<table>
<thead>
<tr>
<th>Article</th>
<th>Reviews</th>
</tr>
</thead>
</table>
| Blake in the Marketplace, 2001  
Reviewed by R. Paul Yoder |
|   | 108 |
Reviewed by Bo Ossian Lindberg |   |
|   | 130 |
|   | 132 |

**ADVISORY BOARD**

G. E. Bentley, Jr., University of Toronto, retired  
Martin Butlin, London  
Detlef W. Dörrbecker, University of Trier  
Robert N. Essick, University of California, Riverside  
Angela Esterhammer, University of Western Ontario  
Nelson Hilton, University of Georgia  
Anne K. Mellor, University of California, Los Angeles  
Joseph Viscomi, University of North Carolina at Chapel Hill  
David Worrall, St. Mary's College
Blake in the Marketplace, 2001

By Robert N. Essick

Editors' note: Illustrations 1-3 can be viewed in glorious color on the journal's web site at www.blakequarterly.org.

The dull Blake market of 2000 extended its otiosity well into 2001. The fall and winter, however, brought forth a burst of exciting activity. On 8 and 9 October, Christie's in New York offered the book collection of Abel E. Berland, including a Shakespeare first folio and copy J of Songs of Innocence. The extensive catalogue entry for the Blake volume was a heady combination of detailed scholarship, misstatements of fact (e.g., Songs of Innocence is "Blake's first book of illuminated printing"), and odd reasoning—all marshaled in an attempt to convince collectors that this copy, containing only 21 of the 31 Innocence plates, is complete as issued by Blake. The anonymous cataloguer was wise enough to quote excerpts from a relevant footnote in Joseph Viscomi's Blake and the Idea of the Book (Princeton: Princeton UP, 1993) 408n6. Viscomi states that the eight Innocence plates printed recto/verso in green present in Songs of Innocence and of Experience copy E (Huntington Library), and all the plates now comprising Innocence copy J, were harvested from a group of loose plates. He further suggests that the 21 plates that comprise copy J "were probably loose impressions that Tatham inherited after Mrs. Blake died" and were "possibly never collated or sold by Blake as a copy." To counter this view, Christie's anonymous cataloguer observes that Innocence J shows stab holes that match one set of stab holes in Songs E, and concludes from this evidence (unknown to Viscomi) that "Blake himself made up copy J as it stands today, with its complement of 21 plates" (1:28 of the catalogue).

David Swinford very kindly measured the stab holes in copy J for me. There are five, and all are used for stitching in the volume's present binding, although it is possible that any combination of two or more of these holes may have been part of a previous binding, even one produced by Mrs. Blake. The distances between holes, from top to bottom, are 1.2, 3.1, 1.1, and 1.2 cm. I cannot reconcile any combination of these holes with those present in the green-ink plates in Songs copy E. The situation is further complicated by the fact that the several sets of stab holes in the copy E impressions do not match each other in all leaves. For the sake of argument, however, let me assume that Christie's has not totally misrepresented the situation. If the auction house is right about matching holes, such evidence argues precisely the opposite of the catalogue's market-oriented conclusion. As a rule of thumb, when any two groups of leaves from the same work, presently bound separately, have identical sets of prior stab holes, then they were probably once bound together. The impressions in Innocence J, and the green-ink impressions in Songs E, were printed (and probably colored) in 1789. Blake assembled Songs E in 1806 from an assortment of impressions (many poorly printed) from several different printings, adding new water colors and pen and ink over-writing of the texts to make the copy as legible and uniform as possible for his chief patron, Thomas Butts. If indeed sets of stab holes in these two copies match, then it seems likely that Blake cannibalized Innocence J to complete Songs E, leaving the former as a fragment of what was originally a complete copy—or at least one closer to completeness than at present. My inability, however, to confirm Christie's comment on stab holes leads me to conclude that Viscomi's statements about Songs of Innocence copy J are probably correct.

Christie's estimate of $1 to 1.5 million seemed exceptionally ambitious. The terrorist attacks of 11 September unsettled all markets, and thus the chances of reaching such a high estimate range became even less likely. Christie's had planned to display selected works from the Berland collection, including Songs of Innocence, in Chicago, Los Angeles, and New York in late September, but the tour was cancelled. The book was knocked down to the dealer Justin Schiller, bidding on the telephone on behalf of the artist and author Maurice Sendak, for $850,000 ($941,000 with the buyer's premium added). If we treat copy J as a collection of individual colored prints, as seems appropriate in this instance, then Sendak paid $44,809 per plate.

I am told that Schiller's was the only bid made for the volume; perhaps he and Sendak were alone convinced by Christie's bizarre argument for the "as issued" completeness of the copy. Although both Christie's and the vendor may have been at least slightly disappointed with the sale, it still set a record for any copy of Songs of Innocence, much less an incomplete one. The Shakespeare folio, estimated at $2-3 million, fetched $6,166,000.

In late July and August, Joseph Viscomi and I were working together in the Print Room of the British Museum. Much to my surprise, a member of the staff came to me one morning and told me that I had a telephone call from a "Mr. Lloyd." A very aggressive insurance agent calling from California? Mr. Lloyd turned out to be the head of the print department at Christie's. He had some "Blakes" to show us; he would bring them to the Print Room the next day. Joe and I were skeptical, and thus we were amazed when Lloyd presented us with a color-printed impression of The Book of Urizen plate 3 and a sheet bearing plates 13 and 14 (both at least partly hand colored) from Europe a Prophecy. Both leaves were already scheduled for auction on 18 December 2001. All three prints were unrecorded, had considerable...
1. *The Book of Urizen*, pl. 3. Previously unrecorded color-printed proof of 1794 with a few touches of hand tinting and partial outlining of the figure's arms with pen and ink. Text printed in orange-yellow ochre. Probably printed in the same press-run with copies C and J; pl. 3 in both these copies shows a similar ink color and color-printing palette. Platemark 14.8 x 10.0 cm.; sheet of wove paper without watermark trimmed to 15.6 x 11.2 cm. The paper almost certainly had larger margins when printed by Blake. Such small margins would have created difficulties when placing the paper on the copperplate during printing. I suspect that other impressions of Blake's relief etchings that have similarly small margins were also trimmed after printing. Essick collection.

The *Urizen* plate contains only slight touches of hand tinting, and thus it is easy to see surfaces that have been color printed and the reticulated textures produced by the printing process. Its condition as a color-printed proof is similar to impressions of *Urizen* plate 25 in the Keynes Collection, Fitzwilliam Museum, and the Yale Center for British Art. A white-line effect is particularly noticeable in *Urizen* plate 3 (illus. 1) around the figure's limbs. This is caused by the paper not bending at a sharp enough angle to pick up any colors deposited on the escarpments between relief plateaus and etched valleys.

2. *Europe*, pl. 13. Printed in gray-green ink, 1794, and partly hand colored, possibly by Mrs. Blake (see comments in the introductory essay). Previously unrecorded. Pl. 14 is on the verso (see illus. 3). Platemark 23.7 x 17.2 cm.; sheet of wove paper without watermark 25.1 x 19.5 cm., mounted in a window cut in another sheet of paper. The printed sheet is probably trimmed (see the caption to illus. 1 for comments on small margins). Essick collection.

The hand coloring of the *Europe* plates in the auction is equally intriguing. The dark coloring of the background, the tomato red gown on the bat-winged Pope, and the general extent of hand coloring on plate 14 (illus. 3) are very similar to what we find in *Europe* copy D, sold by Blake to Ozias Humphry and now in the British Museum. That copy contains at least two coloring styles, one characterized by rather flat, even washes of the sort we see in illus. 3, and a second featuring smaller brushstrokes and a higher degree of skill and finish. Joseph Viscomi has suggested to me that Mrs. Blake was responsible for the first style. She may have been the sole colorist of both *Europe* prints at auction. We should not, however, exclude the possibility that husband and wife shared coloring responsibilities on any given impression. In some examples, Catherine may have executed the larger areas of wash (much as we see in illus. 3) and William may have added the more detailed coloring, at least on some impressions. Such a procedure would mimic the common practice of one engraver laying-in the basic (generally etched) outlines of an image and another adding finishing strokes. The two coloring styles in *Europe* copy D
3. *Europe*, pl. 14. Printed in gray-green ink, 1794, and partly hand colored, possibly by Mrs. Blake (see comments in the introductory essay). Previously unrecorded. Pl. 13 is on the recto (see illus. 2). Platemark 23.4 x 16.9 cm.; see caption to illus. 2 for sheet size. Essick collection.
and the way in which some plates contain evidence of both may be accounted for by William Blake's finishing some plates with great care (e.g., the frontispiece) and not touching others at all (e.g., pl. 14). Another sheet bearing plates 13 and 14 printed recto/verso in grey-green ink, but without hand coloring, was once in the "Order" of the Songs album (see Bentley 338, 341) and is now in the Philadelphia Museum of Art.

Loyal readers of this journal are already aware of the amazing discovery of Blake's original water colors illustrating Robert Blair's The Grave, thanks to Martin Butlin's article in the winter 2002 issue. The sale of these treasures is being handled by Dominic Winter, a book auctioneer located in Swindon. As of December 2001, Winter's intention is to attempt to sell the drawings privately as a group; failing that, they will be sold individually at auction. Such an auction would take place in June 2002 at the earliest, and possibly not until the fall of 2002. I will give as full a report as possible in my year 2002 sales review.

In my last sales review, I commented on the attempt to sell and export to America Blake's magnificent water color, God Blessing the Seventh Day (Blake 34 [2001]: 101-03). Although an export license was initially refused, giving time for a British institution or citizen to acquire the work at the same stated selling price, no such purchaser with the necessary funds stepped forward. The London dealer handling the transaction reapplied, with the stated price raised significantly, and a license was granted. The water color has been shipped to the United States and is now presumably in the hands of either a dealer (who is keeping very quiet about it) or a private collector.

One significant institutional acquisition which did not take place in the open market deserves private here. In mid-January the Fitzwilliam Museum, Cambridge, announced that it had obtained the John Linnell Archive of letters, papers, and business records. These include a good many references to Blake's artistic activities, particularly the Job and Dante engravings. The explicit references to Blake in this extensive archive are recorded in G. E. Bentley, Jr., Blake Records (Oxford: Clarendon Press, 1969), but there are many records about Linnell's career, including a few brief references to engravings on which Blake also worked (e.g., the portrait of James Upton), which have yet to be published. According to the press release, the archive was "valued at £185,000" and the Museum "intends the bulk of the material to be available to scholars and students early next year [2002]." Materials from the archive, plus some art works on loan from members of the Linnell family, were exhibited at the Fitzwilliam 17 July through 4 November 2001. An online catalogue may still be available at http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm.

John Windle, the San Francisco book dealer, issued another in his series of Blake catalogues in early April. With 410 numbered lots, this catalogue contains more Blake and Blakeana than was offered by all other year 2001 dealers' and auction catalogues combined. Although several of the original materials in Windle's catalogue 32 have been reported in previous sales reviews, I list them here for the sake of completeness. Windle continues to be the world's foremost Blake dealer.

Works by George Richmond dominated the market in Blake's circle and followers. Several important drawings, including a portrait of Samuel Palmer (illus. 11), passed through Sotheby's London sales rooms in March. Agnew's, the venerable London art dealer, issued a scholarly and handsomely illustrated catalogue in the fall. The 89 lots in Missing Pages: George Richmond R.A. range in price from £650 to £55,000. In the Richmond section below I have recorded from Agnew's catalogue only works from the late 1820s and early 1830s—that is, the period in which Richmond felt Blake's influence.

The internet continues to transform the antiquarian book trade. The present survey testifies to this phenomenon, for over half of the entries are based on online listings rather than printed catalogues. Improvements in book-search services and the consolidation of sites are well underway. BookFinder, a "site of sites" as it were (equivalent to printed "bibliographies of bibliographies"), has speeded up its formerly slow search engines. Amazon has taken over Bibliofind and transformed it from a search mechanism into a purchasing node, including "one click" ordering. An annoying feature of most sites is that many of the books listed have already been sold. The new Amazon antiquarian site automatically deletes a book when ordered. Unlike Alibris, another search-and-order site, Amazon provides the email address of the dealer who actually has the book in stock—a convenient feature when one needs more information or if there is a problem after purchase. eBay continues to offer roughly 20-30 lots of Blake and Blakeana at any given time. Even leading print dealers, such as Donald Heald, have begun to offer lesser items (e.g., plates from the Boydell Shakespeare series) on eBay. Generally, however, the art market has been slower to respond to the internet's potential than book dealers, in part because art dealers handle unique items rather than commodities that exist in multiple copies. Buying a letterpress book sight unseen is not as risky as buying a painting or drawing based only on an electronic image.

The year of all sales and catalogues in the following lists is 2001 unless indicated otherwise. 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 2001 sales will be covered in the 2002 review. I am grateful for help in compiling this review to Elizabeth Barker, Shelley Bennett, Peter Hay, Jenijoy La Belle, Tim Linnell, Richard
Lloyd, Edward Maggs, Jane Munro, Rosamund Paice, Mati Palmet, Christopher Powney, Kathleen Stuart, David Swinford, Joseph Viscomi, John Windle, and Nathan Winter. My special thanks go to Alexander Gourlay for his generosity in keeping me abreast of internet auctions. Sarah Jones’s editorial assistance and John Sullivan’s electronic imaging have been invaluable.

Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBA</td>
<td>Bloomsbury Book Auctions, London</td>
</tr>
<tr>
<td>cat.</td>
<td>catalogue or sales list issued by a dealer (usually followed by a number or letter designation)</td>
</tr>
<tr>
<td>CE</td>
<td>Christie’s East, New York</td>
</tr>
<tr>
<td>CL</td>
<td>Christie’s, London</td>
</tr>
<tr>
<td>CNY</td>
<td>Christie’s, New York</td>
</tr>
<tr>
<td>CSK</td>
<td>Christie’s, South Kensington</td>
</tr>
<tr>
<td>illus.</td>
<td>the item or part thereof is reproduced in the catalogue</td>
</tr>
<tr>
<td>pl(s.)</td>
<td>plate(s)</td>
</tr>
<tr>
<td>SL</td>
<td>Sotheby’s, London</td>
</tr>
<tr>
<td>SNY</td>
<td>Sotheby’s, New York</td>
</tr>
<tr>
<td>st(s.)</td>
<td>state(s) of an engraving, etching, or lithograph</td>
</tr>
<tr>
<td>Swann</td>
<td>Swann Galleries, auctioneers, New York</td>
</tr>
<tr>
<td>#</td>
<td>auction lot or catalogue item number</td>
</tr>
</tbody>
</table>

Illuminated Books

*The Book of Urizen*, pl. 3. Previously unrecorded color-printed proof of 1794 with a few touches of hand tinting and partial outlining of the figure’s arms with pen and ink. Text printed in orange-yellow ochre. Wove sheet, 15.6 x 11.2 cm., without watermark. CL, 18 Dec., #84, illus. color (£47,000 on an estimate of £25,000-35,000 to Maggs Bros. acting for J. Windle acting for R. Essick). See illus. 1.

*Europe*, pls. 13 and 14, printed recto/verso in green-gray ink, 1794, and partly hand colored, possibly by Mrs. Blake. Previously unrecorded. Printed on a wove sheet, 25.1 x 19.5 cm., without watermark. CL, 18 Dec., #85, both pls. illus. color (£30,550 on an estimate of £10,000-15,000 to Maggs Bros. acting for J. Windle acting for R. Essick). See illus. 2-3.

*Songs of Innocence*, copy J. 21 pls. on 12 leaves, 16.3 x 11.6 cm., 3 leaves showing an E & P watermark. Printed in green ink and hand colored, 1789. The first 4 pls. (frontispiece, title page, “Introduction,” and “The Shepherd”) framed in red ink, almost certainly at a later date by someone other than Blake, perhaps when the early 19th-century binding (quarter sheep over marbled boards) was rebacked and the late 19th-century embroidered jacket-like covering added. CNY, 8 Oct., #6, from the collection of Abel E. Berland, frontispiece, title page, “The Lamb,” “The Shepherd,” pl. 2 of “A Cradle Song,” and the front cover of the binding all illus. color, the first much enlarged ($941,000 on an estimate $1-1.5 million to the dealer Justin Schiller acting for Maurice Sendak). See discussion in the introductory essay and illus. 4-7.

4. *Songs of Innocence*, copy J. Pl. 2 (the frontispiece) printed in green ink and hand colored, 1789. Platemark 11.0 x 7.0 cm. Image outlined in red ink, almost certainly at a later date by someone other than Blake. Photo courtesy of a private collector.

Drawings and Paintings

*God Blessing the Seventh Day*. Water color, 42 x 35.5 cm., datable to c. 1805. Butlin #434. Exported from Britain to
5. *Songs of Innocence*, copy J. PL 3 (the title page) printed in green ink and hand colored, 1789. Platemark 12.0 x 7.4 cm. Image outlined in red ink, with a red line between the image and the imprint, almost certainly at a later date by someone other than Blake. The separate framing of the imprint is particularly disturbing because it visually uncouples the two components, text and image, integrated by Blake's composite art of illuminated printing. Photo courtesy of a private collector.

6. *Songs of Innocence*, copy J. PL 25 (“Infant Joy”) printed in green ink and hand colored, 1789. Platemark 11.1 x 6.8 cm. The golden-yellow coloring of the flower is unique to this impression. Photo courtesy of a private collector.

Manuscripts

Nothing to report.

Separate Plates and Plates in Series

“Chaucer’s Canterbury Pilgrims.” Windle, April cat. 32, #7, 5th (final) st., printed on thin laid paper, showing considerable plate tone and scratches not appearing in later impressions, perhaps a very early Colnaghi or a pre-Colnaghi impression, illus. ($28,750—a record asking price for any st.); #8, 5th st., Colnaghi impression on laid india, perhaps an early impression because the scratches are still visible ($18,750); #9, 5th st., Colnaghi impression on laid india ("sold"). For comments on the scratches that would seem to indicate early 5th-st. impressions, see *Blake* 29 (1996): 130.
Dante engravings. Heritage Book Shop, March private offer, complete set probably from the 1892 printing, loose in morocco folding case, bookplate of Philip Hofer with his pencil notes ($45,000). Windle, April cat. 32, #10, pls. 2, 4-6 only, on laid india, probably the 1892 printing ($10,000 for pl. 2, $12,500 for pl. 4, $7500 for pls. 5 and 6 each).

"George Cumberland's Card." CL, 18 Dec., #83, printed in black ink on wove paper, 6.0 x 10.8 cm., without watermark, illus. color (not sold on an estimate of £2000-3000; top bid £1300).

Job engravings. CE, 14 Feb., #17, pl. numbered 7 only on laid india, framed, illus. ($1293). Windle, April cat. 32, #57, complete set, 1874 printing on laid india, slight marginal foxing, loose in a new cloth box, pl. numbered 12 illus. ($28,750). Swann, 1 May, #213, pl. numbered 13 only, apparently the issue on Whatman paper after the removal of the "Proof" inscriptions, illus. ($6440 on an estimate of $2000-3000. Probably a record price for a single plate). SL, 11 May, #3, pl. numbered 8 only, published "Proof" on laid india, illus. (not sold; estimate £1000-1200). CNY, 22 May, #188, complete "Proof" issue on laid india, backing sheets 41.3 x 31 cm. (i.e., just a little less than the untrimmed sheets), some marginal foxing, contemporary half morocco, from the collections of Vernon Lushington (friend of William Morris and Edward Burne-Jones, briefly an unpaid secretary to Thomas Carlyle), Marion Edith Holman Hunt (wife of the Pre-Raphaelite painter Holman Hunt), and Christopher Norris, pl. numbered 15 illus. color ($56,400 on an estimate of $30,000-40,000). CNY, 9 Oct., #141, complete "Proof" issue on laid india, "uncut" in later 19th-century boards, original printed label on front flyleaf, cloth box, from the collection of Abel E. Berland, pl. numbered 15 poorly illus. in color ($44,650). Swann, 5 Nov., #277, pl. numbered 9 only, paper not described, illus. ($1000). Campbell Fine Art, Nov. cat. 9, #34, pl. numbered 6 only, "Proof" issue on laid india, illus. (£1500); #35, pl. numbered 8 only, same printing, illus. (£1300).

"The Man Sweeping the Interpreter's Parlour." Windle, April cat. 32, #19, Essick impression 2L, illus. (price on enquiry).

"Rev. John Caspar Lavater." K Books, April online cat., 3rd st., full margins, apparently an early impression of this st. with the scratched guidelines for the inscriptions printed (a great bargain at £100; acquired by a private English collector). Dominic Winter Book Auctions, 29 Aug., #370, 3rd st., with an ink drawing by Lavater of "Ruhiger Horcher," dated 1795, and an engraved portrait of Lavater by Holl (£330); same drawing by Lavater and engraving by Blake, Quaritch, Oct. cat. 1291, #35, the drawing (£650), #36, the pl., illus. (£550).

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


Allen, *Roman History*, 1798. Windle, April cat. 32, #3, pls. only ($950).


*Bell's Edition of the Poets of Great Britain*, 1777-83. BBA, 26 April, #131, 47 (of 109) vols. only, but including the 14
Blair, The Grave. eBay online auctions, Jan.-Feb., several pls. from the 1926 printing sold in individual lots, all illus.: frontispiece portrait of Blake (no bids on a required minimum bid of $95); pl. 2, "Christ Descending into the Grave" (no bids on a required minimum bid of $100 when first offered, $65 when offered a 2nd time); pl. 3, "The Meeting of a Family in Heaven" ($102.50); pl. 4, "The Counsellor. King, Warrior, Mother & Child in the Tomb" (no bids on a required starting bid of $115); pl. 6, "The Soul Hovering over the Body" ($125); pl. 7, "The Descent of Man into the Vale of Death" ($75.50); pl. 8, "The Day of Judgment" (no bids on a required starting bid of $125); pl. 9, "The Soul Exploring the Recesses of the Grave" (no bids on a required starting bid of $125); pl. 10, "The Death of the Good Old Man" ($115); pl. 11, "Death's Door" ($150.51); pl. 12, "The Reunion of the Soul & the Body" ($395). Pacific Book Auction/eBay online auction, Feb., #10, 1808 "folio" (but possibly the quarto) issue, some foxing to margins, early boards rebacked with morocco, pl. 1 illus. ($150). Robert Frew, Feb. online cat., 1808 quarto, title page foxed, contemporary half calf worn, repairs to joints ($850). Kane Books, Feb. online cat., undated c. 1879 New York ed. pub. by James Miller, "lower quarter of leaves water-stained throughout," original cloth worn ($140). Argosy Book Store, Feb. online cat., 1813 quarto, half morocco worn ($1500). Windle, April cat. 32, #5, pls. 3, 5, and 6 only, from the [1870] ed., margins slightly soiled ($250); #29, 1st published st. of the pls. only (used in the 1808 folio issue), with "Of the Designs" from the 1808 quarto issue, half calf, some spotting and soiling in margins, repairs to verso of a few pls., pl. 12 illus. ($3750); #30, 1808 quarto, half calf, part of the imprint on the engraved title page trimmed off ($1750). SL, 11 May, #2, an "album" of the pls. only dated to 1808 but published by "Ackermann," who is not known to have issued the book until 1813, sold with 7 other Blake-related works, including the Hesiod designs after Flaxman, no indication of date or binding for the Hesiod (£840). Windle, June private offer, 1808 quarto, imprint on engraved title page trimmed off, quarter leather ($2250). SL, 10 July, #43, 1808 quarto, imprint cropped from engraved title, light spotting, later half morocco rubbed, pl. 12 illus. (£846). eBay online auction, July, 1813 quarto, later morocco worn, binding and 3 pls. illus. ($645). Book Alley, Pasadena, Aug. private offer, [1870] folio, original cloth, hinges weak (price on request). BBA, 13 Sept., #1, "1813" folio, but almost certainly the [1870] issue given the "original blind-stamped cloth" binding, pls. foxed (Claude Cox, £126). Phillip Pirages, Oct. cat. 46, #547, apparently the 1808 quarto, contemporary morocco rubbed, pl. 3 illus. ($3000). Sims Reed, Nov. cat. of "British Illustrators," #29, 1813 quarto, recent half morocco, pl. 8 illus. (£1200). Campbell Fine Art, Nov. cat. 9, #32, frontispiece portrait of Blake only from the 1813 quarto, illus. (£120); #36, pls. only sold individually, 1813 quarto impressions, pl. 12 illus. (£50 to £120 each).
Flaxman, Hesiod designs, 1817. Second Life Books, Feb. online cat., marginal foxing, new morocco-backed boards ($650); same copy and price, Oct. cat. 136, #84. eBay online auction, April-May, original boards, pls. with "light foxing," original boards very worn, 3 pls. illus., 2 showing heavy foxing ($485). David Spode, June online cat., some marginal staining, later half roan worn ($432). BBA, 13 Sept., #2, some foxing, bound with Flaxman, Aeschylus designs, 1831, quarter roan worn (not sold; estimate £80-120). Neales roan (not sold; some BBA, ($432). 13 staining, pis. very original with April-May, boards, online foxing, cat., marginal Flaxman, Life Second designs, the vols, 1811 2 reprint, possibly 1793 ed., in Gay, 1 ($1700). June the with cat., illus. 1805 leaves printing some the pi. ($135), only ($117.50), 2 calf eBay pi. ed., half 2 and foxing, vols, russia Clark, ($600). 59, ed., #42, c. 1811 by reprint, calf Windle, cat. Reed, re­ foxing, £400­ information; price Nottingham, #49, with bound Flaxman’s Iliad (1805), Odyssey (1805), and Aeschylus (1831) designs, some foxing, half morocco (no price information; estimate £400-600). Sims Reed, Nov. cat. of “British Illustrators,” #69, re­ bound in cloth-backed boards with original title label on front cover ($450). See also the album of Hesiod drawings, first entry under Flaxman, below.


Fuseli, Aphorisms on Man, 1794. Adam Mills, Nov. cat. 50, #21, lacking the half title, contemporary calf ($245).

Fuseli, Lectures on Painting, 1801. Richard Neylon, April online cat., bound with Fuseli, Lectures on Painting, 1820, “a boxed but not shocking copy,” no mention of binding ($347). BBA, 11 Oct., #9, worm holes, underlining of text in pencil, contemporary half calf worn (Kitazawa, £172).

Gay, Fables. BBA, 1 March, #59, 1793 ed., 2 vols. in 1, lacking engraved title page to vol. 2, contemporary calf worn (£149.50). eBay online auction, March, said to be the 1793 ed. but possibly the c. 1811 reprint, 2 vols. in 1, later half leather, engraved title page to vol. 1 and Blake’s pl. 1 illus. ($105). Robert Clark, March cat. 58, #126, c. 1811 reprint, 2 vols., some foxing, contemporary calf worn (£225). Windle, April cat. 32, #42, c. 1811 reprint, 2 vols., modern calf by Bayntun ($575). eBay online auction, May-June, 1793 ed., 2 vols., contemporary calf, several illus. (not sold; top bid of £405 did not meet the reserve). Boston Book Company, June online cat., 1793 ed., 2 vols., full calf worn, covers detached ($600). Robert Clark, July cat. 59, #192, 1793 ed., 2 vols., minor soiling, contemporary russia rebuck, rubbed (£400). Edwin Epps, Sept. handlist, no cat. number, 1793 ed., 2 vols. in 1, some slight water staining and foxing, half calf rebacked ($600). eBay online auctions, Nov.-Dec., pl. 2 only ($135), pl. 3 only ($100), pl. 5 only ($117.50), pl. 7 only ($137.50), pl. 10 only ($98), all illus. Heritage Book Shop, Dec. online cat., 1793 ed., 2 vols., later calf ($1250). Hayley, Ballads, 1805. Windle, April cat. 32, #48, the pls. hand colored (possibly by Blake), half calf, modern cloth slipcase, pl. 5 illus. color (price on enquiry; acquired by Maurice Sendak); #49, 2nd sts. of pls., leaves washed, modern calf ($4750); #50, 2nd sts. of pls., lacking 1 pl. (which one is not indicated), half calf rebacked ($2000). Pl. 5 (“The Horse”) from the colored copy is reproduced in color in G. E. Bentley, Jr., The Stranger from Paradise: A Biography of William Blake (New Haven and London: Yale UP) pl. 97.


Hayley, Life of Romney, 1809. G. W. Stuart, Jan. cat. 96, #66, foxed, uncut in original boards very worn, covers detached ($275). Windle, April cat. 32, #13, Blake’s pl. only ($450). James Cummins, May private offer, early (but not original) boards covered with decorative printed paper, calf spine label—a most unusual binding ($300).


116 Blake/An Illustrated Quarterly Spring 2002
Hogarth, *The Beggar's Opera by Hogarth and Blake*, 1965. Windle, April cat. 32, #43, with the modern restrike from the pl., original folding box worn ($975).

Hogarth, *Works*. eBay online auction, May, Blake's pl. only, st. not identified but said to be from a Baldwin and Cradock issue of the *Works* and thus in the 4th state or later ($24.99). CNY, 12 June, #43, 1822 ed., dampstained, half morocco very worn ($764). eBay online auction, Sept., said to be from an "1822" ed. (hence 4th st.), but possibly from the Quaritch c. 1880 reissue (7th st.) with the "1822" date on the title page, illus. ($301.78). eBay online auction, Oct., Blake's pl. only, st. not identified, but the illus. shows a worn, and hence late, impression (not sold on a required opening bid of $450; not sold again on a required opening bid of $320). eBay online auction, Oct., Blake's pl. only, st. not identified, not quite as worn as the previous lot, illus. ($51). CSK, 30 Nov., #304, undated Baldwin and Cradock issue, 155 pls. on 115 leaves, some marginal tears and spotting, contemporary half morocco worn ($822).

Hunter, *Historical Journal*, 1793. E. M. Lawson, June cat. 300, #22, quarto issue, probably large paper but trimmed, later calf (£2350); same copy and price, Sept. cat. 301, #30. Berkelouw. Sept. online cat., octavo issue, modern half calf ($1804); quarto issue, some foxing, quarter calf ($2265); large paper quarto issue, some foxing, uncut in (original?) boards ($5097). Buch- & Kunstantiquriat Hans Horst Koch, Sept. online cat., quarto issue ($4423). R & D Emerson, Sept. online cat., no description of issue or binding, stained and foxed ($3500). James Cummins, Sept. online cat., quarto issue, contemporary calf rebacked ($4250). Evergreen Books, Sept. online cat., no description of issue, slight foxing, "rebound" ($2500).

Josephus, *Works*. eBay online auction, Feb., pl. 2 only, illus. ($75). BBA, 26 April, #150, apparently Bentley's issue A, some pls. torn, contemporary half calf very worn, covers loose (not sold; estimate £100-150). eBay online auction, Nov., Bentley's issue A, contemporary calf very worn, upper cover loose, illus. ($123.50). eBay online auctions, Dec., pl. 1 only, worn, illus. (no bids on a required starting bid of $75); same impression, illus. ($75).


Lavater, *Essays on Physiognomy*. Donald Heald, Spring 2001 cat., #153, 1792 (i.e., c. 1817) ed., 3 vols. in 5, fancy contem- porary morocco ($2400). Stern Academic Books, Feb. online cat., 1810 ed., 3 vols. in 5, slight foxing, 20th-century half morocco ($900). Thomas Goldwasser, Feb. online cat., 1789-98 ed., 3 vols. in 5, three-quarter morocco very worn, some covers detached ($1250). Windle, April cat. 32, #14, pl. 2 only ($200); #15, pl. 1 only ($125); #16, pl. 3 only ($125); #17, pl. 4 only ($200). CSK, 30 Nov., #293, vols. 1-2, 1810, vol. 3, 1798, 3 vols. in 5, some spotting, contemporary morocco (£1292). eBay online auction, Dec., pl. 3 only, illus. ($100).


*Monthly Magazine*, vol. 4, 1797. Payson Hall Books, Feb. online cat., vols. 1-17, 1796-1804, 19th-century calf, ex-library set ($1100). Runs of this magazine that include the 1797 vol. with Blake's engraved portrait of Joseph Wright of Derby are surprisingly rare on the market. There are also brief references to Blake in the vols. for 1801 and 1803.


Rees, *Cyclopedia*, 1820. Windle, April cat. 32, #20, Blake's 7 pls. only ($950).

*Remember Me!* 1825. Windle, April cat. 32, #105, original green morocco, lacking 1 leaf of text, title page and Blake's pl. illus. from another copy ($8750).

Ritson, *Select Collection of English Songs*, 1783. Kenneth Karmiole, Jan. online cat., 3 vols., later morocco over marbled boards ($750). Windle, April cat. 32, #21, pls. 1, 4, 6-8 only ($300 the lot); June private offer, 3 vols., half morocco ($1150). John Nicholson auction, Haslemere, Surrey, 26 Sept., #1053, 3 vols., calf (no price information; estimate £80-120).

Scott, *Poetical Works*, 1782. Windle, April cat. 32, #22, pls. 1 and 3 only ($175 the pair).


*Vetusta Monumenta*, vol. 2, c. 1789. CNY, 12 June, #103, 6 vols., 1767-1835, some dampstaining, modern half morocco ($940). BBA, 11 Oct., #21, 7 vols., 1747-1893, later half morocco worn (Bennett & Kerr, £460).

Virgil, *Pastorals*. 1821.Abbott & Holder, Jan. online cat. 339, #28, the 7th wood engraving only (Bentley pl. 11), showing a shepherd chasing a wolf; Linnell impression (£400). Windle, April cat. 32, #135, vol. 1 only, later calf, Blake’s 1st wood engraving illus. ($19,750).


*Wit’s Magazine*, 1784. Windle, April cat. 32, #24, pl. 4 only, vertical fold, little soiled ($200).

Wollstonecraft, *Original Stories*. Windle, April cat. 32, #140, 1791 ed., 2nd sts. of all pls., later calf ($6500). BBA, 26 April, #147, 1791 ed., lacking the frontispiece and 1 other pl., contemporary sheep rubbed (not sold; estimate a very optimistic £600-800); same copy, 12 July, #264 (Lane Robson, £368).


Young, *Night Thoughts*, 1797, uncolored copies. Stride & Son auction, Chichester, 6 March, #66, lacking the “Explanation” leaf, spotting and soiling, later morocco worn (no price information; estimate £2000-2500). Windle, April cat. 32, #146, no mention of the “Explanation” leaf, uncut at fore- and lower-edges, signature of Caroline Bowles Southey, half calf, pl. 25 illus. ($12,500; acquired by the Houghton Library, Harvard University, Cambridge, Massachusetts); #147, with the “Explanation” leaf, uncut at fore- and lower-edges, 2 pls. before imprints, full morocco rehinged ($8500); #148, lacking the “Explanation” leaf, fly-title to “Night the Second” in the 1st st., “some plates trimmed,” full morocco ($7500; also acquired by the Houghton Library). Sims Reed, May online cat., recent half calf, no mention of the “Explanation” leaf (£5000); same copy and price, Nov. cat. of “British Illustrators,” #38. Appfeld Gallery, May online cat., “Explanation leaf in facsimile,” minor spotting, later 19th-century half morocco ($8000). By the time I had the chance to see the Appfeld copy, a week after I saw this online listing, it had been sold to a private collector; but I was told that the “Explanation” leaf was a mid-19th century type facsimile. CNY, 6 June, #237, with the “Explanation” leaf, some leaves trimmed. 

118 Blake/An Illustrated Quarterly Spring 2002
slightly, contemporary morocco with endpapers watermarked 1818 (£4112); #238, lacking the "Explanation" leaf, uncut, "some heavy soiling" and some tears into the designs, later morocco, pl. 26 illus. (£2350). Simon Finch, Sept. cat. 48, #50, with the "Explanation" leaf, uncut in cloth-backed (or rebacked?) original boards, blue endpapers, covers slightly soiled (£14,000); same copy, Sims Reed, Nov. cat. of "British Illustrators," #37 ("sold"). Phillip Pirages, Oct. cat. 46, #138, with the "Explanation" leaf, "excellent margins," contemporary morocco, 2 pls. illus. (£19,500). Heritage Book Shop, Dec. online cat., with the "Explanation" leaf, top edge gilt, others uncut, 19th-century cloth boards with morocco spine (£10,000).

Interesting Blakeana


J. Boehme, *Works*, the so-called "Law edition," 1764-81. Simon Finch, Feb. cat. for the California Book Fair (San Francisco), #12, 4 vols., "a very good copy with all parts of moveable plates intact," contemporary calf rebacked (£13,000). The ed. of Boehme known to Blake and perhaps owned by him. Asking prices for this work, when in good condition, have been ascending rapidly.


W. Hone, *The Every-Day Book*, 2 vols., London: Hunt and Clarke, 1826-27 (but probably a later reissue). The Book Chest, Aug. online cat., half calf (£225). This issue (there are many) has numbered pages rather than numbered columns; Blake's "The Chimney Sweeper" from *Songs of Innocence* appears in vol. 2, p. 313.


The Marriage of Heaven and Hell, water color copies of the upper design on pl. 3 and the lower design on pl. 4. Acquired many years ago in England by Michael E. Hall, Jr., New York; exhibited at the Metropolitan Museum of Art, 29 March to 24 June 2001. These "forgeries," originally executed by Henry J. Bellars in preparation for reproductions to be published by John Camden Hotten, are not listed in the published catalogue, but they are presented as an unnumbered item, between #64 and #65, on the online "Checklist" for the show (http://www.metmuseum.org/special/William_Blake/blake_checklist.htm).

*Illustrations of the Book of Job Invented and Engraved by William Blake 1825[,] Reduced in Facsimile by Alfred Dawson 1880.* John Windle, June private offer, india paper with laid-paper backing sheets, loose in original blue-paper folder with the title (as above) printed on the upper cover, with a reduced reproduction of Schiavonetti's engraving of Phillips' portrait of Blake (acquired by R. Essick). These are the same "photo-intaglios" produced by the Typhographic Etching Co. for Gilchrist, *Life of Blake* (1880), but printed on much larger backing sheets (32.5 x 25.4 cm.) in this separate issue. The portrait also appears in Gilchrist 1880, as the frontispiece to vol. 2, but in some copies it lacks the engraved signatures and title ("William Blake") present in this portfolio version. Previously unrecorded.

J. Giles and J. Richmond family auction cats., 1881-1929. BBA, 22 Feb., #144, 7 cats. plus several duplicates, all priced and annotated by members of the Richmond family (Quaritch, £299; subsequently acquired by R. Essick). The cats. include the original copperplate of Blake's "Canterbury Pilgrims," several Blake water colors and prints, and works by Palmer, Richmond, and Calvert.

W. Muir facsimiles of Blake's illuminated books. James Cummins, May private offer, *Visions of the Daughters of Albion*, 1884, full morocco, original wrappers (and hence copy number) not present (£2750). Book Alley, Pasadena, Aug. private offers of the following titles (prices on request):
There is No Natural Religion, 1886, rebound, wrappers not present; The Book of Thele, 1884, original wrappers with "Academy" written in place of a copy number (meaning a review copy for the journal Academy), letter from Muir to the editor laid in; Songs of Innocence, 1884, rebound with wrappers bound in, numbered 44 by Muir; The Marriage of Heaven and Hell, 1885, rebound with wrappers bound in, numbered 4 by Muir; Visions of the Daughters of Albion, 1884, on paper with an "Antique Note" watermark, original wrappers with "Academy" (see above) written in place of a copy number, note by Muir laid in stating that only 7 copies were printed on "Antique Note" paper; Songs of Experience, 1885, rebound with wrappers bound in, numbered 27 by Muir.


"Plucking the Flower of Joy" (design only from pl. 3 of Visions of the Daughters of Albion), "Lord Teach These Souls to Fly" (design only from pl. 2 of The Book of Urizen), and "Death on a Pale Horse," Frederick Hollyer color reproductions. eBay online auctions, March-April, in the original folders as issued, illus. color ($24.50, $35, and $24.50). The Hollyer "platinotypes" and chromo-lithographic Blake reproductions, apparently produced in the 1910s and 1920s, are surprisingly hard to find.

Postage stamp bearing a portrait of Blake (see cover illustration), issued by the Soviet Union in 1958 at 40 kopecks to commemorate the 1957 bicentenary of his birth. eBay online auction, Jan.-Feb., illus. ($50). Lithographed (?) image 2.2 x 1.4 cm., printed in black. The portrait is based on the painting by Thomas Phillips—or more probably Louis Schiavonetti's engraving of it first published in Robert Blair, The Grave (1808)—with the palette, brushes, and book added. The inscription in Russian on these motifs below the portrait is "English Poet and Artist." The only other Blake postage stamp known to me was issued by Romania in 1957; for an illustration, see Blake 26 (1993): 149.

Blake's Circle and Followers

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

BARRY, JAMES

"Milton Dictating to Ellwood the Quaker," etching. Campbell Fine Art, Nov. cat. 9, #31, 3rd st., illus. (£6800).
8. John Flaxman, Mrs. Mathew. Pencil, dated to c. 1780, approx. 12 x 8 cm. on sheet 19.1 x 15.8 cm., signed with initials lower left. Esick collection. Harriet Mathew, with her husband the Rev. Anthony Stephen Mathew, was a patron of Flaxman’s and one of the sponsors who paid for the publication of Blake’s Poetical Sketches in 1783. There are two other known Flaxman portraits of Mrs. Mathew; all three fall into two groups according to the apparent age of the sitter. A sketch in the British Museum inscribed “Harriet Mathew” in Flaxman’s hand shows a surprisingly young girl; this is reproduced in G. E. Bentley, Jr., Blake Records (Oxford: Clarendon P, 1969), pl. V, and in Bentley, The Stranger from Paradise: A Biography of William Blake (New Haven and London: Yale UP, 2001), pl. “31A” (should be 31B). It is difficult to believe that this young girl was, in 1780, married to a 47 year old clergyman and the organizer of an intellectual salon. Like the sketch reproduced here, another portrait by Flaxman in the British Museum shows Mrs. Mathew as a mature woman; this is reproduced in David Bindman, ed., John Flaxman (London: Thames and Hudson, 1979) 37 fig. 17. I suspect that the girl in the sketch inscribed “Harriet Mathew” was a Mathew daughter named after her mother.

Aeschylus designs, 1831. Quaritch, Jan. online cat., some marginal foxing, half calf (£175).

Dante designs, 1807. eBay online auction, Nov., scattered foxing, original (?) boards with title label stained, illus. (not sold; high bid $56).

Flaxman, engraved portrait of, Woodman after Jackson. eBay online auction, Feb., illus. ($15.49).

Flaxman, Anatomical Studies, 1833. Marlborough Rare Books, Sept. cat. 187, #70, some foxing, original boards rebacked (£480). BBA, 8 Nov., #274, original cloth stained and worn (G. D. Perkin, £552).


Hesiod designs, engraved by Reveal, n.d. Heritage Book Shop, July online cat., some foxing, three-quarter morocco (£300).

Iliad designs, engraved by Schnorr, 1804. Marlborough Rare Books, Sept. cat. 187, #71, slight spotting, original boards (£250).

Milton, Latin and Italian Poems, 1808. G. W. Stuart, Jan. cat. 96, #75, contemporary russia very worn (£350); #95, uncut in original boards worn and rebacked, covers detached (£450); #68, bound with Hayley, Life of Milton (1796), contemporary calf very worn, covers detached (£450).

Odyssey designs. eBay online auction, Nov., engraved by Dufresne, n.d. reissue, water stained, early boards worn, illus. (not sold; minimum bid $202).

**FUSELI, HENRY**


**A Frièze of Michelangelesque Compositions**, recto and verso. Pencil, pen, gray and brown washes, 12.1 x 40.5 cm., signed. Andrew Clayton-Payne Ltd., June private offer (price on request). Illus. color, Apollo 154 (July 2001): 11. Previously sold CL, 14 April 1992, #54 (£44,000).
9. Henry Fuseli, *Themistocles at the Court of Admetus*. Pen and ink, gray washes, 31 x 39.5 cm. on paper with an 1805 watermark. Given by William Roscoe to Dawson Turner in 1825, according to an inscription by Turner on the verso. Admetus, king of the Molossi, stands on the left, with Themistocles, the Athenian politician and general, seated on the right. The young woman is Admetus' daughter, taken by Themistocles into a household shrine. She begs her father to allow Themistocles to find safe harbor in their kingdom. The king's hand gesture and spear, with its point turned to the floor, indicate his hospitable intentions. The thyrsus (the staff of Dionysus), held upright by Themistocles, is a rather odd motif in such a design, although its visual parallel (or juxtaposition) with Admetus' spear is clear enough. Perhaps the thyrsus also indicates peaceful, even celebratory, intentions. We know that Fuseli was relying on the story of Themistocles in Cornelius Nepos' "Lives of Eminent Commanders" because it is the only version to mention Admetus' daughter (rather than a son). Neither Cornelius Nepos nor any other historian I can find mentions the child pleading for Themistocles' safety; this would appear to be Fuseli's own addition to the event. Joseph Ruzicka (see "Fuseli, Napoleon and Themistocles at the Court of Admetus," *Master Drawings* 26 [1988]: 253-58) argues convincingly that Fuseli drew this design after learning of Napoleon's famous letter of 13 July 1815 to Britain's Prince Regent. In his plea for asylum, the defeated emperor compares himself to Themistocles. The first person to make a connection between this drawing and Napoleon was Roscoe; see his letter to Turner of 15 Dec. 1815 in David H. Weinglass, ed., *The Collected Letters of Henry Fuseli* (Millwood and London: Kraus, 1982) 414-15. Photo courtesy of Sotheby's London.
Hamlet, Horatio and the Grave Digger—Shakespeare, Hamlet, Act 5, Scene 1. Oil, 24 x 30 cm., dateable to c. 1797. SL, 4 July, #126, illus. color (£14,300).


Martha Hess. Pencil profile, 11.9 x 8.5 cm., signed with initials. Spink-Leger, July cat. "Black, Blue & White," no item number, illus. color (£18,000).

A Naked Warrior Attacking with Raised Sword—A Scene from the Niebelungenlied. Pen and brown ink over pencil drawn on the cover sheet of a letter, 17x11 cm. SL, 14 June, #6, illus. color (£7200).


Study of a Male Nude. Pen and brown ink, 19 x 12.5 cm., dateable to c. 1795. SL, 4 July, #168, illus. color (£3000).

Themistocles at the Court of Admetus. Pen and ink, gray washes, 31 x 39.5 cm. on paper with an 1805 watermark but probably dating from c. 1815, given by William Roscoe to Dawson Turner in 1825 (according to an inscription by Turner on the verso). SL, 14 June, #8, illus. color (£40,750). Previously sold SL, 19 March 1981, #84, illus. (£7500). See illus. 9.

"Evening Thou Bringest All," lithograph. Campbell Fine Art, Nov. cat. 9, #1, 1st. st. on original mount, illus. (£5000).

Bell's British Theatre, 1791-95. BBA, 26 April, #149, 31 vols., contemporary calf worn (Barnaby Rudge, £184).

Bible, Macklin's ed., 1800. eBay online auction, Jan., 7 vols. (including Revelation, often lacking from sets), contemporary morocco worn, binding, 2 pls., and 1 title page illus. (reserve not met; highest bid £4000); same copy, Aug. (no bids on a required starting bid of £10,000). eBay online auction, Sept., 6 vols. (apparently lacking Revelation), "original binding" (whatever that means), covers detached, several illus. (£430.78).


Cowper, Poems, 1811. eBay online auction, Nov., 2 vols., contemporary morocco, bindings and 2 pls. not by Fuseli illus. (£129.50).


Darwin, Temple of Nature, 1803. eBay online auction, March, some soiling, folds, and tears, quarter calf very worn, illus. (£107.50). Stuart Bennett, May cat. 7, #63, some spotting, later half calf, 1 pl. illus. (£550).

Fuseli, Lectures on Painting, 1801 and 1820. See under "Letterpress Books with Engravings by and after Blake," above.


Lavater, Essays on Physiognomy, 1789-98. Windle, April cat. 32, #12, 23 loose pls. after Fuseli (prices on enquiry); #18, profile portrait of Fuseli engraved by Bromley (£200).

Milton, Paradise Lost, Du Roveray ed., 1802. G. W. Stuart, Jan. cat. 96, #102, 2 vols., apparently the small-paper issue,
some foxing, later calf ($750). John Price, June cat. of "Recent Acquisitions," #93, 2 vols., apparently the small-paper issue, contemporary morocco (£650).

LINNELL, JOHN

A group of 8 landscapes, including views of Hampshire, Balcombe, and Ffestiniog. Pencil, chalk, colored chalk, 36.9 x 54.6 cm. and smaller, 1 signed, some variously dated between 1814 and 1848. CL, 21 Nov., #54, 1 illus. (£2115).

The Barley Cart. Oil, 49.5 x 60.5 cm., signed and dated 1865. SL, 26 June, #381, from the Leverhulme Collection, illus. color (£80,500). Possibly an auction record for a work by Linnell.

Coastal Landscape. Oil, 39.4 x 54 cm., signed and dated 1834. CE, 30 Oct., #19, illus. ($5875).

Finchley Common. Black and white chalk on blue paper, 23.1 x 33.4 cm., signed and dated 1805. Spink-Leger, July cat. "Black, Blue & White," no item number, illus. color (£12,000).

Head of a Young Woman. Pencil, 20.3 x 15.2 cm. Abbott & Holder, April online cat. 339, #60 (£125).

Landscape with Buildings. Slight and rough pencil sketch, 9.5 x 13.3 cm. eBay online auction, June, illus. (no bids on a required starting bid of $95).

The Morning Walk. Oil, 76.5 x 63.5 cm., signed and dated 1847. Phillips auction, Knowle, 10 Jan., #257, with Linnell, Portrait of Elizabeth Gibbons, no information on medium, size, or date (estimate £1500-2500; no price information).

Portrait Miniature of a Young Gentleman, attributed to Linnell. 10.5 x 7.9 cm., no further information on medium. CL, 6 Nov., #106 (£470).

10. John Linnell, Underriver—The Golden Valley. Pencil, pen and brown ink, brown wash, 28 x 27.5 cm. Datable to c. 1833. This and a few other drawings of about the same period show how close Linnell was to the style of lively and intense drawing typical of Samuel Palmer’s “visionary” work of the Shoreham period, 1824-35. Indeed, since many of Palmer’s drawings in this style were executed prior to c. 1833, his work may have influenced his friend and future father-in-law Linnell. The two artists met no later than Sept. 1822. Photo courtesy of Sotheby’s London.

Portrait Miniature of a Young Man. 10.8 cm. high, no further information on size or medium. Bonham’s auction, London, 30 Oct., #493, illus. (£3200). Tim Linnell tells me that the sitter was probably Lord Francis Leveson Gower, painted c. 1820.

Portrait of W. Carter of Birmingham. Oil, 39 x 32 cm., signed. Phillips auction, Knowle, 10 Jan., #245 (estimate £300-500; no price information).

The Rest. Oil, 71 x 94 cm. SL, 6 June, #16, illus. color (£6000).

Road with Sheep, Shepherd, and Windmill, attributed to Linnell. Oil, 12.3 x 19.3 cm., signed. eBay online auction, Oct.-Nov., framed and glazed, illus. color ($615). Previously offered on eBay, April 2000 (reserve not met; high bid $860).

Sheep at Noon. Oil, 24.5 x 38.5 cm., datable to the 1840s. Phillips auction, Leeds, 20 Nov., #347, illus. color online (£5800). A later rendition of the same design Linnell etched in 1818.

Shoreham, Kent. Pencil heightened with white, 45 x 55 cm., signed. SL, 21 March, #223 (not sold; estimate £1000-1500).

Sunset and River. Oil, 21.5 x 26.5 cm., signed and dated “[18]60.” SL, 14 June, #62, illus. color (£10,800).

Underriver—The Golden Valley. Pen and brown ink, brown washes, 28 x 27.5 cm., signed, on paper with an 1812 watermark. SL, 14 June, #36, illus. color (£30,400). Probably a record auction price for a drawing by Linnell. See illus. 10.

A View of a Sunset, attributed to Linnell. Oil, 23.5 x 32.5 cm. SL, 4 July, #91, illus. color (£4560).

Woodcutters in Windsor Forest. Pencil and white chalk on blue-gray paper, 14.3 x 18.1 cm., signed with initials, dat-
able to 1815. Spink-Leger, July cat. "Black, Blue & White," no item number, illus. color (£5000).

“Woodcutting,” engraved by Prior after Linnell, 1851. eBay online auction, April, illus. ($36.99).

The John Linnell Archive of letters, papers, and business records, formerly in the possession of Joan Linnell Ivimy. Acquired Jan. by the Fitzwilliam Museum, Cambridge (evaluated at £185,000). See comments in the introduction to this sales review.

MORTIMER, JOHN HAMILTON

Portrait of Mr. Seward, attributed to Mortimer. Oil, 76.2 x 63.5 cm. CL, 15 June, #14, illus. color (£41,125).

“Bardolph” and “Cassandra,” 2 Shakespeare character portraits, etchings. BBA, 31 May, #129, “Bardolph” an early st. before border, printed in brown, some staining on both pls. (£260).

“Battle of Agincourt,” Burke after Mortimer. BBA, 29 March, #63, center fold, with 8 other prints by other artists (Grosvenor Prints, £126).

“Death on a Pale Horse,” etching. Campbell Fine Art, Nov. cat. 9, #106, cut close right and left, dust staining top margin, dust staining and creases lower margin, illus. (£5500).

“The Fishermen,” Blyth after Mortimer. SL, 1 May, #8, inscribed “First Proof,” illus. (not sold on a brave estimate of £1000-1200, which would have set a record for any etching by Blyth).

“Pastoral,” etching. Campbell Fine Art, Nov. cat. 9, #105, illus. (£175).

PALMER, SAMUEL

Abergavenny from Sugar Loaf. Water color, 14.5 x 32.5 cm. CSK, 3 May, #193, with a study of trees attributed to John Varley, both from the collection of Julia Richmond (not sold; estimate £400-600).

The Bay of Naples. Oil, 19.4 x 41.6 cm., signed, first exhibited in 1855. CL, 21 Nov., #53, illus. color (not sold; estimate £12,000-18,000).

Children Gathering Apples—The Patriarch of the Orchard. Water color and body color, 19.5 x 42 cm., first exhibited in 1862. SL, 14 June, #14, illus. color (not sold; estimate £20,000-30,000).

Cliff Top View in Cornwall. Black chalk, 10.5 x 17.8 cm., inscribed “Cornwall 28,” datable to c. 1848-58. Spink-Leger, July cat. “Black, Blue & White,” no item number, illus. color (£10,000).

Dolbadarn Castle, Llanberis, North Wales. Water color, 34.8 x 47 cm., datable to c. 1835-36. Agnew’s, 128th Annual Exhibition of English Watercolours and Drawings, March, #93, illus. color (£75,000).

The Gypsy Dell—Moonlight. Water color with scratching out, 32.4 x 47.6 cm., first exhibited 1847. Agnew’s, 128th Annual Exhibition of English Watercolours and Drawings, March, #94, illus. color (£65,000).

A Poet. Water color and body color, 19.5 x 42 cm., signed, datable to the early 1860s. SL, 29 Nov., #14, illus. color (not sold; estimate £40,000-60,000).

Sabrina, based on Milton’s Comus. Water color and body color, 16.5 x 23.5 cm., datable to c. 1835-36. SL, 14 June, #34, illus. color (£75,000).

Shoreham. Brown washes over pencil, 8.5 x 11.5 cm., datable to c. 1832-33. SL, 14 June, #40, illus. color (£20,050).


Dickens, Pictures from Italy, 1846. T. Meyers, June online cat., original cloth “slightly cocked” (£300).

Etchings for the Art-Union of London, 1872. BBA, 29 March, #114, original cloth worn (Campbell Fine Art, £483). Contains Palmer’s “The Morning of Life.”

Spring 2002

Blake/An Illustrated Quarterly 125
Hamerton, *Etching & Etchers*, 1868. BBA, 22 Feb., #198, original roan-backed cloth, Palmer's “The Early Ploughman” illus. (Sims Reed, £747).

Palmer, *Life and Letters of S. Palmer*, 1892. Windle, April cat. 32, #408, original cloth ($730). eBay online auction, April, original cloth worn, cover illus. ($180.08). Ursus Books, June online cat., no information on binding ($500). Bruce Holdsworth, June online cat., no information on binding ($395). Contains “The Willow.”


*Songs and Ballads of Shakespeare Illustrated by the Etching Club*, 1853. Windle, April cat. 32, #407, de luxe issue with Palmer’s “The Vine” or “Plumpy Bacchus” on laid india, margins of pls. foxed, original vellum ($800).

**RICHMOND, GEORGE**

3 albums of drawings, including a portrait of Samuel Palmer. SL, 21 March, #219, with drawings from the 1830s to the 1880s, mostly studies for portraits, 5 illus. color, including the Palmer portrait (£9600 on an estimate of £4000-6000). See illus. 11.

A group of 5 drawings on 3 sheets, one dated 1829. 2 pen and ink, 2 water color, 1 pencil, various sizes. SL, 4 July, #145, 1 sheet with 3 drawings illus. (£2160).

“*Boswood’s Thigh*” and the Right Arm of Michelangelo’s “*David*.” Pen and ink, red chalk, 27.2 x 18.8 cm., signed with initials and dated “1828.” Agnew’s, Oct. Richmond cat., #6, illus. color (£20,000).

*A Dancing Female Figure, a Study for a Fairy in “The Witch.”* Pencil, pen and ink, water color, 15.2 x 12.7 cm., signed with initials and dated “1829.” Agnew’s, Oct. Richmond cat., #13, illus. color (£3500).

*Elijah at the Mouth of the Cave.* Pen and brown ink, 18.8 x 14.3 cm., inscribed “1827” on verso. Agnew’s, Oct. Richmond cat., #2, illus. color (£16,000).

*The Entombment.* Oil, 39 x 53.5 cm., signed and dated 1840. SL, 29 Nov., #183, illus. color (not sold; estimate £3000-5000).

*Figures in a Landscape, perhaps Susanna and the Elders.* Pen and brown ink over pencil, partly squared, 22.7 x 17.5 cm., signed with initials and dated “1828.” Agnew’s, Oct. Richmond cat., #4, illus. color (£16,000).


Hagar and Ishmael in the Wilderness. Pencil, pen and ink, chalk, wash, squared in pencil, 44.5 x 32.6 cm., verso sketches of a female head, datable to c. 1830-33. Agnew’s, Oct. Richmond cat., #14, illus. color (£25,000).

*Lady Macbeth.* Pen and ink over pencil with extensive annotations by Richmond, 33 x 21 cm., datable to the late 1820s. SL, 21 March, #221, illus. color (not sold; estimate £800-1200).

*A Male Nude Figure in a Rocky Landscape.* Pen and ink, water color, 19.4 x 10.2 cm., signed with initials and dated “1829.” Agnew’s, Oct. Richmond cat., #12, illus. color (£1500).

*A Male Nude Figure, Possibly Prometheus.* Pen and ink, body color, 8.3 x 3.5 cm., datable to c. 1829. Agnew’s, Oct. Richmond cat., #11, illus. color (£850).

*The Old Shepherd.* Oil, 59.5 x 49.5 cm., signed and dated 1839. SL, 4 July, #132, illus. color (£5040).

*A Profile Self Portrait.* Pencil, pen and ink, 13.2 x 19.7 cm., datable to the 1830s. Agnew’s, Oct. Richmond cat., #17, illus. color (£7500).

*Self Portrait, Aged 21.* Gouache on ivory, oval, 9 x 7 cm., signed and dated 1830. SL, 4 July, #127, illus. color (£53,400 on an estimate of only £4000-6000). Very probably a record price for a portrait by Richmond.

The Shrieking Owl. Pen and ink, gray and brown washes, 28.5 x 36.5 cm., datable to the late 1820s. SL, 21 March, #220, illus. color (£28,100 to Agnew’s on an estimate of £4000-6000). Agnew’s, Oct. Richmond cat., #9, titled A Recumbent Youth Startled by an Owl, illus. color (£55,000). Record prices for a drawing by Richmond.

A Study of a Man’s Neck and Shoulders, “From Boswood.” Pencil, 22.7 x 24.5 cm., signed with initials and dated “1828.” Agnew’s, Oct. Richmond cat., #7, illus. color (£1500).

A Study of a Man’s Right Leg. Ink over pencil, 17.9 x 7.3 cm. Agnew’s, Oct. Richmond cat., #1, illus. color (£2750).

Two Figures in Classical Robes. Pen and brown ink, 18.7 x 23.9 cm., datable to c. 1839. Spink-Leger, July cat. “Black, Blue & White,” no item number, illus. color (£1800).

The Virgin and Child with Saint Anne, after Leonardo. Pencil, 17.0 x 12.7 cm., inscribed “1829” on verso. Agnew’s, Oct. Richmond cat., #3, illus. color (£1250).

The Witch. Oil, “mixed media on paper laid on card,” 10 x 12.5 cm., exhibited at the R.A. in 1830. SL, 4 July, #128, illus. color (£80,500). Probably a record price for a work by Richmond. An outstanding example of Richmond’s early work when he was influenced by Blake and Palmer.

A group of 5 notebooks and account books, including references to some of Richmond’s Shoreham period works. SL, 4 July, #148 (£1920).

A notebook or diary concerning Richmond’s life in Shoreham, 1825-27, with accounts and “some sketches loosely bound in.” Album, 17.4 x 12 cm. SL, 4 July, #146, 2 p. illus. color (£2640).

ROMNEY, GEORGE

A sketchbook, 150 pp., with 28 pencil and 15 pen and ink sketches, c. 1773. Quaritch, July cat. 1288, some leaves detached, original sheepskin (£2750).

Figure Study of a Lady and Study for Dido Bids Farewell to Aeneas. 2 sheets, pencil, 26 x 33 cm. and 26 x 36 cm. SL, 21 March, #142, Study for Dido illus. color (£2160).


Study of Two Figures: One Seated the Other Standing. Pencil, 26.2 x 16.5 cm. Swann, 25 Jan., #210, illus. ($1840—a considerable price for little more than a doodle).

Whirlwind of Lovers. Pen and brown ink, 25.4 x 36.8 cm. The Orange Chicken (a New York gallery), Jan, private offer (price on request). Illus. color in Apollo 153 (Jan. 2001): [5].

STOTHARD, THOMAS

Design for a Memorial Tablet. Pencil, pen, brown wash, 10.2 x 12.1 cm., signed “T. Stothard,” datable to the 1780s. eBay online auction, March, illus. ($27.66). The signature is probably one of the so-called “Spencer signatures” added to a large number of drawings—some by Stothard, some not—by the London dealer Walter T. Spencer c. 1900.

An Enchantress Veiled in Black, perhaps Mary Queen of Scots. Water color, 10.2 x 5.1 cm., signed. Abbott and Holder, Aug. online cat. 341, #87 (£245).

The Expulsion from Eden, attributed to Stothard. Oil, 16.5 x 12.7 cm. eBay online auction, Oct., framed, illus. color (£1525).

Man Holding a Cornucopia at a Classical Altar. Gray wash, 10.2 x 17.8 cm., framed. eBay online auction, Aug., illus. (undisclosed reserve price not met; top bid $177.50).

An Old Man Bowing before an Angel, attributed to Stothard. Oil, 33 x 25.4 cm. oval, framed. eBay online auction, Feb., illus. color (£1230). The attribution to Stothard is supported by many details in the handling of the paint and the figure of the old man, but the face of the angel is not characteristic and may have been overpainted by another hand.

Three Women Disputing, a page of sepia ink studies. 17.8 x 22.9 cm. Abbott and Holder, Aug. online cat. 341, #88 (£450). “Amyntor and Theodora,” Tomkins after Stothard, c. 1800. eBay online auction, Nov., color printed with hand tinting, cut close to image right and left, imprint trimmed off, some marginal staining, illus. color (a bargain at $49.95).


"The Lost Apple," lithograph. Campbell Fine Art, Nov. cat. 9, #9, 1st printing on original mount, illus. (£1100).

"Pilgrimage to Canterbury," Schiavonetti after Stothard. Stuart Bennett, May cat. 7, #45, an impression dated 1 Aug. 1810 before the pl. was finished by Heath, "with biographical text on Schiavonetti in English and French" ($1000; acquired by J. Windle for stock).


"Portrait of Thaddeus Kosciusko," Sharp after Stothard. eBay online auction, Oct., illus. ($100.95).

"The Wellington Shield," etching. Campbell Fine Art, Nov. cat. 9, #118, "proof impression" of the center of the shield, from the collection of Sir Thomas Lawrence, illus. (£5000).

Akenside, *Pleasures of the Imagination,* 1795. eBay online auction, Dec., full calf worn (not sold; required minimum bid $50).

*Bell's Edition of the Poets of Great Britain.* See under Letterpress Books with Engravings by and after Blake, above.


Bray, *Life of Stothard,* 1851, extra-illus, copies only. Sims Reed, Nov. cat. of "British Illustrators," extended to 2 vols. with the addition of 335 engravings after Stothard (including many proofs) and 12 drawings and water colors attributed to him, full morocco, 1 water color illus. color (£2500).


Cervantes, *Don Quixote,* 1809. eBay online auction, Dec., 4 vols., spotted, contemporary calf, illus. (£204).


Milton, *Paradise Lost,* Pickering ed. G. W. Stuart, Jan. cat. 96, #103, 1828 issue, original cloth (£250); #104, issue with the 1835 engraved title page, original cloth (£225).


Ritson, *The English Anthology,* 1793-94. CNY, 9 Oct., #305, 3 vols., some spotting and a few marginal repairs, uniformly bound in morocco with Ritson, *Fairy Tales,* 1831, which does not contain pls. after Stothard (£705).

Rogers, *Italy,* 1793. eBay online auction, Oct., some staining of pls., contemporary calf worn, several illus. (no bids on a required minimum of $19.99).


Thomson, *Seasons,* 1794. Claude Cox, May cat. 144, #89, pl. browned, later calf (£25). Paul Goldman, June online cat., early calf "slightly tender" (£64).


Appendix: New Information on Blake’s Engravings

Listed below are substantive additions or corrections to Roger R. Easson and Robert N. Essick, William Blake: Book Illustrator, vol. 1, Plates Designed and Engraved by Blake (1972); 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 states of Blake’s engravings are listed only for the rarer separate plates.

William Blake: Book Illustrator, vol. 1

Note: Revisions pertain only to information about Blake’s plates, not to the bibliographic descriptions of the books.

Nothing to report.

The Separate Plates of William Blake: A Catalogue


Pp. 98-101, “Laocoön.” In The Stranger from Paradise: A Biography of William Blake (New Haven: Yale UP, 2001), G. E. Bentley, Jr., reprints the references to Blake, c. 1859 to 1861, from the journal of John Clark Strange. In an undated entry, Strange wrote that Samuel Palmer “shewed me a fine engr. of Blakes of the Laocooon with writing surrounding being Blakes sentiments on many subjects which P asking him about he had given him one of the prints saying at the same time ‘you will find my creed there’” (498). This could not have been impression A (Keynes Collection, Fitzwilliam Museum), owned by John Linnell in the mid-nineteenth century, but it may have been impression B (Effick collection), the history of which is unknown until 1928. Alternatively, this may have been a third impression, untraced and otherwise unrecorded.


Pp. 163-64, “The Idle Laundress” and its companion, “Industrious Cottager,” both after Morland. “A Catalogue of Prints,” issued by the publisher John Raphael Smith and datable to no earlier than 1798 on the basis of the imprints of the works listed, includes these two plates by Blake as nos. 195-96 on p. 6, each priced at 4s. For a reproduction of the Smith catalogue, see Ellen G. D’Oench, “Copper into Gold”: Prints by John Raphael Smith 1751-1812 (New Haven and London: Yale UP, 1999), following p. 258. The price of 6s., which I quoted from Hassell’s Memoirs of Morland (1806), may have been the original price for each print upon first publication in 1788. Unfortunately, Hassell does not give his source.


William Blake’s Commercial Book Illustrations

Additional Entry: [Elizabeth Blower], Maria, a Novel, 2 vols. (London: T. Cadell, 1785). G. E. Bentley, Jr., has discovered that this plate, previously known only in four separate impressions but presumed to be a book illustration from the 1780s, was published as the frontispiece in vol. 1 of this novel attributed to Blower. For full details, see Bentley, “William Blake and His Circle: A Checklist of Publications and Discoveries in 2000,” Blake 34 (2001): 138-40, with the plate (image only) reproduced from an unrecorded source. For states of the plate and a reproduction, see Essick, The Separate Plates of William Blake, 242-43 and Fig. 110.

Pp. 41-42, Lavater, Essays on Physiognomy, 1789-98. A manuscript in the John Murray Archive, London, headed “Expenses Attending the Engravings of Lavater as well as sundry other Engravings herein specified during the years 1787 to 1799—Inclusive,” records a payment of £39.19s.6d. to "Blake." Since the only plates by Blake published by Murray during that period are those for Lavater’s Physiognomy, the amount specified is probably the total Blake was paid for engraving his four plates in the book. The page showing both the heading quoted above and the payment to Blake is

P. 47, Darwin, *The Botanic Garden*, pl. 1, “Fertilization of Egypt.” I suggest that the sistrum pictured in the plate “might be vaguely suggested” in Fuseli’s preliminary pencil sketch “by a few lines forming a rough triangle” below and to the right of the figure’s right foot. This is demonstrably wrong, for the musical instrument is clearly (if somewhat lightly) outlined by fine pencil lines immediately to the right of (but not below) the figure’s right foot in the drawing. The instrument is not mentioned in Darwin’s poem or his notes to it.

P. 73, Stedman, *Narrative*, pl. 5, “The skinning of the Aboma Snake.” Alexander Gourlay has brought to my notice the fact that the two pine-like trees, projecting above the ungodown on the left side of the plate and just above the head of the man standing lower left, print much more darkly in the 1806 and 1813 eds. than in the 1796 ed. This may be due only to darker inking in the later impressions, but some work may have been done on the copperplate itself to strengthen the lines defining these trees. If so, then the 1806 and 1813 impressions represent a second state of the plate.

P. 101, drawings of Flaxman’s Hesiod designs from the collection of H. D. Lyon. For the attempted sale of these drawings and comments on their style and attribution, see the first entry under Flaxman, above.

**REVIEWS**


Reviewed by R. PAUL YODER

In the preface to *A Guide to the Books of William Blake for Innocent and Experienced Readers*, Henry Summerfield describes his “primary purpose” as “provid[ing] for the serious reader of poetry, for the student, and for the scholar who is not a Blake specialist, a bridge between an initial joy in poems of exquisite and poignant beauty and a larger engagement, at once aesthetic and intellectual, with the lifework of a great author and artist” (11). Toward this end Summerfield provides much of the apparatus for an edition of Blake’s poems, but without the poems themselves. As such, the book is perhaps best considered as a companion to the two volumes to which it is keyed, David Erdman’s edition of *The Complete Poetry and Prose of William Blake* and Erdman’s *The Illuminated Blake*. Especially in Part II of his book, Summerfield clearly expects his own reader also to be reading Erdman at the same time. Indeed, without some edition of Blake’s poetry and illuminations at hand, much of Summerfield’s book makes little sense.


The summaries in these chapters, in many cases virtual paraphrases of the poems, are better for the shorter books than for Blake’s longer epics. For all of the books, he provides useful frames of reference primarily from the Bible, the classics, and Milton, along with some brief comments on historical and philosophical contexts, and the summaries proceed more or less plate by plate, sometimes verse paragraph by verse paragraph. While this approach works fairly well for the shorter books, it is rather less successful for the longer books, especially in the discussion of *The Four Zoas*. Part of the problem is that Summerfield is so inter-
ested in presenting what appears to be an objective summary that his discussions finally have no guiding perspective. The closest Summerfield comes in the book to making an argument is in his chapter on "Blake's Conversion," in which he presents the arguments of "those who hold that Blake has fixed beliefs and those who consider that his philosophy mutates through distinct phases" (155). This is an important distinction, and Summerfield clearly is of the latter party, as his discussions of the later poems demonstrate, but even here he is reluctant to assert his own perspective.

This is not to say that there are no opinions offered. Indeed, Summerfield often makes remarks quite critical of Blake's work, but without much discussion of the basis for these remarks. For example, Summerfield acknowledges the "greatness" of "The Tyger," but then remarks (without explanation) that it "has a feeble illustration" that is "aesthetically unsuccessful" (95). In the summary of the fate of Urizen and Ahania in Night 3 of The Four Zoas, he adds parenthetically, "The account of their fate, marred by poverty of vocabulary and slackness of rhythm, is stylistically the weakest passage in this Night" (197), but he offers no further explanation or example to support this judgment to the "innocent" readers to whom this section of the book is addressed.

Of Milton he tells these same innocent readers, "Unfortunately Blake, overanxious to elaborate his system, piles on schematic correspondences in a way that becomes bizarre" (253), and "Blake's Milton has significant defects: uneven diction, disconcerting transitions, and formidable obscurity" (264). I am not trying to claim that Zoas, or Milton, or any of Blake's poems or illuminations, for that matter, is above criticism. My point is that Summerfield seems to have little appreciation for the difficulty of Blake's work, and he does little to encourage new readers of Blake to engage that difficulty as anything other than a defect. Many readers of Blake's work find his "formidable obscurity" less a defect than a challenge to which the reader must rise. We return to Blake again and again precisely because his schematic correspondences strike us as bizarre and rouse our faculties to act. In contrast to his negative remarks, Summerfield's highest praise goes to Blake's Illustrations of the Book of Job, a book in which Blake's textual input is minimal, and which Summerfield describes as "unique among the books of his maturity for its near perfection and easy approachability" (298).

His Guide's "secondary purpose," Summerfield says, is "to constitute a record of how Blake's works came to be understood and to show how successive interpretations, while they can be irritatingly or amusingly contradictory, often complement each other bringing out the richness of the poetry" (11). Indeed, Summerfield's long "Part II: Notes on Criticism" is a useful and handy work of bibliographic compression covering the period 1910-1984. In this sort of compression it resembles somewhat the essays in Frank Jordan's The English Romantic Poets: A Review of Research and Criticism (MLA 1985), which includes Mary Lynn Johnson's great chapter on Blake, but the format is completely different. Where Johnson's chapter on Blake is organized by "General Remarks," "Aids to Research," "Editions, Facsimiles, and Reproductions," "Bibliographic Resources," and "Criticism" (divided into "General Studies" and "Studies of Individual Works"), and "Trends and Prospects," Summerfield makes almost no comment on the different versions or editions of Blake's work, and focuses only on criticism. His discussions follow Blake's career in roughly chronological order, with a chapter dedicated to each of Blake's books discussed in Part I. All chapters follow the same pattern: an overview of critical comments on important interpretive issues of the book in question, followed by brief discussions of potentially problematic specific lines or passages in that book, followed by an overview of critical commentary on the individual illuminations for the book. General studies of Blake's work, such as Frye's Fearful Symmetry, are not discussed in and of themselves, but instead are excerpted for brief remarks on particular issues or lines.

However, if Summerfield's goal is to "show how successive interpretations, while they can be irritatingly or amusingly contradictory, often complement each other bringing
out the richness of the poetry," this section falls short. He
does record a host of critical remarks and interpretations of
Blake's work, but he provides very little in the way of show­
ing how these readings complement each other in order to
bring out the richness of the poetry. The introductory ma­
terial in these chapters is generally sound and informative,
and the notes on particular lines offer various interpreta­
tions of the passages, usually without taking sides (although
he does occasionally describe a given interpretation as "per­
suasive"). The introductory remarks on Jerusalem, for ex­
ample, focus on the problems of structure (including a brief
paragraph on the two versions of chapter 2) and theme be­
fore focusing on more particular concerns such as the furn­
ces of Os, fibers of materiality, wheel imagery, number
symbolism, and Albion's cities and children (including Bath,
Jerusalem, and Reuben). The particular notes drawn from
Wicksteed, Sloss and Wallis, Frye, Ostriker, Raine, Hilton,
Stevenson, and lots of others, but Summerfield offers only
the briefest of comments on the basis or implications of their
critical disagreements.

In his notes on specific lines and passages, Summerfield
clearly assumes that his reader is actually reading Blake's
poems with Summerfield's Guide on the side. He provides
minimal context for his notes, sometimes quoting a line,
phrase, or word, but more often than not giving only plate
and line numbers before listing the various interpretations.
This approach makes the book by itself very difficult to read,
and the same goes for his discussion of the illuminations.
In these remarks Summerfield assumes that his reader is also
looking at Erdman's The Illuminated Blake. He provides no
general description of the illuminations, but instead records
opinions on the various aspects of the illumination in ques­
tion. For example, his remarks on the design of America
plate 10 begin, "Though the turn of Orc's head and his ges­
ture with his hands are similar to those of Urizen in pl. 8, in
most other respects the two designs are antithetical" (453);
this is true enough, but neither in the rest of these remarks,
nor in the remarks on Urizen in pl. 8, does Summerfield
describe the turn of the head or the hand gestures or those
"other respects." (For those of us without The Illuminated
Blake in immediate reach, the design on plate 10 depicts a
young, beardless man, presumably Orc, crouching among
flames, his head turned to his right, arms outspread, left foot
forward.) Unless the reader has memorized Blake's various
illuminations, or is also looking at them (along with a text
of the poem), Summerfield's remarks on them are not re­
ally much help.

Nevertheless, if one does happen to be reading Blake's
poetry and following along in The Illuminated Blake,
Summerfield's Guide makes some useful connections, and
brings to the reader several critical perspectives to compare
to his or her own. Indeed, the Guide could be useful as a
recommended text for classes devoted to Blake. The bio­
 graphical sketch, discussions of Blake's "conversion" and
system, and the more detailed critical notes on the poems
would helpfully supplement the material in Erdman's edi­
tion. Part II of Summerfield's book is successful as a quick
guide to critical resources for students of Blake (including
their teachers and other scholars) who are deep enough into
their research to want to gather various perspectives about
particular lines of poetry, or particular aspects of the illu­
minations. I am not sure, however, that his summaries of
the books in Part I would do much to encourage readers at
any level to read the poems.

David Bindman and Simon Baker. William
Blake 1757-1827. Catalogue of the exhibition
at the Helsinki City Art Museum, 11 April-25
June 2000.

Reviewed by Bo Ossian Lindberg

O
ne hundred and thirty seven works by William Blake
from the collection of the British Museum were shown
at the Helsinki City Art Museum from 11 April to 25 June
2000. From Helsinki the exhibition went to Prague.

Some copper plates and wood blocks excepted, the exhi­
bition consisted entirely of works on paper, engravings,
drawings, watercolors, and color prints. It is good that day­
light is excluded from the exhibition rooms, situated in the
former Tennis Palace in the heart of the city. The building
also contains an ethnographical collection, fourteen cinema
theatres, cafes, snack bars, shops, etc. For people under the
age of 18, access to the museums is free.

In connection with the exhibition a series of lectures was
given, beginning with David Bindman's lecture in English
on the art of William Blake (12 April). Petri Pietilainen talked
on Blake's visions of femininity (19 April), and the artist
Timo Aarniala on Blake as a psychedelic prophet with an
influence on present-day popular culture (3 May), both in
Finnish. Finally Bo Ossian Lindberg, presented by museum
staff as "Finland's only Blake scholar," lectured in Swedish
about Blake's job (16 May). The lectures had to be held in
the exhibition's exit/entrance room, the microphones did
not function properly, and there were several other difficul­
ties which the first lecturer, Bindman, suffered more than
the others. In order to overcome this problem, another lec­
ture room will have to be found.

On several occasions the group Oblivia appeared with
Etcetera, a performance consisting of dance, music, song,
sound (but no words), and theatre, directed and manuscripted
by Annika Tudeer (choreography) and Katariina Vihakallio
(theatre). William and Robert Blake, the angry Rose, etc.,
appeared in a humorous and acrobatic journey through the
Earl Godwin, represented Blake's early period. They were followed by an extremely full presentation of Blake's illuminated printing. The BM has only one of the tempera paintings, that is size-color paintings on canvas or wood. Both these omissions, one of them partial, are accounted for in David Bindman's and Simon Baker's excellent catalogue. The exhibition was well covered by the media. It was seen by 38,458 visitors, a tremendous success. Many a leading museum in Finland does not have that many visitors in a year. One book was shown in its entirety, the disbound copy A of The Song of Los, each plate mounted separately. Copy D of the same book, opened so as to show frontispiece and title page, made it possible to experience variations between the copies. Selections of plates from other illuminated books were shown: There Is No Natural Religion (A), Songs (B), Europe (A, D), Visions (O), America (H), Jerusalem (A). Over thirty color prints from the Small and Large Books of Designs included images from other illuminated books (Thel, The Marriage, Urizen).

Other exhibits were the large engravings of Job and Ezekiel, engravings and watercolors for Young, the Butts portrait miniatures, the broadsheet Little Tom the Sailor, watercolors of 1803-11 (such as Jacob's Ladder, an unused design for Blair, Queen Katharine's Dream, Hamlet and the Ghost of His Father, The Judgment of Paris and a couple more), the Chaucer engraving, eight of the Thornton wood engravings, all 22 engravings for the Book of Job, one engraving and four glorious watercolors for Dante, and, finally, Cumberland's card of 1827. Exhibits of a mid-nineteenth century electrotype of the lost copper for The Echoing Green, the copper for Job pl. 15, a woodblock for Thornton's Virgil and the uncut woodblock with a drawing of Isaiah Foretelling the Crucifixion added to the attraction. Works not by William Blake were Schiavonetti's engraving after Phillips's portrait of William Blake, and Robert Blake's drawing The Approach of Doom. In some cases an intaglio engraving and a color print from the same plate were shown side by side (Glad Day, The Accusers).

As the above list should make clear, the exhibition was well chosen, both from the pedagogical and the aesthetic point of view. It was great seeing it and fun showing it to students and to the general public. The Finnish public seemed to appreciate it. They walked slowly through the exhibition, examining each small design at close quarters for a long time. The exhibition was particularly informative on Blake's illuminated printing. The only omission I noted was the intaglio-printed illuminated books, a bit surprising since the BM owns the only known copy of the intaglio-printed Book of Los. The Gates of Paradise could have made up for the omission, but only one plate of Gates was shown ("Fear and Hope are—Vision"), mounted together with The Accusers from The Large Book of Designs. The exhibition could not include the only known fragment of an original illuminated plate, because it is in the Rosenwald collection, National Gallery of Art, Washington. The inclusion of an electrotype of one of the copper for the Songs, made before the originals were lost, made an interesting substitute. Seeing many illuminated prints and color prints exhibited together makes the beholder realize what had earlier remained only half-known to him. A characteristic of Blake's relief-etching and color-printing methods is that they do not allow a complete control of the result. There is always room for accidents of etching, inking, and printing.
Since plates were etched within walls of wax, each relief-etched plate became surrounded by an irregular frame. Blake masked it out in early prints, but later he retained it, and in colored copies he often developed it wholly or in part, into wooded landscapes, serpents, flames, clouds, or tendrils (copy E of Jerusalem). He put the paints onto the color-printing plates as a thick paste, to make them "blur well." Then he developed the chaotic, indistinct marks into "blazing and changing wonder" (D. G. Rossetti in Gilchrist, Life of William Blake, 1863, 1:374) and confirmed the outlines of man and beast with a pen. Blake describes his method in a famous passage, often quoted and often misunderstood:

The great and golden rule of art, as well as of life, is this: That the more distinct, sharp, and wirey the bounding line, the more perfect the work of art; and the less keen and sharp, the greater is the evidence of weak imitation, plagiarism, and bungling.... Leave out this line, and you leave out life itself; all is chaos again, and the line of the almighty must be drawn out upon it before man or beast can exist. (emphasis mine, Descriptive Catalogue XV, E 550)

We do not always understand Blake's dialectics of chaos and cosmos, and read passages such as this as a classicist denouncement of everything indistinct and indefinite. Actually, Blake used chaos in the creative process, and he wanted chaos to show in the finished work. He let accidents of ink and printing (both relief and color) create a chaos of blots and blurs. Upon this image Blake drew out the contours of man and beast—figures are regularly more sharply defined than the rest. Chaos was left as contrast in the backgrounds, and, often, as chaotic marks on Urizenic codes of law and fallen, darkened suns. Blake used accident in a way similar to his contemporary Alexander Cozens (A New Method of Assisting Invention in Drawing Original Compositions of Landscape, 1786), although his purpose was quite different. He did not use the blot method primarily in order to assist imagination, but rather for iconographical reasons.

The Helsinki catalogue has a preface by Tuula Karjalainen and an introduction by David Bindman. This is followed by detailed entries by Bindman and Simon Baker on each of the exhibits. There is also a chronological table of Blake and his times. Fifty-seven of the exhibits are reproduced in color illustrations of good quality. Unfortunately the title page of copy E of Jerusalem is illustrated without any statement that this copy is neither included in the exhibition nor possessed by the British Museum. Instead, there were fifteen plates from the monochrome copy A on show, including the title page. The catalogue does mention the fully colored copy at the Yale Center for British Art, New Haven, but without a reference to the illustration, which, like all illustrations in the catalogue, lacks a caption.

The text has been translated into Finnish and Swedish, the two official languages of Finland. I am happy that the museum does not adopt the growing practice of leaving out the minority language Swedish. As of this writing, the English text has not been printed, but I have seen the manuscript.

The points on which I disagree with the catalogue text are few. Bindman and Baker date the large engraving of Job (cat. no. 14) after 1803 and add that it was possibly engraved as early as the 1780s. I think that the second state, bearing the date 1793, was printed, after reworking, in the 1820s, certainly after 1810, because it is printed on India paper, introduced about that time. The date 1793 is a survivor from the first state, of which a single, damaged print exists, lacking the lower part with imprint and date. Geoffrey Keynes's suggestion that it was possibly done in the 1780s is almost certainly mistaken.

I would also suggest an alternative interpretation of the old man below the title of The Song of Los. I do not think he is either Urizen or Noah and he is not "fading"; he is emerging out of his grave and opens his blue eye to the morning light, in illustration of the resurrection scene at the end of the song: "Forth from the dead dust rattling bones to bones/ Join...."

I also have some doubts about the contrast that the catalogue authors see between the sun in the frontispiece of The Song of Los and that in the endpiece. If Blake had any such contrast in mind, why did he cover both disks with darkness, in the former image black spots on the disk, in the latter black clouds in front of it, and that in all known copies? I do not have an alternative explanation, but believe that the good sun is not completely good.

None of the twelve large color prints bears any date other than 1795, although some are undated. Yet some watermarks date the production of the paper 1804. Eight of the color prints are mentioned in debtor-and-creditor accounts between Thomas Butts and Blake on 5 July and 7 September 1805, which is the first record of any of them. They are further mentioned as "12 Large Prints" in a letter by Blake to Dawson Turner 1818. The prints are so similar in conception and style that if only one of them can be shown to date from about 1805, all must be of that date. Why Blake wrote 1795 on works produced one decade later must remain a matter of speculation. But in their entry on no. 68 the catalogue authors give the date "ca. 1795," without any discussion. I think that about 1805 should be accepted as the most likely date for these prints. The problematic dating should at least be acknowledged.

A Dream of Tiralatha is called "the erotic or impotent dream... contrasted with the free and uninhibited figures to the left." The illustration was originally meant for America, and part of the suppressed text is known. I believe that the image illustrates the lines: "As when a dream of Tiralatha flies the midnight hour: / In vain the dreamer grasps the joyful images, they fly / Seen in obscured traces... So / The British Colonies beneath the woful Princes fade." Obviously
the crouching woman is Tiralatha and the figures on the left are her dream, moving out of the image. Possibly influenced by the catalogue text, the Swedish translator calls the color print *En dröm om Tiralatha* (A Dream about Tiralatha), while it is correctly rendered in Finnish *Tiralathan unti*. See Detlef Dörrecker, ed., *The Illuminated Books of William Blake: Volume 4. The Continental Prophecies* 136-38.

The catalogue mentions as one of the advantages of Blake’s illuminated printing that it made a copper press superfluous. This is doubtful, since we know that Blake owned a wooden copper press at his death, although we cannot be sure how early he possessed it. Judging from the deep impressions that the illuminated plates have left in the paper, we know that most of them were printed in a copper press, from the 1790s on.

The translations into Finnish (by Tomi Snellman) and Swedish (by Camilla Ahlström-Taavitsainen), though for the most part well done, contain a number of mistakes, for which I feel in part responsible. According to an agreement between the museum and myself, the translators were to consult me if difficulties arose. Apparently they never realized when they ran into difficulties, and never contacted me. And I, unsuspecting, did not have the sense to contact them.

There is a point of general interest here for anyone involved in translation, as the following examples will show. The Finnish translation calls exhibit number 131 *Koparipiirros*, meaning engraving on copper, which implies a print. Actually, the item is the *copper* for plate 15 of *Job*. The Swedish translation is correct here: *Kopparplät*. The English text calls the exhibit a *copper plate*. Of course, *plate* is ambiguous in English, meaning a metal plate but also an impression of such a plate. The translator has missed the force of the word *copper*.

Further, David Bindman and Simon Baker mention white-line work, describing it as etching or engraving a plate—or part of a plate—in intaglio, and printing it from the surface of the parts in relief, like a woodcut. The translations, however, make no sense, as shown by catalogue numbers 36 (The Ancient of Days), 97 (pl. 33 of Jerusalem), and 108 (The Man Sweeping the Interpreter’s Parlour). There is no attempt to translate the word *white-line*, and as a consequence the passages appear pointless.

Technical terms, even the simplest, are consistently mistranslated. Or is the word *copy* (noun) really so simple? Blake’s illuminated books exist in one or several *copies*. The Finnish translator uses the word *nide* (*binding*), which is wrong. Even copy A of *The Song of Los* is called a *nide*, although in the exhibition each plate was hung in a separate mount. *Kappale* is the best translation, even *eksemplaari* would be correct, though awkward. The Swedish translator has chosen *kopia*—indeed the same word as the English *copy*, but, unfortunately, *kopia* means *copy* only in the sense of *imitation*. If you mean several copies of similar things, the only good translation into Swedish is *exemplar*. Sometimes *utgåva* is used by the Swedish translator, incorrectly, since it means *edition*. *Plates*, meaning *prints*, should in Swedish be *blad*, not *planscher*. The Swedish translator confuses terms like *frontispiece* and *title page*. The translations of poetry, Blake’s and Young’s, are not good. They are “free,” and as a consequence the poet of *Night Thoughts* appears, in Swedish only, “fettered” instead of “self-fettered.” Snellman has been able sometimes to quote existing translations, such as Risto Ahlti’s of Young’s *Night Thoughts* or Aale Tynni’s of *The Tyger*.

The translators are neither poets nor experts on the graphic arts. But even so, many mistakes could have been avoided had the translators had a chance to see the exhibits, at least in reproduction. Everyone involved in translation should observe the following rules:

1. A translator should avoid translating descriptions of images or other objects which he has not seen.
2. The translator should make a careful examination of the objects of the description under translation.
3. The translator should render the text as literally as possible, especially in poetry.
4. The translator should avoid handling texts on subjects of which he lacks experience.
5. If a translator has to deal with such texts, a consultant expert should be appointed—and used.
6. The consultant should contact the translator unbidden.

Although I have spoken Finnish since I was a child, I am not qualified to criticize translations into Finnish; I belong to the minority of Swedish-speaking Finns. Therefore I have consulted two native Finnish-speaking colleagues, Kari Kotkavaara and Heidi Pfaffli, both working at my department.

Finally, a suggestion to the authorities of the British Museum: why not show the exhibition also in London?
Raymond Lister
1919-2001