with the moment of departure pictured in the design, with the dawn beginning "to spring" over the horizon upper right and the Host's arms spread wide to gather the pilgrims "together" in "a flock." In the 3rd st., the Host's lips are closed. For the 4th st., Blake burnished a small white space between the lips. Although barely noticeable except under magnification, this may have been Blake's attempt to indicate that the Host is speaking the final line quoted, as indeed he is in Chaucer's poem.

The remaining drypoint inscriptions are Blake's own words: "The Use of Money / & its Wars" (left of the title); "An Allegory of Idolatry or Politics" (right of the title). The relationship between these words and the scene above them offers some intriguing possibilities. Gourlay has convincingly demonstrated that some of the portraits of the pilgrims are based on classical sculpture and, in a few cases, on contemporary political figures. See "Idolatry or Politics: Blake's Chaucer, the Gods of Priam, and the Powers of 1809?" Prophetic Character: Essays on William Blake in Honor of John E. Grant, ed. Gourlay (West Cornwall, CT: Locust Hill P, 2002) 97-147. In Gourlay's view, even in its
earliest extant version as a tempera painting of 1808 or 1809 (Butlin #653), the design represents "Allegory" (the conversion of poetic tales into hegemonic religions), "Idolatry" (the worship of pagan idols and the defacement of mortals), and "Politics" (William Pitt as the Pardoner, Charles James Fox as the Somnour—see M. E. Reisner, "Efigies of Power: Pitt and Fox as Canterbury Pilgrims," Eighteenth-Century Studies 12.4 [summer 1979]: 481-503). The idolatry of political figures in Blake's time and the long history of religious idolatry, pagan or Christian, are manifestations of the same mental error, a displacement of the spiritual by the material. Given this perspective, Blake's drypoint texts make verbally explicit what was already implicit in the pictorial image, much as the drypoint quotations from The Canterbury Tales make explicit the time and events pictured in the design.

The locations of Blake's words may be significant: "The Use of Money / & its Wars" below the Merchant, "An Allegory of / Idolatry or Politics" below the "Lady Abbess" (as Blake names her in the list of pilgrims immediately below the design). The relationship between money and the Merchant inheres in his profession; Chaucer's description of him in the "Prologue" makes clear his interest in "bargains" and "chees自主" (i.e., financing; Speght 3). In Jerusalem, Blake criticizes those who "freeze Love & Innocence into the gold & silver of the Merchant" (E 215). There are many contending interpretations of Chaucer's characterization of the Lady Abbess (or Prioress), but Blake may have considered her love of the world as much as of God, and her interest in "statelym of manere" (courteous manners, Speght 2) and finery as much as in faith, to be forms of idolatry.

The phrase "one of us" (or even just "of us") does not appear in Chaucer's "Prologue." These words, as well as the ghostly letters barely visible beneath the quotation from Chaucer on the right, are probably remnants of an earlier group of drypoint inscriptions replaced by the words more clearly evident in this impression of the 4th st. Their fragmentary presence in a few impressions is probably an accidental result of the way the copperplate was inked and its surface wiped before printing.

When did Blake execute the 4th st.? In 1983 I suggested "c. 1820-1823" (SP 68); this now seems a bit too early. The conversion of the 3rd into the 4th st. included extensive alterations in the pictorial image (see SP 68 for an overview of the major changes). The drypoint inscriptions unique to the 4th st. may have been added at a somewhat later date than the work in the design, but they are probably part of the same revisionary endeavor. The pictorial changes are notable for the addition of burningish as an element of composition. Blake apparently used this technique to increase the sense of glancing light reflected off the figures, clouds, and landscape as the pilgrims ride eastward toward the sun about to rise over the horizon far right. This sophisticated and dramatic use of lighting is generally similar to what we find in Blake's Job engravings, begun in 1823 but not completed until late 1825 or early 1826. Blake's criticism of allegory dates from earlier in his career, most famously in the distinction between "Allegory" and "Vision" in "A Vision of the Last Judgment" of 1810 (E 554-55). His most forceful statements about war, money, and the nexus between them date from much later. The drypoint inscription left of the title finds several analogs with the texts Blake added, probably c. 1826, to his engraving of the Laocoön: "Christianity is Art & not Money / Money is its Curse"; "Art Degraded Imagination Denied War Governed the Nations"; "Who first spoil & then destroy Imaginative Art For their Glory is War and Dominion"; "The True Christian Charity not dependent on Money"; "Where any view of Money exists Art cannot be carried on, but War only" (E 274-75). Blake's damning critique of R. J. Thornton's version of the Lord's Prayer, published in March 1827, expresses similar views on "Money or Debt or Tax," "Power" and "War," and a "God" who is "only an Allegory of Kings & nothing Else" (E 669). Taken together, the graphic techniques and textual parallels suggest a date of c. 1823-26 for the 4th st.

The transition from the 4th to the 5th st. might have come about simply through wear on the copperplate, rather than any purposeful activity, since the only difference between them is the absence of the drypoint inscriptions in the latter. Such a process is indicated by the waning of the inscriptions in what may be sequential pulls, from the impression reproduced here to SP impression 4BB, to 4CC, to 4AA, to an impression (not recorded in SP) in the Memorial Art Gallery, University of Rochester, and finally to 5th-st. impressions, a few of which show fragmentary traces of the drypoint due to heavy inking (for example, SQQ, 5V, and an impression presently in John Windle's stock). The copperplate, now in the Yale University Art Gallery, shows no evidence of either the drypoint inscriptions or any scraping or burnishing used to remove them. Thus the distinction between the 4th and 5th st. may be somewhat arbitrary; the latter may simply be later impressions of the former. The astute print dealer Nicholas Lott disagrees. He believes that the drypoint would not have disappeared (or almost disappeared) by the time Colnaghi, the London art dealer, acquired the copperplate in Feb. 1881 unless it had been purposely erased. The 2 examples I have examined from Colnaghi's first printing, on so-called "Japan" paper, show no evidence of the drypoint inscriptions. Catherine Blake, Frederick Tatham, or John Giles may have printed a few impressions (4AA-CC?) from the copperplate when in their successive possession after William Blake's death on 12 Aug. 1827. On 29 Sept. 1827 John Linnell sold an impression of "Cant Pilgrims" on "India" to "M. Flowers" for £2 (BR[2] 791); this might be impression 4AA, the only recorded 4th-st. example on laid India paper. Linnell's accounts for the same month also show that he paid Catherine Blake for an unstated number of "proofs [probably meaning "impressions"] of the Canterbury Pilgrims." There is, however, no documentary record of any printings between 1827 and the acquisition of the plate by Colnaghi in 1881.
Drawings and Paintings

The Christ Child Asleep on a Cross. Tempera, 32.7 x 49.2 cm., datable to c. 1799-1800. Butlin #410. Given summer 2010 by the heirs of George Goyder to the Fitzwilliam Museum, Cambridge. The museum has not accessioned the work, pending investigation of its provenance. According to Butlin, the painting was "acquired from a bombed house in 1940 by [the dealer James] Rimell." The Fitzwilliam would like to identify the owner of the work before Rimell obtained it under these unusual circumstances. For illus., see the Blake website (http://www.rochester.edu/college/eng/blake/newsletter.html) or the William Blake Archive (http://www.blakearchive.org) (see object 11 under Drawings and Paintings, Paintings, Illustrations to the Bible).

Edward III (?), a Visionary Head datable to c. 1819-20. Pencil, approx. 18.0 x 14.0 cm. on a leaf 24.2 x 20.5 cm. with a "J GREEN 1819" watermark. Butlin #736. CNY, 27 Jan., #149, illus. ($15,000 to an anonymous bidder on the telephone; estimate $4000-6000).

Separate Plates and Plates in Series

"Chaucers Canterbury Pilgrims." Larkhall Fine Art, June-July online cat., 3rd st. on "thin laid paper," SP impression 3W, repaired tears, illus. (price on request); another impression, 5th st., Japan paper with chain lines 2.9 cm. apart, minor discoloration and rubbed spots, illus. "from a reproduction, not the original on offer" (£8000). The 5th-st. impression was previously offered privately at the same price in June 2009.


"George Cumberland's Card." EB, Dec. 2009, printed in black on a leaf 5.4 x 10.3 cm., slight foxing, no description of the paper but apparently the rather soft laid paper of several other posthumous impressions, attached to a paper mount extensively inscribed in pencil, long note on a separate leaf attached to the cover mount below the window, illus. (offered at the "buy it now" price of $6999.95 or "best offer"); same impression, Feb. ("buy it now" price reduced to $5599.96); same impression, April ("buy it now" price reduced to $4249.96).

Job engravings. Swann, 27 April, #150-53, pls. numbered 8, 11, 13, and 16 offered individually, the 1st 3 on laid India, printing not indicated but probably 1874, the last a published "Proof" impression not described as being on laid India and thus perhaps on so-called "French" paper, all illus. (pl. 8 not sold, £2040 each for pls. 11 and 16, £1680 for pl. 13); 21 Sept., #3, pl. numbered 5 only, apparently an impression on Whatman paper after removal of the "Proof" inscription, illus. (£3120); 28 Oct., #433, same impression of the pl. numbered 8 offered on 27 April, illus. (£1560). Larkhall Fine Art, June-July online cat., pls. numbered 1-6, 8-20 offered individually, impressions on Whatman paper after removal of the "Proof" inscription, illus. (£2500-3500 each). R. E. Lewis & Daughter, June online cat., #40, pl. numbered 11 only, apparently an impression after removal of the "Proof" inscription, from the collection of the art historian Lorenz Eitner (1919-2009), illus. (£2000); Oct. online cat., #42, pl. numbered 14 only, published "Proof" impression on India, illus. (£3500). EB, Aug.-Sept., pl. numbered 13 only, published "Proof" on India, illus. (offered at the "buy it now" price of £800 or "best offer").

Letterpress Books with Engravings by and after Blake, Including Prints Extracted from Such Books

Ariosto, Orlando furioso. Book Gallery, Jan. online cat., 1783 ed., vol. 3 only, presumably containing Blake's pl., stained, "hardcover" worn (£40); Oct. online cat., 1783 ed., 5 vols,

Blair, The Grave. EB, Jan., “1813” (actually 1870) folio, modern quarter calf, extensively illus. ($811); Feb., 1808 quarto, scattered light foxing, full leather calf and folding box, illus. (offered at the “buy it now” price of $2000 or “best offer”); pl. 3 only. 1813 imprint, illus. (offered at the “buy it now” price of $600 or “best offer”); March, “1813” (actually 1870) folio, scattered foxing, publisher’s cloth, illus. (£350); April-May, pl. 11 only. 1813 imprint, light foxing, illus. (£34); May, pl. 5 only, 2nd published st. from the 1808 quarto ed., leaf 35.6 x 26.7 cm., margins stained, illus. (offered at the “buy it now” price of £450 or “best offer”); pls. 1, 4, 7, and 10 only, offered individually, 1813 imprints, leaves 38.0 x 29.0 cm. and thus probably from the 1813 folio, slight marginal stains, pl. 1 foxed, illus. (£27 for pl. 1, no bids on required minimum bids of £25 for pl. 4, £26 for pl. 7, £25 for pl. 10); pl. 2 only, 1813 imprint, marginal foxing, fairly heavy at the top, illus. (£1250); July, pls. 7 and 12 only, 1813 imprints, tear in top margin of pl. 7, marginal stains and slight damage in the upper part of the image in pl. 12, illus. (offered at the “buy it now” price of £149.99 each); Oct., “1813” (actually 1870) folio, “lacks 1 plate” (not otherwise described), some pl. margins “frayed,” publisher’s cloth very worn, spine missing, illus. (£123.12). Ketterer Kunst auction, Hamburg, 17 May, #68, 1808 “folio” (but probably the quarto), some stains and repaired tears, modern calf and cloth slipcase, illus. (no price information; estimate £2500). Virginia Book Shop, Oct. online cat., 1813 quarto, scattered foxing on pls. “uncut” (but actually unopened), leaves 34.7 x 27.9 cm., quarter morocco with minor wear, binding illus. (£1200). DNY, 1 Nov., #112, 1808 quarto, foxed, three-quarter morocco very worn, front cover detached, illus. (£750). LH, 18 Nov., #201, “1813” (actually 1870) folio, damp stains, later half morocco, illus. (£170.80).

Boydel’s Graphic Illustrations ... of Shakspere, c. 1803. Staniland, Jan. online cat., lacking 5 pls. but apparently with Blake’s pl. after Opie, marginal foxing, contemporary morocco crudely rebacked, worn (£1200). White Fox Books, Oct.

Blake, An Illustrated Quarterly 121
Flaxman, *Iliad* designs, 1805. BL, 14 Jan., #207, bound with Flaxman's *Odyssey* designs, 1805, slightly spotted, 19th-century half calf worn (£140). GDS Books, Jan. online cat., bound with Flaxman’s *Odyssey* designs, 1805, few tears, browned and soiled, quarter “leather” worn (£199.95). EB, Feb., bound with Flaxman’s *Odyssey* designs, 1805, scattered light foxing, later calf worn (£258.35); March, foiled, original boards worn with cover label, illus. (£36); March-April, Blake’s pl. 1 only on “heavy cream wove paper,” illus. (no bids on a required minimum bid of £89.95). Bouquinerie de la Reppe—Bibliotheque Cosmopolite, April online cat., bound with Flaxman’s Aeschylus designs, 1795, boards, slight damp staining (£400). Interquarian, April online cat., bound with Flaxman’s *Odyssey* designs, 1805, foiled throughout, half calf worn (£350). Hollett & Son, April online cat., foiled and water stained, contemporary half calf worn and stained, binding illus. (£350). BHO, 12 Oct., #161, bound with Flaxman’s *Odyssey* designs, 1805, contemporary morocco very worn, upper cover detached, with Flaxman’s Dante designs, 1807, contemporary quarter morocco worn, illus. (£48). McLean Arts & Books, Oct. online cat., modern three-quarter calf (£800). See also Flaxman, Hesiod designs, above.


Hayley, *Life of Romney*, 1809. James Fenning, Jan. cat. 248, #225, slight foxing, later half morocco rubbed (£650). Powell’s Books, Jan. online cat., frontispiece partly detached, contemporary calf very worn (£350). Howe's Bookshop, Feb. Los Angeles Book Fair, large-paper copy uncut in original boards, modern cloth folding case (£1050). BG, 18 March, #270, lower edges stained, modern half calf (£60). Tony Hutchinson, Oct. online cat., lacking 4 pls. but including Blake’s, marginal stains, later half calf worn, binding illus. (£125). Kitkenwick Books, Oct. online cat., later half calf (£290). The publisher’s printed spine label on the Howe’s copy (now Essick collection) reads “HAYLEY’S / LIFE / of / ROMNEY. / Illustrated / WITH / TWELVE PLATES / BY / CAROLINE WATSON.” Watson in fact engraved only 7 of the 12 pls.; the spine label ignores the contributions by other engravers, including Blake’s 1 pl. The printed spine label on small-paper copies makes no mention of Watson. For the significance of the large-paper label and the possibility that 1 of the 3 portraits of Romney in Watson’s engraved frontispiece is based on a miniature by Blake, see Mark Crosby and Essick, “The fiends of Commerce: Blake’s Letter to William Hayley, 7 August 1804,” *Blake* 44.2 (fall 2010): 64, 70-71, and illus. 5.
Hayley, *Triumphs of Temper*, 1803. Thornton’s Bookshop, Jan. online cat., large-paper copy, light foxing on pls., 19th-century morocco worn (£900); another copy, apparently small paper, lacking pl. 1, pls. foxed, some imprints trimmed off, disbound (£75). Justin Schiller, March cat. 55, #13, apparently small paper, slight foxing, contemporary calf rebacked, illus. (£1250).


Josephus, *Works*. Kay Craddock, Jan. online cat., BB issue A, lacking 1 pl. not by Blake, contemporary calf very worn (£3000 Australian—a record asking price). Barnaby Rudge, Jan. online cat., BB issue D or E, recent half morocco, binding illus. (£1000). Abbey Books, Jan. online cat., BB issue D or E, contemporary calf rebacked, illus. (£350). EB, June, Blake’s pl. 3 only, st. not indicated but probably 2nd st., illus. (£52.77); June-July, Blake’s pl. 2 only, “a few light brown spots,” 2nd st., illus. (£42.75); Nov., Blake’s pl. 1 only, brown stain lower left in image, illus. (no bids on a required minimum bid of £125). Best Buy Books, Oct. online cat., probably BB issue D or E, contemporary calf very worn, covers detached (£700).


Novelist's Magazine. John Price, Jan. online cat., dated to "1780" and "1788" by Price, 21 vols., lacking vols. 5 and 13 (which contain no pls. by Blake), contemporary calf (£2750). EB, March, vol. 8, Blake's pl. 2 (Don Quixote) only, 1st st., illus. (£26.55). March-April, vol. 8, Blake's pl. 1 (Don Quixote) only, 1st st., illus. (£18). Sept., vol. 9, Blake's pl. 3 (Launcelot Greaves) only, 1st st., right margin torn, illus. (£2.99). This last pl. would very probably have attracted higher bids if "William Blake" had been part of the headline title on EB rather than just "Stothard."

Rees, Cyclopædia, 1820. Barter Books, Jan. online cat., 4 vols. of pls. only, contemporary calf very worn, spines missing, binding illus. (£780). Evans the Book, Jan. online cat., lacking 4 text vols. and with only vol. 4 of the pls. (presumably with Blake's pls. 4-7), very worn binding, covers detached (£400). Wonder Books, Jan. online cat., "Volume XLII: Plates" only (apparently pls. vol. 3, with Blake's pl. 3), foxed and soiled, 2 pls. "cut," no description of the binding other than "worn" (£125). EB, Feb., Blake's pl. 2 only, marginal foxing, illus. (£52).


The Bible in Miniature, or a Concise History of the Old and New Testaments. London: E. Newbery, 1780. Maggs, Nov. private offer, inscribed "a a Blake" on the front paste-down endpaper (facing the title page) and "W Blake" on the back paste-down endpaper, both in pen and black ink, contemporary calf very worn (price on request). I think it very unlikely that these inscriptions, probably by the same juvenile hand, are by the poet and artist.

F. Basan, Dictionnaire des graveurs anciens et modernes. "Seconde Edition." Paris: Chez L'Auteur, Cuchet, et Prault, 1789. Ancre de Miséricorde, May online cat., 2 vols. in 1, "solid binding" (£380). Antiquariat Wolfgang Braecklein, May online cat., 2 vols. in 1, later quarter calf (£240). The brief entry on Blake (1: 70) is the same, except for minor differences in punctuation and spelling, as that recorded for the 1809 ed. in BB #1129 and for the Supplément of 1791 in BB #A1129. There are also entries for James Basire and James Parker (1: 51, 2: 74). Basan includes "Blake" (2: 280) in a list of entries in Joseph Strutt, Biographical Dictionary ... of ... Engravers, 2 vols. (1785-86), but the only Blake listed there is "J. Blake ... A young lady of distinction, who for her amusement etched the portrait of her uncle, Sir Francis Blake Delaval, in the year 1775" (1: 99). There is of course no "Blake" entry in Basan's 1st ed., 1767. The 1789 ed., one of the earliest published references to Blake, is not in BB or BBS.


W. P. Carey, Critical Description of the Procession of Chaucer's Pilgrims to Canterbury, Painted by Thomas Stothard, 1808. EB, Feb., title page inscribed "to W. Young Esq." M. D. Sheffield, with W." Carey's respects" (lined through) and "The typographic errors are noted in the text and margin of this copy. W. C," front paste-down endpaper inscribed "Received f"/"y Author Oct. 15, 09 - W. Y," bound with Carey, Letter to F. A. (1809), half calf over marbled boards very worn, illus. (no bids on a required minimum bid of £150); June, bound with Green, Catalogue ... of the Whole of the Works of ... Callot (1804), later calf (offered at the "buy it now" price of £376.42 or "best offer"). Quaritch, Feb./March cat., pl. 5, temporary calf rebacked (£850). The Critical Description (BB #1338A) includes a passing reference to Blake.

The Olympic Devils. Pencil, pen and ink(?), and gray wash, leaf approx. 17.8 x 23.5 cm. with a "J Whatman / Turkey Mill" watermark. EB, Sept., "an Amazing, Rare, Early 'The Olympic Devils' original William Blake (1757-1827) pencil drawing," inscribed with the title top left, apparently in pencil, and "W. Blake" bottom left in black ink, other inscriptions partly trimmed off along the bottom margin (not recorded or decipherable from the illus.), watermark with a "partial date of 1824," in an elaborate but damaged gilt frame with a "William Blake / 1757-1827" label beneath the drawing and a "Christie's East" sticker on the back, illus. (£4837.97). This amateurish drawing may be c. 1824-30 but is not by Blake. The "W. Blake" inscription looks nothing like his handwriting. The drawing attracted 17 bidders, 16 of whom were fortunate.


Dictionnaire de la conversation et de la lecture, vol. 6. Paris: Belin-Mandar, 1833. Le Chat qui souris, March online cat., contemporary (original?) half calf very worn (£12). Includes Ch. Romney, "Blake (William), graveur, peintre et poete anglais d'une etonnante imagination, d'un talent plein de magie, l'un des artistes les plus originaux de cette Angleterre ..." An enthusiastically positive essay on Blake, based in large measure on Cunningham's biography. First recorded in Checklist 44, an earlier issue of BB #2546, vol. 3 (1852), the author mistakenly identified as "Romney."
4. (facing page, top) Unsigned illus. to Blake’s “Holy Thursday” (Songs of Innocence) published in [Ann and Jane Taylor], City Scenes, or a Peep into London (London: Darton, Harvey & Darton, 1818), following p. 66 (Blake’s poem printed in letterpress on 67-68). Unsigned etching/engraving, image 5.5 x 7.3 cm. Essick collection. Both beadles wear bicorn hats and carry staves of office (Blake’s “wands”). The poem specifies that the children are being led “into the high dome of Paul’s” (E 13), but in this design they are clearly exiting a church bearing little resemblance to St. Paul’s, London. The girls follow the boys; both groups walk “two & two” (that is, in pairs) as in the poem and in Blake’s own design (illus. 3). A man wearing a brimmed, flat-crowned hat (not a bicorn) stands to the right of them, near the juncture between the genders; a female adult (matron?) stands at the end of the line just at the doorway to the church. Her hat would also appear to have a brim. This pl. was printed again, rather worn, in the 1823 ed. of City Scenes but replaced by a different design in the 1828 ed. (illus. 5).

5. (facing page, bottom) Unsigned illus. to Blake’s “Holy Thursday” (Songs of Innocence) published in [Ann and Jane Taylor], City Scenes, or a Peep into London (London: Harvey & Darton, 1828), following p. 66 (Blake’s poem printed in letterpress on 69). Unsigned etching/engraving, image 4.4 x 7.1 cm. Essick collection. A substitute for the pl. published in the 1818 (illus. 4) and 1823 eds., perhaps necessitated by the worn condition of
the earlier copperplate. In this version, the girls lead the boys. The figure just to the left of the boys might be a female wearing a large, brimmed hat rather than the man of the earlier pl. An adult in a brimmed top hat is pictured at the end of the line, now well outside the church door. This final figure is difficult to see because he (?) merges with shading on the façade behind. Compare also illus. 3, 4, and 6.
the way the eagle's head turns sharply to the right in both designs. Michelangelo's drawings were engraved by Nicolas Beatrizet (1515-after 1565), whose print of a figure from Michelangelo's *The Crucifixion of St. Peter* may have been the basis for Blake's engraving "Joseph of Arimathea among the Rocks of Albion" (see SP 8). In his annotations to *The Works of Sir Joshua Reynolds*, Blake notes that he studied the "Prints from Rafael & Michael Angelo in the Library of the Royal Academy" (E 639) when the keeper was George Michael Moser, who died in 1783. The reference in Landseer's book was first recorded in Checklist 40.

6. "Cheapside—Children from the Parochial and Ward Schools going to St. Paul's" (letterpress caption). An illus. to Anon., "Educational Charities," *Monthly Supplement of the Penny Magazine of the Society for the Diffusion of Useful Knowledge* 6.358 (30 Sept.-31 Oct. 1837): 420-24 (this illus. on 424). Unsigned wood engraving, image 10.5 x 15.1 cm. Essick collection. The essay discusses the event, with reference to the first celebration in 1782 and "this year's anniversary" (423), and thus the design may not have been meant specifically as an illus. to Blake's "Holy Thursday," printed on 424. In this picture (see also illus. 3-5), there are 3 lines of children. On the left are boys, with 2 beadles near (but not at) the front of the group; each wears a bicorn and carries a staff. Girls form the central column, led by 2 beadles similarly accoutered. Another group of girls on the right is accompanied by a single beadle just behind the fifth pair. The other adults, far left and right, may be spectators rather than parade officials, although the tall adult female on the right, wearing a hood-like bonnet, and the frontmost female on the left might be matrons. The artist has given a sense of the vast number of participants—"amounting to near 5000" in 1782, according to the article (423)—by extending the rows of children to the design's vanishing point. Since they are "going to St. Paul's" (caption), as in Blake's poem, the cathedral would be behind the viewer.


Blake's. See visited Linnell at this house on several occasions (see Amsterdam, 15 Dec, #610, titled as above in the cat., inscribed "A 19th Century Patron;"

mond H. Deck, Jr., "New Light on where John Linnell lived 1824-28. Blake, in his last few years,"


A. E. Evans and Son, Catalogue of a Collection of Books, Part 3, [1845]. K Books, March online cat., 16 pp. numbered 33-48, items 682-1106, apparently complete for "Part III," no binding (£10). Includes Jerusalem copy A, Visions of the Daughters of Albion copy A, "A Stereotype Design for Pilgrim's Progress [probably "The Man Sweeping the Interpreter's Parlour"], presented by Mrs. Blake to Mrs. Tatham," "A Small Etching by him [Blake], representing Sampson destroying the Lion," and "a very Curious Coloured Drawing, illustrating the Revelations by this original Artist, signed and dated 1809." This last is probably The Whore of Babylon, sold by Evans to the British Museum in 1847 (see Butlin #523). No trace impression of "The Man Sweeping the Interpreter's Parlour" bears, or is accompanied by, a presentation inscription to Mr. or Mrs. Tatham. I am not able to identify the etching of Samson. The Blake lots were 1st noted in Checklist 21.

Howitt's Journal, 1847-48. Henry Pordes Books, Jan. online cat., vols. 1-3, 1847 (vols. 1-2) and 1848 (vol. 3), publisher's cloth, possibly a reprint or original of the original issues (£95). Vol. 2, no. 47 (20 Nov. 1847) includes Anon., "Death's Door. By William Blake" on p. 322 (BB #914). The essay is accompanied, on p. 321, by a fine wood engraving, 21.3 x 12.9 cm., of Blake's "Death's Door," signed lower left within the design "H. Harrison S." Like 1 of W. J. Linton's 2 wood engravings of the design, 22.0 x 13.8 cm., Harrison's version has rounded corners at the top. Linton's block was printed in the Illustrated Exhibitor and Magazine of Art 1 (12 June 1852), and in The Ladies' Drawing Room Book of the same year (BB #911A-B). See also M. W. Bürger, Histoire des peintres de toutes les écoles: école anglaise, 1863, below.

P. Cunningham, Hand-Book of London, 1850. Unsworth's Booksellers, March online cat., publisher's cloth worn, spine damaged (£20). Includes comments on 2 of Blake's residences, his grave in Bunhill Fields, and his "interviews with angels and persons of scarcely inferior distinction" (341). First recorded in Checklist 35.

Gentleman's Magazine 37 (Jan.-June 1852). Abbey Books, Jan. online cat., modern buckram (£26.88). An anonymous review of Anna Eliza Bray's Life of Thomas Stothard (BB #969) in the Feb. issue includes the text of Robert H. Cromek's letter to Blake of May 1807 rejecting Blake's design for the dedication page in Cromek's ed. of Blair's Grave. This text was apparently based on a transcription, made by Allan Cunningham, of a copy of the letter retained by R. H. Cromek. The reviewer was given access to this A. Cunningham transcription by "Mr. Peter Cunningham" (149), whose father, A. Cunningham, had acquired the letter retained by R. H. Cromek from his son, Thomas H. Cromek, in 1833 (BR[2] 860-61n19; see also Blake 43.1 [summer 2009]: 11). The original letter sent to Blake, the copy retained by R. H. Cromek, and A. Cunningham's transcription of the latter are all untraced. P. Cunningham (1816-69) may have been the reviewer of Bray's book. To preserve his anonymity, he claims he is "indebted" (149) to the anonymous owner for being allowed to see the letter. There is at least 1 other manuscript transcription of the letter, by T. Cromek and now among the Cromek papers in the Princeton University Library, but this may have been copied from the Gentleman's Magazine. See BR(2) 241-44 (text of the letter) and Checklist 10.

J. Hannay, Satire and Satirists, 1854. Pioneer Books, March online cat., publisher's cloth bit worn ($53 Australian). Hannay writes as follows: "I have seen a MS. of Blake the painter, in which, speaking of somebody's praise of somebody else, he says: 'Christ used the Pharisees in a rougher way'" (272). The quotation is from verses (unpublished in 1854) in Blake's Notebook about Joshua Reynolds's praise of Michelangelo (E 511). The Notebook was in the possession of Dante Gabriel Rossetti between 1847 and 1882 (BB p. 334). The journalist James Hannay (1827-73) was a close friend of Rossetti's; see William Michael Rossetti, Some Reminiscences of William Michael Rossetti, 2 vols. (London: Brown Langham, 1906) 1: 163-66. This reference in Hannay's book was 1st recorded in Checklist 37.


copies of the 2nd ed. are dated "1858-9." First recorded in Checklist 47.

J. W. Palmer, ed., Folk Songs, 1861. Robert's Bookshop, March online cat., publisher's embossed calf ($50). Includes Blake's "Introduction" to Songs of Innocence, here titled "The Piper." *BB* #281, where the editor's name is incorrectly given as "Piper."

M. W. Bürger, *Histoire des peintres de toutes les écoles: école anglaise*, 1863 (*BB* #1317, indicating that "Bürger" is a pseudonym for J. Thoré). Librairie Mathis, April online cat., contemporary quarter morocco ($31). Versandantiquariat Karl Heinz Schmitz, April online cat., modern quarter calf ($125). Le-livre.com, April online cat., Blake chapter only, 4 pp. (as issued separately?), no description of binding ($64.90). EB, April, contemporary morocco, binding illus. (offered at the "buy it now" price of $32). The chapter on "William Blake" includes yet another wood engraving of "Death's Door," 17.4 x 11.3 cm and signed "L. Chapon" as the engraver (Léon Louis Chapon, 1836-1918). See also *Howitt's Journal*, 1847-48, above. "Death's Door" appears to have been Blake's most reproduced design throughout the 19th century. Bürger's book, apparently a collection of individually paginated chapters 1st issued separately, also includes essays on Barry, Fuseli, Mortimer, Romney, and Stothard.

A. C. Swinburne, *William Blake*, 1868. EB, June, with the rare 1st issue title page with "Zamiel" printed below the vignette, publisher's cloth badly stained, illus. ($125.00).


New Quarterly Magazine 2 (April-July 1874). Boz Books, Jan. online cat., contemporary cloth (£7). An essay by "the Editor" (Oswald Crawford), titled "William Blake: Artist, Poet, and Mystic," 466-501 (*BB* #1425), includes a brief summary of a letter by Blake about a "vision" he had in Westminster Abbey, probably during his apprentice years (475). According to a footnote, the letter was "addressed apparently to Mr. Butts, which was purchased, with others, at a sale in 1861 by a friend of the present writer." This is the only record of such a letter; see *BR* (2) 16.

"Toddiana," a small group of materials, datable to 1876-c. 1942, from the collection of Ruthven Todd (poet and Blake scholar, 1914-78), including 2 exhibition cats., 10 auction cats. or clippings therefrom (most annotated by Todd with prices and purchasers), and the following unique items:

a. Typescript copy of the 1876 Blake exhibition, Burlington Fine Arts Club (*BB* #571), annotated by Todd.


The collection acquired from Todd by the dealer Paul Grinke in the 1960s; sold to Windle at the London Book Fair, June; 8 of the auction cats. and items a-d acquired June by Essick.

Portrait of W. Blake, 1881 etching by William Bell Scott after a painting derived from Schiavonetti's engraving of the painting by Thomas Phillips. Grosvenor Prints, Aug. online cat., laid India paper, 1 of 100 impressions published by Colnaghi before the image was reduced from 21.1 x 16.0 cm. to 18.9 x 13.3 cm., "Printseller's Association Seal lower right," illus. ($240).

W. Muir, "The Edition of the Works of Wm. Blake," 1884-90 (*BB* #249). John Windle, March private offer, 2 vols., bookplate of Henry Martin Gibbs of Barrow Court, Somerset (1850-1928), full morocco ($102,500). This complete set of Muir's early facsimiles includes the following: Songs of Innocence, copy no. 37, original wrappers bound in; Songs of Experience, no. 21, wrappers bound in; Visions of the Daughters of Albion, no wrappers or copy no; The Book of Thel, no wrappers or copy no; The Marriage of Heaven and Hell, no. 18, wrappers bound in; Milton, no. 14, wrappers bound in; There is No Natural Religion, no. 16, wrappers bound in; The Gates of Paradise, no. 9, wrappers bound in; The First Book of Urizen, no. 9, wrappers bound in; America, no. 1, wrappers bound in; Europe, no. 12, wrappers bound in; The Song of Los, no wrappers or copy no; Little Tom the Sailor, no copy no; On Homer's Poetry [and] On Virgil, no. 5. The set also includes the following supplementary materials: a watercolor title page by Muir, inscribed "The Works of W. Blake. / Vol. I." decorated with motifs based on the title pages of Visions of the Daughters of Albion and The Marriage of Heaven and Hell; the William Griggs facsimile of The Book of Ahania (*BB* #15, dating this ed. to 1892); a letter from Muir about the set; and a Quaritch cat. of 1885 advertising the Muir facsimiles.

W. Muir facsimiles offered individually: Argosy Book Store, Jan. private offer, Songs of Experience, 1885 (*BB* #249d), copy
no. 32 signed by Muir, original wrappers “chipped” ($4500).
PBA, 8 Feb., #16, The Gates of Paradise, 1888 (BB #249m),
20th-century vellum, original wrappers (and hence the copy
no.) not retained, slight marginal browning, illus. ($1440).

Century Guild Hobby Horse 1.4 (Oct. 1886). Ian Hodkins,
April online cat., uncut and unopened in publisher’s wrappers
(£145). Includes a convincing reproduction of Blake’s broadside,
Little Tom the Sailor (apparently by William Muir—see
BB #249, 470B), Herbert H. Gilchrist, “Nescio Que Nugarum.
No. III. ‘The Ballad of Little Tom the Sailor” (BB #1683), and
an interesting description of the inspiration for D. G. Rossetti’s sonnet about Blake in Frederic Shields, “Some Notes on
Dante Gabriel Rossetti” (too brief to be within the purview of
BB or BBS). Windle, April private offer, Little Tom the Sailor
only, paper with folds and stabholes from prior binding but
otherwise in good condition, with Gilchrist’s note on 1 leaf
also extracted from the journal ($750).

W. Blake, Songs of innocence [and] Songs of Experience. Ariel
Booklets no. 150. New York and London: G. P. Putnam’s Sons,
Knickerbocker P. n.d. (c. 1903). UHR Books, July online cat.,
leaves 13.9 x 9.5 cm., 86 pp. + 6 unnumbered pp. list of “Ariel
Booklets” at the end, bookplate of Gertrude Schuyler Norton,
publisher’s roan, spine chipped at head and foot ($15). Also
includes “A cradle song” (E 468) from Blake’s Notebook.
My dating is based on the characteristics of the binding, endpaper
designs, typography, and copyright date in 2 other titles in the
Ariel Booklets series. The only record I have seen of this ed.;
not in BB or BBS.

William Blake’s Illustrations to Thornton’s Pastorals of Virgil.
Enlarged Fac-similes in Platinotype ... by Frederick H. Evans,
1912 (BB #507). Argosy Book Store, Jan. online cat., “the
photographer’s own copy, with Evans’ bookplate,” and a note
by Evans stating that this is “one of two un-numbered presen-
tation copies,” three-quarter morocco ($2000).

C. A. Stonehill Ltd., 1938 cat. 140. Huntington Library, April,
original wrappers, offered on the “these items are free” library
truck. This cat. includes the following Blake items:
#10. “Blake (William). Death Mask of. Original [pencil and
chalk?] drawing by George Richmond. 6½ x 6 inches. Au-
gust, 1827,” Illus. in black and white (£40).
#11. “The Whirlwind of Lovers, from Dante’s Inferno. Unre-
corded Proof State.” Leaf 27.8 x 35.5 cm. (£60).
The attribution of the drawing to Richmond seems right, but
it is unlikely that the subject is Blake. The shapes of the eyes
and nose are quite different from Blake’s. The drawing is not
a copy of Blake’s life mask, often mistakenly identified as a
death mask. Richmond was present at Blake’s death, or short-
ly thereafter, on 12 Aug. 1827; but the style of this drawing
suggests a much later date of composition. The description
of the Dante pl. (not quoted here) and its leaf size indicate
that it is very probably the proof now in the Princeton Univer-
sity Art Museum, the gift of Frank Jewett Mather, Jr., in 1944.
For the Princeton proof, see Geoffrey Keynes, “The Dante
Engravings,” Blake’s Illustrations of Dante (London: Trianon
P for the William Blake Trust, 1978), description of “Plate I”
ingrouped and unnumbered illus.

G. Keynes, manuscript dateable to c. 1942. See “Toddiana,”
1876-c. 1942, above, item d.
The Book of Job Translated in Rhyme by J. H. Schwarcz with
EB, Aug., publisher’s cloth, illus. ($47). Includes reproduc-
tions of published “Proof” impressions of Blake’s Job engrav-
ings, exclusive of the title page. Not in BB or BBS, perhaps
because not a complete reproduction.

Graham Sutherland (British artist, 1903-80), engraved port-
trait of Blake based on the life mask, 1975. Thomas Goldwas-
er Books, April private offer, wove paper, inscribed in ink “G
S. 20 VI 75” and “Trial Proof / Portrait of William Blake. / from the Life Mask,” inscribed in pencil “1st State” ($6000).
Apparentlly never published.

EB, May-June, inscribed “Allen Ginsberg / London / Boulder
/ 1979,” paperback worn, inscription illus. (no bids on a re-
quired minimum bid of $34.99). The handwriting is Gins-
berg’s (American poet, 1926-97).

EB, Feb., miniature book, leaves 6.0 x 5.2 cm., 4 pp., no. 9 of
45 copies on Rives Velin paper from a total printing of 240,
publisher’s thin paper boards and dust jacket, illus. (£29.99).
The only record I have seen of this ed. of these 2 poems from
Songs of innocence; not in BBS.

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 pls., books by (or
with pls. by or after) the artist.

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mond told H. H. Gilchrist that he “closed the poet’s eyes and kissed
William Blake in death,” but this statement does not indicate whether
Richmond arrived at Blake’s deathbed before or soon after he died. For
Richmond’s comment, see Anne Gilchrist: Her Life and Writings, ed. Her-
BARRY, JAMES

Barry, Series of Etchings by, 1808. BL, 4 Nov., #330, 5 pls. only, unidentified except for “Elysium and Tartarus,” with “Pandora,” Schiavonetti after Barry, 1810, 3 pls. with folds, some with tears, “spotting and dampstaining,” illus. (£240).

Boydell, Collection of Prints ... Illustrating ... Shakspeare, c. 1803. EB, Dec. 2009, 1 pl. only, “King Lear” engraved by Legat, illus. (no bids on a required minimum bid of $249). See also Boydell under Fuseli, below.

BASIRE, JAMES

“Le Champ de Drap d’Or,” imprint dated 10 Nov. 1774, engraved by Basire after a watercolor by Edward Edwards of 1771, in turn based on the anonymous original painting now in the Royal Collection, Hampton Court. Alecto Historical Editions, May private offer, a modern restrike on Heritage Book paper, leaf 84.5 x 137.8 cm. (£350 uncolored, £650 hand colored on commission). Blake, while an apprentice to Basire, may very well have worked on this enormous pl. (platemark 67.9 x 123.8 cm.) during the 2-3 years it took Basire’s shop to produce the engraving. For information on the paintings, the engraving, and the production of the “Antiquarian” paper large enough to accommodate the pl., see see Thomas Balston, James Whatman Father and Son (London: Methuen, 1957) 28-33, and the essay by Bernard Nurse, Librarian, Society of Antiquaries, <http://www.alectouk.com/Antiquarian%20Print%20Details.htm>, accessed 1 June 2010.

“The Embarkation of Henry VIII at Dover,” imprint dated 5 July 1781, engraved 1779-81 by Basire after a watercolor by Samuel Hieronymous Grimm of 1779, in turn based on the anonymous original painting now in the Royal Collection, Hampton Court. Alecto Historical Editions, May private offer, a modern restrike on Heritage Book paper, leaf 84.5 x 137.8 cm. (£275). For further information, see the online essay by Nurse listed under “Le Champ de Drap d’Or,” above.

“Sir George Savile Bar;,” engraved by Benjamin Wilson and Basire after Wilson’s portrait, 1770. Sanders of Oxford, April online cat., illus. (£120).

Bryant, New System ... of Ancient Mythology, 1774-76. See under Letterpress Books with Engravings by and after Blake, above.

Garrick, The Farmer’s Return, 1762. Darvill’s Rare Prints, April online cat., frontispiece after Hogarth only, illus. ($200).

Morell, Thesaurus Graecae Poesae, 1762. EB, April, frontispiece portrait of Morell after Hogarth only, illus. (offered at the “buy it now” price of $24.99).

Rogers, A Collection of Prints in Imitation of Drawings, 1778. EB, April, 1 pl. only, 3 figures mourning over a dead woman(?) based on a drawing by Guercino, illus. (offered at the “buy it now” price of €125).

CALVERT, EDWARD

Girls Head, Possibly of Calvert’s Daughter, Mary. Pen and ink, 5.0 x 4.5 cm., datable to c. 1840. EB, July-Aug., from the collection of Raymond Lister, illus. (£403). For an illus., see Lister, Edward Calvert (London: Bell, 1962), pl. III.

CUMBERLAND, GEORGE

Chepstow Castle. Pencil, 19.4 x 24.8 cm. EB, Nov., inscribed in ink on the mount “gate way to Chepstow Castle” and “G. Cumberland Sen’’; illus. (offered at the “buy it now” price of €129.99 or “best offer”). The inscriptions look like Cumberland’s hand.

Mountain Landscape. Watercolor, 14.5 x 23.3 cm., inscribed “Cumberland 1811.” EB, April, illus. (no bids on a required minimum bid of £380).

Cumberland, Essay on the Utility of Collecting ... Engravers of the Italian School, 1827. E. M. Lawson, June cat. 329, #18, very light foxing, recent quarter calf (£135). Cumberland showed Blake the manuscript of this work in Nov. 1823 and later proposed that Linnell or Blake should execute the frontispiece portrait; see BR(2) 388, 405. The published frontispiece was engraved by Thomas Woolnoth.

FLAXMAN, JOHN

Online listings of Flaxman’s classical compositions with insufficient information to identify the ed. have been excluded. Individual prints of Flaxman’s classical designs offered on EB and 19th-century reengravings of Flaxman’s designs, such as those on a reduced scale by Henry Moses, are not included. See also Flaxman under Letterpress Books with Engravings by and after Blake, above.

Seventy-one drawings in “a sketchbook of drawings made in Italy.” Pencil, leaves 23.3 x 26.2 cm., some drawings by other hands, inscribed by John Leslie. SL, 6 July, #210, illus. (£12,500).

Six drawings, including 2 designs for memorials, 2 studies of standing figures, a leaf of studies of Roman soldiers, and a study of dead bodies. Pencil, pen and ink, monochrome washes, 8.0 x 8.7 cm. to 16.7 x 23.7 cm., 2 signed, monument to a naval captain dated 1 June 1794. SNY, 29 Jan., #575, from
the collection of Arthur M. Sackler, monument to the captain illus. (£4375).

Two drawings for the Iliad, Then Sleep by Death, Two Twins of Winged Race and I Shot from Heaven and Gave His Arm the Day. Pen and ink over pencil, lines illus. inscribed below the images, each 22.2 x 28.6 cm. BHL, 29 Sept., #83, “unpublished,” illus. (£3600).

Angels Guiding a Soul to Heaven. Pen and gray ink and gray wash, 48.3 x 71.1 cm., possibly dating from the 1790s. Acquired in 2007 by Princeton University Art Museum. For earlier sales and advertisements, see Blake 41.4 (spring 2008): 155.

Giving Alms. Pencil on leaf 8.8 x 10.8 cm., title inscribed in pencil on recto and signature in ink on verso. EB, Feb., illus. (no bids on a required minimum bid of £299). Previously offered BHL, 2 June 2009, #172, illus. (not sold; estimate £400–600). Possibly associated with Flaxman’s Acts of Mercy but not included in the 1831 publication of 8 designs.

Portrait Sketch of “Platt.” Pencil, leaf 20.0 x 18.0 cm., inscribed in pencil “Platt.” EB, Sept., backing leaf inscribed in ink “Drawn by Flaxman (from Life) Platt friend of Flaxman” and “Bought at Christie’s Ap 26/76 (Flaxman Collection),” illus. (£75). The sitter might be the engraver William Platt (1798-1852).


“Hercules in the Garden of the Hesperides,” 2 Wedgwood blue and white jasperware plaques designed by Flaxman, 16.1 x 27.9 cm. SNY, 28 April, #301, the pair in giltwood frames, impressed with “WEDGWOOD” marks, dated to “1795-1800” (but possibly later), illus. (£6250; estimate £1200-1800).


Aeschylus designs. Antiquarian Collections, April online cat., 1795 ed., original wrappers (a record asking price of £3500). Barter Books, April online cat., 1831 ed., foxed, library stamps on verso, boards with cloth spine and cover label worn, title page detached (£160). Powell’s Books, April online cat., 1831 ed., heavily foxed, tears in some pls. repaired with tape, half morocco very worn (£75). EB, Sept., engraved by Réveil, Paris, 1855, marginal stains, publisher’s wrappers worn, illus. (offered at the “buy it now” price of £120).

Dante designs. EB, April, 1807 ed., foxed, later calf, illus. (no bids on a required minimum bid of £249); same copy, April (offered at the “buy it now” price of £249 or “best offer”); July, engraved by Réveil, Paris, n.d. (1840s?), minor foxing, quarter calf, illus. (offered at the “buy it now” price of £90). Adrian Greenwood, April online cat., possibly the same 1807 copy offered on EB in April (£249). Antiquariat Hammer, April online cat., Carlsruhe, 1833-35 ed., contemporary “leather” (£150).

Hesiod designs. BG, 22 July, #252, L’Oeuvre des jours et de la Theogonie d’Hesiode, “1823” (probably a reprint of the Paris 1821 ed.), edges browned, publisher’s wrappers chipped and soiled (£40).

Iliad designs. BL, 14 Jan., #206, Iliade d’Homere, n.d. (dated by BL to “?1793” but more probably Rome, c. 1818 or later reissue), spotted, “first five plates with pencil quotations in English from Homer’s text,” contemporary half parchment worn (£70). Antiquaria Bok- och Bild Antikvariat, April online cat., Florence, 1826 ed., bound with the Odyssey, Aeschylus, and Hesiod designs of the same date, scattered foxing, contemporary boards stained, spine lacking, illus. (£908). EB, July, Iliade d’Homere avec Sujets de l’Odisee d’Homere, Rome, n.d. (c. 1818 or later reissue?), damp staining, described as a “hardback” but appears to be in original paper wrappers worn, illus. (£108).


Oeuvre complet de Flaxman, engraved by Réveil. EB, April, 104 pls. for the Iliad, Odyssey, and Aeschylus (thus lacking Hesiod, Dante, and ‘sujets divers’), n.d. (1840s?), some pls. badly foxed and 1 detached, contemporary half calf very worn, spine missing, front cover detached, illus. (£9.99).

**FUSELI, HENRY**

Embracing Couple, apparently on a stage with onlookers in the background, attributed to Fuseli. Pen and ink, gray wash on laid paper, leaf 22.9 x 15.2 cm. with a "S & C Wise / 1812" watermark, inscribed “Fuseli.” EB, Feb., illus. (no bids on a required minimum bid of £195); Nov., illus. (£512). The embracing man and woman stand in the same posture as the couple in Fuseli’s Küssendes Paar, a pencil drawing in the Öffentliche Kunstsammlung, Basel. The right-handed hatching strokes in the EB drawing make the attribution questionable because Fuseli was left handed.

Spring 2011
4 pls. after Fuseli published in Lavater's Physiognomy, vol. 2
(1792), "Head of Satan," "Cain," "Balaam Blessing the
Children of Israel," and "Martha Hess," plus the profile portrait
of Fuseli engraved by Holloway after J. H. Lips. Not in
Weinglass.

Cowper, Poems, 1808. EB, Jan., 2 vols., pls. with light foxing,
contemporary calf rebacked, worn, illus. ($110.50).

Darwin, Botanic Garden. See under Letterpress Books with
Engravings by and after Blake, above.

cropped," water stains and foxing, contemporary calf worn
($150). EB, March, scattered foxing, contemporary half calf
very worn, covers and 1" few leaves loose, illus. (no bids on a
required minimum bid of $789); another copy, damp stained,
contemporary half calf "recased," illus. (offered at the "buy it
now" price of $150 or "best offer"); same copy, April (price
reduced to $1250); another copy, Nov., lacking 1 pl., "The
Creation of Eve" after Fuseli, scattered foxing (some heavy),
contemporary Russia rebacked, illus. ($266.60).

foxed, contemporary calf, illus. (offered at the "buy it now"
price of $375).

Hume, History of England, 1793-1806. EB, Jan., vol. of 194
pl. only, presumably including Fuseli's "Death of Cardinal
Beaufort," dated to 1806 by the vendor but possibly the 1812
reissue of the pls., contemporary half calf probably rebacked,
illus. (no bids on a required minimum bid of $789); another
copy of the pls. only, July, some staining, contemporary mor-
occco very worn (offered at the "buy it now" price of $295 or
"best offer").

Hume, History of England, continued by Gaspey, [1852]. EB,
Oct.-Nov., Fuseli's pl. only, "The Death of Cardinal Beaufort"
engraved by John Rogers, illus. ($150); Nov., Fuseli's pl. only,
illus. (offered at the "buy it now" price of $17.54).

The Ladies New Dispensatory, and Family Physician.
cat. 785, #88, with an "engraved title vignette by [Charles]
The oval vignette, 5.6 x 7.3 cm., is based on a design by Fuseli.
Weinglass 12-13, #15, records the publication of the pl. in Giacinto
Dragoneiti. A Treatise on Virtues and Rewards, also published
by Johnson and Payne in 1769, but does not note the presence
of this vignette in The Ladies New Dispensatory.

baldly stained, contemporary calf very worn, front cover
detached and spine "half perished," illus. ($55). John Windle,
Oct. private offer, Boston 1790 ed., later morocco, endpapers
browned ($150). In the unsigned Boston pl., the engraver has extended the seated man’s cloak over his upper thigh, exposed (or covered with skintight hose) in both Fuseli’s preliminary drawing and Blake’s pl. of the design. A similar sense of modesty led the New York publisher and printmaker A. L. Dick to cover genitals with wisps of drapery in his reengravings of Blake’s designs for Blair’s Grave. See also under Letterpress Books with Engravings by and after Blake, above.

Lavater, Essays on Physiognomy. EB, March-April, 1797 ed. published by Symonds, 1 pl. only, “Head of Satan” engraved by John Barlow (Weinglass 116, #89A, variant 1), illus. (no bids on a required minimum bid of $99.95); June, 1789-98 ed. published by Murray, 1 pl. only, “Brutus” engraved by Thomas Trotter, illus. (no bids on a required minimum bid of £9.95); July, 1 pl. only, “Mary Sister of Martha” engraved by Thomas Holloway, illus. (£14.95); June-July, 1 pl. only, “Ezzelin Count of Ravenna” engraved by Holloway, illus. (£17); July, 1 pl. only, “The Daughter of Herodias” engraved by Holloway, illus. (no bids on a required minimum bid of £29.95); same impression, Aug. (same result on a required minimum bid of £24.95). See also under Letterpress Books with Engravings by and after Blake, above.

Milton, Poetical Works. EB, April, 1852 ed., publisher’s cloth, binding illus. (offered at the “buy it now” price of £40); 1848 ed., half calf very worn, covers detached, binding illus. (£10.50); Sept., 1844 ed., publisher’s calf, illus. (£15.08).

Penny Magazine no. 18 (July 1832). EB, Oct.-Nov., disbound, illus. (£3.50); same copy?, Nov.-Dec., disbound, illus. (offered at the “buy it now” price of £3.50).

A Series of Magnificent Engravings, to Illustrate the Various Folio or Quarto Editions of the Works of Shakespeare and Milton, 1818. BL, 8 July, #472, foxed and soiled, contemporary morocco, “and another, similar, folio” (£100). James Cummins, Nov. online cat., 38 Shakespeare pls. and 13 for Milton, contemporary morocco very worn, front cover detached, “spine partially perished” ($850). Contains 3 pls. after Fuseli, “Oberon Squeezing the Flower on Titania’s Eyelids,” “Titania Embracing Bottom,” and “The Witches Appear to Macbeth and Banquo.”

Shakespeare, Dramatic Works, published by Virtue, n.d. (dated in Weinglass to 1847-48). EB, Doc. 2009, 1 pl. only, “Prospero, Miranda, Caliban, and Ariel,” an anonymous steel engraving of Fuseli’s design for The Tempest 1st published as a much larger pl. in Boydell’s Collection of Prints ... Illustrating ... Shakespeare (1803), illus. (offered at the “buy it now” price of $7.99). See Weinglass 157-58, #117H.


The Shakespeare Gallery; Being Engravings Illustrative of the Plays of Shakspeare, from Pictures by Eminent British Artists. London: M’Gowan and Co., 1839. EB, Jan., with at least 2 pls. based on Fuseli’s Boydell Shakespeare illus., “The Tempest” and “Midsummer Night’s Dream,” foxed, engraved title page torn, publisher’s cloth worn, extensively illus. (no bids on a required minimum bid of £165). Although the 2 pls. noted above are listed in Weinglass (158, #117H variant 1, #119H variant 1), the book is not.

Shakespeare, Plays, published by Rivington, 1805. EB, April, 2 pls. only, “Hamlet and the Ghost” engraved by J. Smith and “Othello and Desdemona” engraved by R. Rhodes (Weinglass 266-68, #224-25), both probably from the 9-vol. small-paper issue, illus. (no bids on a required minimum bid of £24.50); May, vols. 1, 4, 5, 7, and 8 only of the issue in 9 vols., offered individually, contemporary calf very worn, spines repaired with tape, illus. (no bids on required minimum bids of £19.99 each); Sept., vols. 2, 3, 5, 6, 8, and 9 only from the issue in 10 vols., offered individually, some pls. foxed, later calf, illus. ($179.50 for vol. 2, $342 for vol. 3, $115 for vol. 4, $104.50 for vol. 6, $122.50 for vol. 8, $192.50 for vol. 9). See also under Letterpress Books with Engravings by and after Blake, above.

Shakespeare, The Plays, published by Stockdale, 1807. EB, Feb., 1 pl. only, “I’ve Done the Deed” (from Macbeth) engraved by J. Heath, 1804 imprint as usual, illus. (offered at the “buy it now” price of £80). Peter Harrington, Nov. online cat., 6 vols., scattered foxing, contemporary calf rebacked (£2500); another copy, 6 vols., contemporary Russia (£6500). Adrian Harrington, Nov. online cat., 6 vols., contemporary calf worn, bindings illus. (£4500).


Thomson, Seasons, 1802. EB, Aug., foxed, contemporary morocco worn, illus. (no bids on a required minimum bid of £4.95); same copy, Sept., illus. (£4.20).

Winckelmann, Reflections on the Painting and Sculpture of the Greeks, translated by Fuseli, 1765. BHO, 23 Feb., #21, uncut in contemporary quarter calf very worn, upper cover detached, spine missing (£60).

LINNELL, JOHN

Betwys y Coed. Black and white chalk, 27.9 x 43.2 cm., signed and dated 1813. Abbott and Holder, June online cat. 402, #172 (£575).
Evening. Oil, 38.1 x 55.9 cm., signed and dated 1849. CNY, 27 Jan., #201, illus. ($22,500). Previously sold CNY, 8 April 2008, #81, illus. ($11,250).

Harvest Scene, attributed to Linnell. Oil, 45.7 x 61.0 cm. EB, March, illus. (offered at the "buy it now" price of $26,500 or "best offer"); April, illus. (offered at the "buy it now" price of $22,500 or "best offer").

Landscape, attributed to Linnell. Oil, 25.4 x 45.7 cm., signed and dated 1874. EB, April, illus. (offered at the "buy it now" price of $6,500 or "best offer").

Anne Law, First Lady Ellenborough. Miniature portrait, 10.9 x 8.4 cm., datable to c. 1815, medium and support not recorded. BHL, 24 Nov., #189, framed, illus. (£1560).

Moonlight, Southampton. Pencil, 16.0 x 22.5 cm., inscribed by Linnell in ink, "moon light Southampton 1819 J Linnell." BHO, 9 June, #67, illus. (£840).

On the Edge of the Forest. Oil, 30.5 x 45.7 cm., inscribed "J Linnell 1879." EB, Jan., illus. ($610). The attribution might be questioned.


Portrait of Cornelia Maria and Frederick Darling. Oil, 47.0 x 37.0 cm., signed and dated 1825. Bonhams auction, Sydney, 14 Nov., #354, illus. ($21,600 Australian). The two children are pictured in a room with a window opening onto a very Palmer-like landscape.

Portrait of John Davies Gilbert. Oil, 44.2 x 35.2 cm., signed and dated 1834. CNY, 24 June, #182, illus. (£813; estimate £2500-3500). For earlier sales and attempts to sell, see Blake 43.4 (spring 2010): 142.

Portrait of Dr. Robert Gooch. Oil, 30.0 x 24.0 cm., signed and dated 1827. CSK, 17 Nov., #191, illus. (not sold; estimate £2500-3500). See Linnell's engraving of this portrait, below.

Portrait of a Lady. Miniature, 14.6 x 11.5 cm., medium and support not indicated, "unfinished," back of gilt-metal frame inscribed "J. Linnell / Portrait of a Lady / from the Linnell Colln." BHL, 8 April, #141, illus. (£960; estimate £600-800). See Linnell's engraving of this portrait, below.


Autograph letter signed to "Dear Sir," 1 p., dated 22 Aug. 1858, concerning a "wood cut" of a work by Linnell. EB, Sept., illus. (offered at the "buy it now" price of £75).

"Robert Gooch," engraved by Linnell, 1831. BNY, 24 March, #29, illus. (£250). See Linnell's painting, above, on which this pl. is based.

MORTIMER, JOHN HAMILTON


"A Captain of Banditti and His Family," etched by Samuel Ireland, c. 1785. Michael Finney Prints, April online cat., illus. (£280).

"Departure of the Canterbury Pilgrims," engraved by James Hogg, 1787. EB, Jan., a few small stains, illus. (offered at the "buy it now" price of $1500 or "best offer"); same impression?, June, illus. (£27).

"Nicholas the Carpenter and Robin" (Chaucer's "Miller's Tale"), engraved after Mortimer, 1787. EB, Jan., claimed by the vendor to have been engraved by "Jacob" (i.e., James) Hogg but more probably by Francis Chesham, illus. (offered at the ludicrous "buy it now" price of $3000 or "best offer").

"Woman at Her Toilet," engraved by Charles Reuben Ryley, 1780. EB, May, corners a little stained, illus. (£37).

Camões, The Lusiad, 1778, frontispiece designed and etched by Mortimer. EB, Jan., foxed, contemporary calf very worn, illus. (offered at the "buy it now" price of $199.99 or "best offer").

PALMER, SAMUEL

A Chase in Venezia. Watercolor, 19.5 x 43.0 cm., signed and dated 1861. BHL, 29 Sept., #86, illus. (£15,600).

The Gleaning Field. Oil and tempera, 42.0 x 52.0 cm., datable to c. 1832-33. Lowell Libson, Jan. cat., pp. 78-83, illus. (not priced, but apparently for sale).
Before acquiring the watercolor, I began an e-mail correspondence about it with David Bindman, Mark Crosby, Tim Linnell (a knowledgeable collector of his family’s art), and Joseph Viscomi. I sent them medium-resolution digital images of the work or directed them to the same images on eBay; none had seen the original watercolor. Joe commented that it “looks like it was done by a pro” and that “it is most likely by one of the Linnell kids.” David stated that the work “looks rather nice and is certainly 19th century. It could be by one of Linnell’s family but there is also a possibility it is a copy by Linnell himself. There are signs of a professional hand and the inscription is certainly quite early.” Alfred T. Story comments that Linnell “began to drill” his children “in art” at “an early age” (The Life of John Linnell, 2 vols. [London: Richard Bentley, 1892] 1: 253-54). David and Tim confirmed that these lessons included copying works by Blake, Linnell, and other artists.

In mid-November, Mark visited the Fitzwilliam Museum and compared the verso inscription on the portrait with several Linnell family documents. He found only one correspondence, the formation of a capital “B” occasionally used by John Linnell’s daughter Hannah (1818 or 1819-93). Other letter forms used by Hannah, who married Samuel Palmer in 1837, did not match the verso inscription.

Tim had the most to say. His “instinctive first impression” of the verso inscription was that it was written by John Linnell, Jr. (1821-1906). This looked like a “juvenile hand, and arguably the handling of the watercolour would suggest this idea.” Subsequent comparisons revealed some differences between the inscription and writing samples by the younger John Linnell, particularly the formation of the “B,” but did not rule out John Jr. Other comparisons of the handwriting convinced Tim that the verso inscription was not written by John Linnell, Sr. (my own research supports this conclusion), nor by his sons James Thomas Linnell (1823-1905) and William Linnell (1826-1906). A notebook in Tim’s collection, used by John Jr. probably in the

A Portrait of William Blake at Shoreham.
1840s, is on laid paper with a Britannia watermark "very similar (but not identical)" to the watercolor leaf. Tim concludes that "there is support for the contention that such notebooks and paper were used by Linnell children for artistic exercises well into the 19th century, whatever the date of the paper. I can tell you certainly with absolute confidence that anything usable that is present in a Linnell household is likely to be retained and used at some point, so it could even be the case that the sketch [i.e., the watercolor] is far more modern than you suppose and could even have been the work of a grandchild."

My own view is close to Tim's. The watercolor was very probably executed by a member of the Linnell family prior to the sale of its model in 1918. As Tim points out, the handling of the watercolors is "too loose" to be by John Linnell himself. The suggestion that this copy might be by a grandchild leads us into unknown territory and, given the age of the paper, seems rather unlikely. The best candidate for the copyist is John Linnell, Jr., probably early in his life when still under his father's tutelage. This attribution would date the work to about the same time as, or a few years earlier than, his notebook with similar paper. John Jr. and two of his brothers were active draftsmen in the late 1830s. In Dec. 1839, the senior Linnell submitted "drawings by John, James and William to the [Royal] Academy Schools" and the "three boys were enrolled as probationer students" (David Linnell, Blake, Palmer, Linnell and Co. [Lewes: Book Guild, 1994] 211).

The verso inscription—"...Blake at Shoreham"—would appear to indicate the location of the portrait's subject at the time Linnell's original pencil drawing was executed, not the location of the watercolorist when he made his copy. Shoreham is the village in Kent frequented by the circle of young artists, including the senior Linnell, Samuel Palmer, George Richmond, and Edward Calvert, who gathered around Blake in his final years. The reference to Shoreham is intriguing but difficult to reconcile with the "1820" date Linnell inscribed on the pencil original. The year would appear to be written with the same pencil used in the drawing and thus is probably contemporaneous with its execution. The exact time of Blake's only recorded trip to Shoreham, at the invitation of Palmer, is unknown, but has been dated by Bentley to Aug.-Sept. 1825 (BR[2] 412). The description of this visit by Calvert's son, in his 1893 Memoir of his father, includes one "evening" when "Blake was occupied at the table in the large room, or kitchen," of the house where the party was staying (BR[2] 413). The portrait accords nicely with this scene: Blake is intently "occupied" by something that may be resting on a table before him. Calvert, however, does not mention the presence of Linnell, who is not known to have visited Shoreham before Aug. 1828 (Blake, Palmer, Linnell and Co. 117). I suspect that either the date on the pencil portrait is wrong—which seems improbable, particularly if inscribed by Linnell at the time he drew the picture—or the verso reference to Shoreham is the watercolorist's error. Tim Linnell suggests that "a mistaken attribution to 'at Shoreham' might indicate a conflation of a family story of Blake having been at Shoreham at some point with the existence of the portrait."

The Harvesters Return. Watercolor, 19.5 x 42.5 cm., signed and dated 1861. BHL, 29 Sept., #85, illus. (not sold; estimate £10,000-15,000).

Sabrina, based on Milton's Comus. Watercolor, 16.5 x 23.5 cm., datable to c. 1855-56. Richard L. Feigen & Co., April online cat., illus. (price on request). Previously sold Sl., 14 June 2001, #34, illus. (£75,000), and 30 June 2005, #315, illus. (£66,000).

A Sketch in Clavely Park, Looking towards the Cliffs on the Farther Side of Mouth-Mill Ravine. Watercolor, 26.0 x 37.5 cm., datable to the 1840s. Addison Fine Arts, San Francisco, Feb. private offer, from the collection of Joseph and Deborah Goldyne (price on request).

The Sleep ing Shepherd. Chalk, tempera, and oil, with scratching out on paper, laid down on board, 39.4 x 51.8 cm., datable to c. 1833-34. CNY, 27 Jan., #57, illus. (not sold; estimate £2,500,000-3,500,000). The most important painting by Palmer to be offered at auction in many years.

A Welsh Landscape. Pencil and watercolor, 24.1 x 33.0 cm., datable to 1835. CL, 16 June, #77, illus. (not sold; estimate £3000-5000).


"The Early Ploughman," etching. BHO, 13 July, #59, 8th st., illus. (£480). EB, Nov., probably 5th st., illus. (no bids on a required minimum bid of £459.95); same impression, Nov.-Dec., illus. (no bids on a required minimum bid of £475); another impression, Dec., 5th st., illus. (offered at the "buy it now" price of £799.99 or "best offer").

"The Herdsman's Cottage," etching. EB, March, 2nd st., illus. (offered at the "buy it now" price of £499 or "best offer"); possibly the same impression offered by a different vendor (offered at the "buy it now" price of £750); another impression, lightly browned, illus. (£375); another impression, Sept., illus. (£375). Sanders of Oxford, April online cat., 2nd st., illus. (£875).
"Opening the Fold," etching. BHO, 8 Sept., #37, 8th st., illus. (£936). BHL, 30 Nov., #44, 8th st., pencil signature, collector’s mark lower-left margin, illus. (£2,400).


Book of Favourite Modern Ballads, 1860. EB, Feb., Palmer’s 2 illus. only, offered individually, full leaves with letterpress text, illus. (no bids on required minimum bids of £12.99 each).


S. Palmer, English Version of the Eclogues of Virgil, 1883. BHO, 29 June, #172, small-paper issue, corners of some pages damp stained, publisher’s cloth worn, illus. (£456).

PARKER, JAMES


Boydell’s Graphic Illustrations ... of Shakspeare, c. 1803, and Shakespeare, Dramatic Works, 1802. See under Letterpress Books with Engravings by and after Blake, above.

Falconer, The Shipwreck, 1806. EB, Feb., contemporary calf, illus. (offered at the “buy it now” price of £84.99). Three of the 4 pls. after Stothard, dated 1795 in their imprints, were engraved by Parker.

Flaxman, Iliad and Odyssey designs, 1805. See Flaxman, Iliad designs, under Letterpress Books with Engravings by and after Blake, and Odyssey designs, under Flaxman, above.


RICHMOND, GEORGE

Elijah at the Mouth of the Cave (recto), sketch of a left foot and part of a chair or throne (verso). Recto pen and brown ink, inscribed with a quotation from 1 Kings 19.12-13; verso pencil, inscribed “Novr” and “Deer 2nd 1827.” W·S Fine Art/A. H. Palmer, June cat., #23, illus. (£5500). Previously offered by the same firm, then called W/S Fine Art, June 2006 cat., #47, illus. (£7500).

Portrait of Jesus Christ. Pencil, 19.5 x 14.5 cm., datable to 1837, inscribed in pencil “Sketched at Milan from the fresco G. R.” EB, April-May, illus. (offered at the “buy it now” price of $600 or “best offer”). Richmond passed through Milan on his way to Rome in late Oct. or early Nov. 1837; see Raymond Lister, George Richmond: A Critical Biography (London: Garnett, 1981) 30.

Seated Woman. Pencil, 16.0 x 9.0 cm. on paper with an 1836 watermark. EB, July, illus. (£12.50). A slight sketch, probably based on a classical statue.

Study of a Man, attributed to Richmond. Pen and ink, 9.0 x 8.0 cm. with a rounded top. EB, Dec., illus. (offered at the “buy it now” price of £200 or “best offer”). Awkward and unpleasant, but the attribution is probably correct.

Study of Arms. Pencil and chalk, 26.5 x 42.5 cm. BNY, 24 March, #38, illus. (£550).

ROMNEY, GEORGE


The Death of Alcestis. Pencil, pen, brown and gray washes, 17.2 x 25.1 cm. CL, 7 July, #381, illus. (not sold; estimate £3000-5000).

The Expulsion of Women. Pen and brown ink, 11.1 x 18.4 cm. SL, 6 July, #208, illus. (not sold; estimate £4000-6000).

A Female Muse. Pencil and brown wash, 23.5 x 19.1 cm. CNY, 27 Jan., #148, illus. (£7500).
The Fiend Conjured Up by Bolingbroke (Henry VI, Part II, Act 1, Scene 4). Pen and ink, gray wash, leaf 40.0 x 29.5 cm. Addison Fine Arts, San Francisco, Feb. private offer, from the collection of Joseph and Deborah Goldyne (price on request).

Heads of Two Orientals. Pen and ink, 19.5 x 16.0 cm. BNY, 24 March, #4, illus. (£9500).

Study of Three Women. Pen and ink over pencil, 21.5 x 16.5 cm. BL, 15 July, #89, illus. (£350).

"Il Penseroso l'Allegro," mezzotint by George Keating, 1798. EB, July, trimmed within the platemark, lower margin stained, illus. (offered at the "buy it now" price of £95). Romney's painting on which this print is based is generally titled Miss Wallis as "Mirth" and "Melancholy" (National Trust, Petworth House).

STOTHARD, THOMAS

Books with illus. by Stothard are listed only for eds. not recorded in the standard reference works, Coxhead and Bennett.


The Dwarf Throwing Out the Clue. Monochrome wash drawing, 13.4 x 8.5 cm., datable to 1780. EB, Dec. 2009, backing mount inscribed with the title, illus. (offered at the "buy it now" price of £190). A variant preliminary drawing for an illus. to James Ridley's Tales of the Genii in the Novelist's Magazine, engraved by James Parker and published in Goldsmith, Father of the Drama, 1792 (see Coxhead 116, "The Dwarf Throwing Out the Clue").

A Family's Lament. Pen and ink, wash, 9.5 x 12.5 cm., inscribed "T. Stothard" (possibly not a signature). BHL, 3 Feb., #22, illus. (£96); EB, June, illus. (offered at the "buy it now" price of £695 or "best offer"); July (offered at the "buy it now" price of £495 or "best offer"); Sept. (no bids on a required minimum bid of £750).

The Frontispiece for Lyson's Military Science: Fame Garlanding Warlike Mars. Gray washes, 17.8 x 12.7 cm. Abbott and Holder, Sept. online cat. 404, #97, framed (£275). The author of A Treatise on the Military Service (London, 1780), for which this design was engraved by James Heath, is Thomas Simes, not "Lyson" or "Lysons." See Coxhead 144.

Girls Bathing. Watercolor, 27.0 x 20.0 cm. BHO, 8 Sept., #98, illus. (not sold; estimate £800-1200). A variant of a design engraved by Augustus Fox and published as an illus. to the sixth night in Illustrations of the Decameron of Boccaccio (London: Pickering, 1825) and in Pickering's ed. of the stories, also 1825. A similar watercolor, 22.9 x 16.5 cm., was sold EB, June 2005 (£800.04).

Illustration to "The Rival Brothers," a Poem by Mary Leapor. Monochrome wash, 13.0 x 8.0 cm. EB, March-April, with part of a letter or a presentation inscription signed by Stothard and dated 15 Sept. 1829 pasted to the back of the mount, illus. (offered at the "buy it now" price of £850 - probably a record asking price for a small drawing by Stothard). An engraving of the design by William Angus, reversed, was published in Lady's Poetical Magazine 4 (1782).

Love and War, attributed to Stothard. Oil, 27.4 x 15.5 cm. EB, June-July, framed, dated by the vendor to c. 1800, illus. (no bids on a required minimum bid of £1000).

Music. Oil, 20.3 x 27.9 cm. Abbott and Holder, June online cat. 402, #20, "amorous couples calmed by a piper," framed (£1750).

Seated Man and Woman, Fashionably Dressed. Pencil, pen and ink, size not recorded. BL, 24 Nov., #41, with several manuscript materials (none by Stothard) including a letter by William Wilberforce to Thomas Harrison, 18 July 1812, the mount of the drawing inscribed "An Original Sketch by Thos Stothard - belonging to Chas. Aug. Tulk given me by my dear Mother 1859. C. L. Harrison," illus. (£550). For Tulk, see W. Blake, Songs of Innocence and of Experience, 1839, under Interesting Blakeana, above.

Vicar of Wakefield. Pencil and sepia wash, circular, 17.8 cm. diameter. Abbott and Holder, June online cat. 402, #101, "young people in a garden with the Vicar of Wakefield just visible at the edge," framed (£350). Possibly a preliminary drawing for the pl. engraved by James Parker and published in Goldsmith, The Vicar of Wakefield, 1792 (see Coxhead 116, "The Vicar of Wakefield").

Young Parents Admiring Their Sweet Sleeping Offspring. Ink and watercolor, 7.6 x 10.2 cm., signed. Abbott and Holder, Sept. online cat. 404, #98, framed (£425).

"The Anniversary Meeting of the Guardians of the Asylum [Chelsea Hospital]," an invitation to a 26 May 1824 meeting, headpiece by Stothard engraved by William Skelton. EB, March, several old creases, illus. (£33). Coxhead 208 dates an earlier version of this pl. or a different pl. with the same design, to 9 May 1816.

"Caroline de Lichtfield," a pair of pls. illustrating Isabelle de Montolieu's novel, engraved by Charles Knight, 1788. EB, May, 1 pl. only, "The Baron, Proposing Walstein, to Caroline," hand colored, cut to the circular image and framed, the in-
scriptions trimmed off and pasted to the back of the frame, illus. (£26). Grosvenor Prints, May online cat., 1 pl. only, "Lindorf's First View of Caroline," brown ink, trimmed to or just within the platemark, illus. (£190). Coxhead 178 records descriptions trimmed off and pasted to the back of the frame, "Charlotte's Visit to the Vicar," engraved by John Ogborne, 1785. EB, Nov., illus. (£5.50). This pl., based on an incident in Goethe's Sorrows of Young Werther, was advertised in Thomas Macklin's 1794 cat., p. 64.

"The Death of Lord Robert Manners," engraved by John Keyse Sherwin and Charles Sherwin, 1786. The Old Print Shop, Feb. online cat., illus. (£1000). EB, Feb.-March, marginal tears, illus. (£28). A large (platemark 48.8 x 60.9 cm.) separate pl. published by Thomas Macklin and advertised in his 1794 cat., p. 53. Not in Coxhead. The etching/engraving is based on Stothard's oil painting, commissioned in 1782 by Manners's brother, the Duke of Rutland. It remains at Belvoir Castle, Leicestershire, the seat of the Manners family since 1508.

Milton, Paradise Lost, 13 pls. engraved by Bartolozzi, n.d. EB, Feb., foxed, publisher's wrappers with cover label, illus. (offered at the "buy it now" price of £600 or "best offer"). The only letterpress text in this issue is the cover label: "Thirteen Plates, the Subjects from Milton; Designed by Stothard and Engraved by Bartolozzi. Price Five Guineas." For a list of the subjects, see Coxhead 103-04 (issues of 1792-93, 1818, and 1826). Several pls. are dated 1795 in their imprints.


"The Power of Innocence," 1 of 4 pls. illustrating Burney, Cecilia, engraved by Joseph Strutt, 1792. EB, Jan., proof printed in sepia with signatures and imprint but before title, illus. (£36). Coxhead 178 notes only this pl. (not the complete suite) and dates it to 1788, but all impressions I have encountered are dated 1792 in the imprint.


Appendix: New Information on Blake's Engravings

Listed below are substantive additions or corrections to Essick, The Separate Plates of William Blake: A Catalogue (1983), and Essick, William Blake's Commercial Book Illustrations (1991). Abbreviations and citation styles follow the respective volumes, with the addition of "Butlin" according to the list of abbreviations at the beginning of this sales review. Newly discovered impressions of previously recorded published sts. of Blake's engravings are listed for only the rarer separate pls.

The Separate Plates of William Blake: A Catalogue


Pp. 60-89, "Chaucers Canterbury Pilgrims." For revised information about the 4th and 5th sts., see the caption to illus. 2.

P. 107, "The Man Sweeping the Interpreter's Parlour," untraced impressions. For an impression reported to have been presented by Mrs. Blake to Mrs. Tatham, see A. E. Evans and Son, Catalogue of a Collection of Books, Part 3, [1845], under Interesting Blakeana, above.

William Blake's Commercial Book Illustrations

David Alexander's discovery that Blake took Thomas Owen as an apprentice in June 1788 introduces the possibility that Owen participated in the production of his master's etchings and engravings from that date until the expiration of the usual 7-year term. If we have a chance of perceiving the hand of an apprentice in any of Blake's graphic productions during that period, it would be reasonable to look first at his lesser copy engravings, particularly small book illustrations. Given that assumption, my first choice would be the unsigned pls., bearing imprints between Oct. 1790 and March 1791, in C. G. Salzmann's Elements of Morality. They are technically quite simple, in comparison with Blake's other etchings/engravings of the period, and contain awkward patches that have led some scholars to attribute only a selection to Blake. Perhaps the basic similarities in graphic syntax, but differences in the skillfulness of execution, between Blake's pls. for Mary Wollstonecraft's Original Stories from Real Life (1791) and the Salzmann pls. reveal the distinction between master and apprentice. More documentary information about Owen and

6. Alexander, "William Blake, graveur d'interprétation," William Blake (1757-1827): Le Génie visionnaire du romantisme anglais, exhibition catalogue under the direction of Michael Phillips with the collaboration of Catherine de Bourgoing (Paris: Petit Palais, 2009) 80. See also Checklist 4-5. It is of course possible that Owen did not serve the full term of his apprenticeship.
any subsequent career he may have had as an engraver might warrant more detailed investigations, or at least speculations.

P. 110, Rees, *Cyclopaedia*, pls. 3A and 3B. The three views of a gem showing the head of Jupiter Serapis, very probably the only images on these pls. engraved by Blake, were copied after pl. 2 in Lorenz Natter, *A Treatise on the Ancient Method of Engraving on Precious Stones* (London: for the author, 1754). Pls. 3A and 3B are 2 different copperplates of the same design; both are inscribed lower left, "Drawn by Farey." This may be either John Farey, Jr., who "made numerous Mechanical Drawings," or Joseph Farey, who "made many mechanical and miscellaneous Drawings," according to a list of contributors to Rees’s *Cyclopaedia* in Anon. (possibly Alexander Tilloch), "Notices Respecting New Books," *Philosophical Magazine and Journal* 56 (Sept. 1820): 220. I am indebted to Mark Crosby for the information about Natter’s book.

**Addendum**

"A Census of Complete Copies" of *Designs to a Series of Ballads, Written by William Hayley . . . Drawn, Engraved, and Published, by William Blake* (Chichester, 1802) was appended to my 1999 sales review; see *Blake* 33.4 (spring 2000): 125-27. I can now add the following sales records for copies containing the prefatory material and all 4 ballads:

a. Mr. Evans, London, 13 Feb. 1821 and 12 following days, auction of William Hayley's library. Lot 1636 on the 8th day, "Hayley's Ballads, with Blake's Designs, 4 Numbers, 1802" (4s.6d. to "Smith," probably a dealer). No recorded copy can be traced back to this lot. The auction also included a copy containing 3 ballads (lot 1637, 3s.6d. to "Rivington," probably one of the booksellers and publishers of that name or the firm of Rivingtons and Cochran). This may be the volume now in the National Library of Wales, Aberystwyth, the only traced copy with 3 ballads.

b. Sotheby's, 29 Nov.-9 Dec. 1843, auction of the "second portion" of the library of Archdeacon Francis Wrangham (poet and translator, 1769-1842). Lot 557 on 30 Nov., "Blake (W) Designs to a Series of Ballads written by W. Hayley, with the Ballads annexed, fine impressions of the plates, green morocco extra, g.e. [gilt edges] Chichester, 1802" (£9 to “Jones,” presumably a dealer). Although the lot description does not record the number of ballads, this may be copy B in the "Census," still bound in green morocco with all edges gilt, sold from the Earl of Gosford's collection in 1884 and now in my collection. Dew-Smith also owned copies of Blake's *Visions of the Daughters of Albion* (copy N, American private collection) and *America* (copy B, Morgan Library), sold in lots 196 and 247. For information on Dew-Smith, see Joseph Viscomi, "Two Fake Blakes Revisited; One Dew-Smith Revealed," *Blake in Our Time: Essays in Honour of G. E. Bentley* Jr. ed. Karen Mulhallen (Toronto: U of Toronto P. 2010) 35-78.

**REVIEW**


Reviewed by Jeremy Tambling

**TW**O Blake exhibitions were to be seen at the same moment at Manchester's Whitworth Gallery in 2008. The first, which was touring Britain, originated in 2007 as a dual anniversary: 250 years after Blake's birth, and the bicentenary of the abolition of the British transatlantic slave trade. Called Mind-Forg'd Manacles: William Blake and Slavery, it was curated by David Bindman, who wrote one of the two essays in the catalogue, published by the British Museum (the other essay is by Darryl Pinckney); the catalogue claims that the British Museum has "the most complete representation of Blake's work anywhere in the world," and everything in the exhibition came from there.

I will discuss this after the other, which was curated by Colin Trodd (University of Manchester) and Heather Birchall (Whitworth Gallery). While called Blake's Shadow, the exhibition was not drawing attention to the Spectre in Blake, but to the shadow Blake's work has cast over three groups: his contemporaries, and then the nineteenth and twentieth centuries. Virtually all the pictures and books on display were to be found in the holdings of the Whitworth Gallery, with one or two from Manchester City Galleries. While it was very pleasant to note how much material there is in the possession of the gallery that could be brought in so easily, the limitation also made the exhibition, however carefully put together, necessarily appear patchy, especially in contrast to Mind-Forg'd Manacles.