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Review of William Blake's World at the Morgan
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Blake in the Marketplace, 2009
By Robert N. Essick

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Blake in the Marketplace, 2009

BY ROBERT N. ESSICK

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

THE 2009 MARKETPLACE is memorable for several discoveries and rediscoveries. Blake's unpublished letter to William Hayley of 7 August 1804 reappeared after an absence of 124 years. The contents of this letter have been known only through brief excerpts in auction catalogues of 1878 and 1885; see under Manuscripts, below, for all the details presented in Sotheby's 17 December auction catalogue, Poetical Sketches copy M. These publications are listed among the first thirteen items under Interesting Blakeana, below; see also note 5. John Higmore's 1779 journal of a sketching tour with George Cumberland and Thomas Stothard, although not directly related to Blake, offers insights into the activities of his friends; see under Cumberland, below.

John Windle's enormous William Blake: Catalogue 46, with 1706 entries on 164 pages, appeared in October. Published in a limited number available for $25, the catalogue contains a CD-ROM of all items to make them searchable. The full catalogue is also available as a PDF file accessible through Windle's web site <http://www.johnwindle.com/shop/windle/index.html>. Much of the material listed came from the collection of Kay and Roger Easson, supplemented by several important items from Roger Lipman, who built most of his collection just a few years ago with Windle's help, as well as Windle's own stock and a few works on consignment from other collectors and dealers. Highlights include two versions of The Resurrection of the Dead, one in wash and one in pencil, the latter bearing the newly revealed verso sketches (illus. 1). All items (including those sold prior to publication) in Windle's landmark catalogue customarily within the purview of this report are listed below. The illustrations in the printed catalogue are in black and white, but in color in the online and CD-ROM versions.

As I reported in Blake 42.4 (spring 2009): 133, an important collection of papers relating to Robert H. and Thomas H. Cromek was sold at Sotheby's, London, 17 July 2008, #9, for £20,000. On 24 February I learned from Windle that this archive, with its references to the publication of Blake's designs for Blair's Grave and the controversy over Blake's and Stothard's paintings of Chaucer's Canterbury pilgrims, had been acquired at the auction by two British book dealers, John Hart and C. R. Johnson. They wrote a forty-six-page overview of the archive's contents and priced the collection at £45,000. The archive was acquired in March by Princeton University Library, received by the library on 3 April (according to Donald Skemer, Curator of Manuscripts at Princeton), and catalogued under the call number C1313. A detailed description of the Cromek papers is available online at <http://diglib.princeton.edu/cad/getEad?eadid=C1313&kw=).

The Tate Collection, London, has purchased the eight recently discovered color prints from A Small Book of Designs copy B. At the conclusion of a successful fund-raising campaign, the Tate was able to acquire these prints in December 2009 or early January 2010. Another recent discovery, an impression of Blake's great "Job" separate plate, may also be destined for the Tate, where it remains on long-term loan. As far as I have been able to determine, only one further plate from an illuminated book, a posthumous impression of the "Introduction" to Songs of Experience, changed hands during the year. Although several drawings listed in my 2008 review (Blake 42.4 [spring 2009]: 117-22) remained available from dealers, none to my knowledge was sold.

The market for Blake and his circle held its own in 2009, seemingly unfazed by financial difficulties elsewhere in the world economy. The more common items, such as sets of the Job illustrations and copies of Blair's Grave, continued to fetch good prices. Windle's sale of a copy of the 1802 Designs to a Series of Ballads (prefatory material and Ballad 1 only) to Northwestern University Library probably established a new record for a letterpress book illustrated with Blake's intaglio engravings. The year's final month saw new auction records for "Chaucer's Canterbury Pilgrims" and a manuscript by Blake. Perhaps old books and prints offer tangible, time-tested values, in contrast to abstract entities such as credit-default swaps. A book in the hand is worth more than a derivative in hyperspace.

The year of all sales and catalogues in the following lists is 2009 unless indicated otherwise. Most reports on auction catalogues are based on the online versions. Dates for dealers'
online catalogues are the dates accessed, not the dates of publication. Works offered online by dealers and previously listed in either of the last two sales reviews are not repeated here. The illustrations in the printed version of Windle's October catalogue are monochrome; all other illustrations are in color unless noted otherwise. Most of the auction houses add their purchaser's surcharge to the hammer price in their price lists. These net amounts are given here, following the official price lists. The value-added tax levied against the buyer's surcharge in Britain is not included. Late 2009 sales will be covered in the 2010 review. I am grateful for help in compiling this review to David Bindman, Joseph Bray, Danielle Burrows, Martin Butlin, Mark Crosby, Harriet Drummond, Morris Eaves, Alexandra Gill, Sue Hodson, Nicholas Lott, Edward Maggs, Morton Paley, Michael Phillips, Wayne C. Ripley, Sir Nicholas Serota, Donald Skemer, Alison Smith, Joseph Viscomi, David Weinglass, and John Windle. My special thanks go to Alexander Gourlay for his generosity in keeping me abreast of eBay auctions. Once again, Sarah Jones's editorial expertise and John Sullivan’s electronic imaging have been invaluable.

Abbreviations

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<th>Code</th>
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<tr>
<td>BHL</td>
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<td>BNY</td>
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<td>Christie's, South Kensington</td>
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<td>EB</td>
<td>eBay online auctions</td>
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Illuminated Books

"Introduction" (pl. 30) to *Songs of Experience*. A posthumous impression in gray-black ink on wove paper without watermark, the leaf trimmed to 17.9 x 11.0 cm. to match the leaf size of a copy of William Pickering's 1839 ed. of *Songs of Innocence and of Experience*, into which this impression is bound as a frontispiece. Windle, Oct. cat. 46, #6 ("sold"). Book and print sold Feb. 2006 by Windle to Roger Lipman, London. Placed on consignment by Lipman with Windle, fall 2008; book and print sold by Windle in Jan. to Victoria University Library, Toronto. For further information about these prints, see *Blake* 39.4 (spring 2006): 150.


"Spring," 2nd pl. (pl. 23 from *Songs of Innocence*), trimmed to the design only below the text, 2.8 x 7.5 cm. Color printed with hand coloring. Windle, Oct. cat. 46, #5 ("sold" in Oct. 2008 to Victoria University Library, Toronto). For illus. and earlier sales, see *Blake* 40.4 (spring 2007): 119, and 42.4 (spring 2009): 117.

Drawings and Paintings

1. Verso sketches on The Resurrection of the Dead. Leaf 24.4 x 18.6 cm., laid paper with a large "Pro Patria," lion rampant, and Britannia watermark. Butlin #79 (recto only). For an illus. of the recto, see Blake 26.4 (spring 1993): 141. In Dec. 2008 Windle acquired The Resurrection of the Dead at auction (see Blake 42.4 [spring 2009]: 122). Various condition problems led him to have the drawing professionally cleaned. Upon removing the drawing from its backing in March 2009, the restorer discovered several pencil sketches on the verso, shown here. The largest is a human leg, probably a preliminary version for one of the man's legs in pl. 12 (the frontispiece to "The Dog") in Designs to a Series of Ballads, Written by William Hayley (1802). The knee is bent at an angle very close to the man's left leg, but the foot is on tip-toe like his right foot. The eagle's head, lower left in the verso sketches, is related to 1 or more of Blake's designs for "The Eagle," pls. 6-8 in the 1802 Ballads. A similar but more detailed preliminary drawing of the eagle's head appears on the verso of the wash drawing of The Resurrection or The Last Trumpet also offered in Windle's cat. (see the listing under Drawings and Paintings, above). For other sketches for the "Eagle" pls., see Butlin #60-62. Both the man's leg and the eagle's head can be dated to c. 1802 because of their relationship to Designs to a Series of Ballads. Blake probably kept this pencil sketch and the wash drawing together and retrieved both at about the same time to use their versos for new ballads designs. This verso also bears a few very slight sketches. Above the leg are two male heads—possibly alternative versions of the same head—wearing a tight-fitting hood or helmet. They are similar to the head of Richard Coeur de Lion in the smaller Blake-Varley Sketchbook of c. 1819 (Butlin #692a). These two heads would appear to be drawn with the same pencil as the sketches for the 1802 Ballads and thus probably date from that period rather than the much later date of the Visionary Head of Richard. Right of the leg is a very faint sketch of a standing figure in left profile, his head raised slightly, a cluster of lines to the right (more heads?), and some numbers top right and top center just below the edge of the sheet. I cannot decipher the sketches left of the knee and above the eagle's beak.

There are probably other Blake drawings, long attached firmly to backing mats, with similar minor but interesting sketches on their versos. Removing a drawing from its backing always involves some risk, and thus curators and collectors are hesitant to undertake the procedure unless warranted by conservation issues. For the summer 2001 discovery of previously unrecorded verso drawings at the British Museum, see Essick and Rosamund A. Paice, "Newly Uncovered Blake Drawings in the British Museum," Blake 37.3 (winter 2003-04): 84-100.

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Photo courtesy of John Windle.

The Resurrection or The Last Trumpet (recto), with studies of eyes, the head of an eagle, a human face, and a lion (verso). Recto datable to c. 1780-85; some of the verso sketches related to Blake's 1802 Designs to a Series of Ballads, Written by William Hayley. Pen and gray ink, gray wash over pencil (recto), pencil (verso), recto image and leaf 20.5 x 21.2 cm. Butlin #617 (listed as untraced since 1922). Windle, Oct. cat. 46, #1, "offered courtesy of W S Fine Art Ltd., Andrew Wyld," illus. (price on request). For earlier sales and offers for sale, see Blake 42.4 (spring 2009): 122. For illus. of recto and verso and comments, see Martin Butlin, "A Blake Drawing Rediscovered and Redated," Blake 34.1 (summer 2000): cover, 22-24. For a preliminary study, see The Resurrection of the Dead, next entry below.

The Resurrection of the Dead (recto); studies of a leg, two heads, a standing figure, and the head of an eagle (verso). Both pencil, recto drawing 17.2 x 24.4 cm., datable to c. 1780-85, inscribed "Drawn by William Blake / Vouched by Fred. Tatham." Butlin #79 (recto only). Similar to, and probably a preliminary study for, The Resurrection or The Last Trumpet, listed immediately above. Windle, Oct. cat. 46, #2, recto, verso, and watermark illus. ($47,500). For earlier sales, see Blake 42.4 (spring 2009): 122. For the newly discovered verso sketches, see illus. 1.


Manuscripts

Autograph letter signed to William Hayley, 7 Aug. 1804, 3 pp. (text 2 3/4 pp.). SL, 17 Dec., #72, "unpublished and rich in biographical detail," 7 lines of text illus. (£46,850 to Windle acting for Essick; estimate £25,000-35,000). The cat. entry offers the following partial description of the letter's contents:

[The letter deals with] personal and artistic subjects, including pleasure at news that Hayley was writing poetry ("... I also particularly rejoice to hear that your Muse is rocking the Cradle Pray take care of both Mother & Child & suffer not the wicked harlot Prose to ingross too much of your precious time "), reporting on his ongoing engraving work ("... the Plate goes on with Spirit & neatness ") and requesting ten pounds ("... I had hoped by incessant Labour to have managed my Money Matters so well as not to have troubled you for any till I had produced a Proof of my Plate ..."), hinting at the melancholy with which he had been struggling and expressing a renewed self-belief, concluding with pointed thanks for Hayley's compliments to Catherine ("... You have quite Elated my Wife & not a little made me remember my
unworthiness . . .) .... "... I know my own weak side & will by labour supply what Genius Refuses how it can be that lightness should be wanting in my Works, while in my life & constitution I am too light & aerial is a Paradox only to be accounted for by the things of another World. Money flies from me Profit never ventures upon my threshold tho every other mans door stone is worn down unto the very Earth by the footsteps of the fiends of Commerce ...." .... Blake thanks Hayley for helping him in his struggle with melancholy and optimistically informs his friend that "I do know that soon these fiends will be vanquished." The relationship between Blake and Hayley was a complex one with a developing undercurrent of tension, which is expressed here in Blake's thinly veiled jealousy of his wife in response to Hayley's "Klopstockian Compliment" (i.e. in the vein of Mrs Klopstock, whose letters of conjugal love he had just been reading). Passages already quoted show how Blake's inimitable visionary prose brings to this letter—for example when he sets his aerial Genius against the "fiends of Commerce"—and there are also quieter moments which flicker with the imagery of his mystical world-view, such as when, on hearing of the recovery to health of Harriet Poole, a mutual friend from Sussex, he writes that "the hills and valleys of beautiful Sussex ... must sadly lament her sickness."

Two of Blake's statements quoted above, beginning "how it can be that lightness" and ending with "fiends of Commerce," have been known from their quotation in auction cats. of 1878 and 1885; see E 754 for the full text of quotations from this letter in those 2 cats. "The Plate" which "goes on with Spirit & neatness" is "Sketch of a Shipwreck after Romney," published in Hayley's Life of Romney (1809). For other references to Mrs. Klopstock's letters, printed in The Correspondence of Samuel Richardson (1804), and to Henrietta (Harriet) Poole's recovery, see Blake's letter to Hayley of 16 July 1804 (E 753-54). BB p. 279 traces the provenance of the 7 Aug. letter through its sale at auction in 1885, to which the SL cat. of 17 Dec. adds the following history: Robert Griffin of Court Garden, Marlow, Buckinghamshire (c. 1840-1921), "hence by descent" (apparently to the vendor at the 17 Dec. auction). An export license is pending. Mark Crosby and I plan to write an essay about the letter, with a complete transcription, in the near future.

Receipt signed by Blake, 5 July 1805 to Thomas Butts for £5.7s. Sold March by the autograph dealer Kenneth Rendell for £45,000 to an unidentified "museum" (according to Windle). In an e-mail of 12 May, Rendell regrets that he cannot reveal "the name of the purchaser" until such time that the receipt is "included in an exhibition." Rendell has not responded to my request to forward a letter to the new owner. For earlier listings in sale cats., see Blake 39.4 (spring 2006): 156.

First Editions of Blake's Writings First Published in Letterpress in Blake's Lifetime

Poetical Sketches, copy M (BB pp. 344, 351, "Untraced"). Ursus Rare Books, New York, was contacted in April by the book's anonymous private owner for its appraisal and possible sale. Acquired no later than June 1883 by Harry Buxton Forman and sold from his collection at Anderson Galleries, New York, 15 March 1920, #35, with "two corrections in Blake's own hand at pp. 12 and 15, and possibly two others, according to a note in Mr. Forman's hand" ($410, purchaser not recorded). According to information supplied by the owner to William Wyer of Ursus, copy M has manuscript annotations on pp. 4, 9, 12, and 15. Geoffrey Keynes states that these "corrections in the text" were "copied by him [Forman] from copy B" (Blake Studies, 2nd ed. [Oxford: Clarendon P, 1971] 44). Copy B of Poetical Sketches, now in the British Library but in the collection of Forman's friend Thomas James Wise between 1906 and 1937, contains 4 manuscript corrections, 1 each on pp. 4 and 9 and 2 on p. 15, but none on p. 12 (according to BB p. 344; Michael Phillips, "Blake's Corrections in Poetical Sketches," Blake 4.2 [fall 1970]: 40-47; and William Blake's Writings, ed. G. E. Bentley, Jr. [Oxford: Clarendon P, 1978] 2: 752, 755, 759). Like Wyer, I have not seen copy M and at this point cannot reconcile these differing descriptions. 3

Separate Plates and Plates in Series


"Christ Trampling on Satan," engraved by Thomas Butts, Jr., after Blake. Windle, Oct. cat. 46, #32, SP impression 11, wove

3. In Blake 41.4 (spring 2008): 140 I was wrong in claiming that Poetical Sketches copy E was the only one "remaining in private hands," although at the time it was the only traced copy privately owned.
Dante engravings. Swann, 30 April, #87, pl. 7 only, laid India, illus. ($6480). CNY, 22 July, #1, pl. 4 only, laid India, "pale light-staining and surface soiling," framed, illus. ($1625). Windle, Oct. cat. 46, #22, 1838 or c. 1892 printing, complete set on laid India, original letterpress label, from the collection of Philip Hofer, loose in a morocco case ("sold" to Livio Ambrogio, Italy); #23, 1838 or c. 1892 printing, complete set on laid India, original letterpress label, loose in a morocco case, illus. (price on request; sold to Northwestern University Library); #24-27, pls. 2, 4-6 offered individually, 1838 or c. 1892 printing on laid India ($7500 to $12,500); #28-29, pl. 2 and 6 offered individually, 1968 printing on wove paper ($2500 and $1750 respectively).


"The Idle Laundress" and "Industrious Cottager," a pair after Morland. Grosvenor Prints, March online cat., color printed and hand colored, imprints (1803?) trimmed off or covered by the mats, framed, both illus. (£1350). Windle, Oct. cat. 46, #31, 2nd st. of "Idle Laundress," 3rd st. of "Industrious Cottager," both with the 1788 imprints, color printed and hand colored, "uniformly browned" ("sold" to Victoria University Library, Toronto). For earlier sales of the Windle impressions, see Blake 41.4 (spring 2008): 147, 162-63 (impression a).

Job engravings. Bonhams, Los Angeles, 17 May, #7055, pl. numbered 8 only, 1826 printing on Whatman paper after removal of the "Proof" inscription, small stain in the text below the image, illus. ($1830; estimate $600-800). R. E. Lewis, spring online cat., #31, pl. numbered 3 only, 1826 printing on Whatman paper after removal of the "Proof" inscription, illus. ($2000); #32, pl. numbered 10 only, same printing and paper ($2500). BHL, 14 July, #69, pl. numbered 14 only, 1826 printing on Whatman paper after removal of the "Proof" inscription, illus. (£1140). Sims Reed, July private offer, complete set of published "Proof" impressions on laid India, backing leaves (c. 43.0 x 33.0 cm.) with the Whatman, Turkey Mill, 1825 watermark on pls. numbered 2, 8, 13, and 14, interleaved with guard sheets, uncut in publisher's ochre boards with printed title label inscribed in manuscript "Subscriber's copy / £5.5. -" Sir Thomas Lawrence's copy with his small blind-stamped collection mark on the title label and title engraving, probably the copy to which he subscribed on 30 Oct. 1825 and sold posthumously from his collection at CL, 14 May 1830, #577 (£2.5s. to "Strutt"), manuscript note (by Lawrence?) attached to the verso of the title guard leaf ("It is recommended to turn over the plates by laying hold of the interleaving paper and not the print"), no description of condition (£600,000). Windle, Oct. cat. 46, #7, complete set of published "Proof" impressions on laid India, leaves 32.0 x 25.4 cm., light foxing, "preserved in a red cloth box," illus. (£87,500); #8, same printing, paper, and leaf size, "original label and invoice from 1826 are preserved at the front, and the original hand-lettered brown paper wrappers at the back," modern half morocco (£82,500); #9, published "Proof" impressions on "French" paper, light foxing, "in the original blue paper boards as issued" (£750,000); #10, pl. numbered 19 only, published "Proof" impression on "French" paper (£3950); #11-18, title page and pls. numbered 3, 6, 7, 8, 16, 17, 18 offered individually, 1874 printing on laid India paper (£2000 to £2750 each). Swann, 5 Nov., #168, pl. numbered 14 only, apparently the 1874 printing on laid India paper, illus. (£3600); 9 Nov., #43, pl. numbered 5 only, 1826 printing on Whatman paper after removal of the "Proof" inscription, illus. (not sold; estimate £2500-3500).

4. Subscription and auction dates as recorded in Barbara Bryant, "The Job Designs: A Documentary and Bibliographical Record," William Blake's Illustrations of the Book of Job, ed. David Bindman (London: William Blake Trust, 1987) 110, 115, 131. BR(2) 787, 800-01, 807 records a payment by Lawrence of "5 5/-" (that is, £5.5s., the amount inscribed on the title label of the Sims Reed copy) for a copy of the Job engravings on 29 April 1826. Different dates of subscription and final payment (upon delivery?) are understandable. According to a footnote in BR(2) 800, "Lawrence's India-paper proof" copy of Job was sold on the 1st day of the Lawrence auction, CL, 10 May 1830, #118. The India-paper copy offered by Sims Reed is apparently not the one sold CL, 6 Dec. 1978, #159 (£6000), described in the CL cat. as a copy printed "on wove paper, final states, the word Proof distinct," bound in "original orange paper boards with title label inscribed in manuscript "Proof," "Prints £3.3;" and "Proofs £6.6;" and claimed (without supporting evidence) to be the copy sold from Lawrence's collection at "Christie's, May 13, 1830, lot 577 (£2 to "Strutt"). Lawrence paid for 2 Job sets in April 1826, 1 supposedly for presentation to subscribers - - - 3.3 - - - 4. 5 "Proofs" - - - 3.3 - - - 5. The ink manuscript "invoice" (or draft for an advertisement?) would appear to be in the hand of John Linnell: "Blake's Illustrations of / of the / Book of Job / Consisting of 22 Plates engraved by himself upon / copper from his own designs / Price to subscribers - - - 3.3 - - - 4. 5 / Proofs on India paper 5. 5. - / Subscriptions - 1. - / received by the Author W. -Blake, 3 Fountain Court / Strand / or M'. J. Linnell 6. Grecian Court / Place Fitzroy Square / / These Plates are engraved entirely by M'. Blake with the / graver only (that is without the aid of aqua foris)." The concluding statement is very similar to a note by Linnell among the Ivimy manuscripts that the Job pls. were "cut with the graver entirely on copper without the aid of Aqua foris" (BR(2) 318fn).

Spring 2010

Blake/An Illustrated Quarterly 121
Letterpress Books with Engravings by and after Blake, Including Prints Extracted from Such Books


Allen, Roman History, 1798. Windle, Oct. cat. 46, #60, complete pls. only, with the imprints, matted ($1250).


Bible. Royal Universal Family Bible, 1780-81. Victoria Bookshop, April online cat., apparently 2 vols. in 1, "boards detached" (£150.47). Carmarthenshire Rare Books, April online cat., apparently 2 vols. in 1, contemporary "leather" (£250).

Blair, The Grave. EB, Dec. 2008, pls. 2, 6, and 8-10 only, offered individually, 1813 imprints, illus. (£95 each for pls. 6, 9, and 10, $272.87 for pl. 8, no bids on a required minimum bid of $95 for pl. 2); 1813 quarto, damp stained and foxed, contemporary calf very worn, covers detached, illus. (£293); Jan., frontispiece portrait of Blake and pls. 1, 4, 5, 7, 11, 12 only, offered individually, 1813 imprints, illus. (£350 for the portrait [a record price], $125 for pl. 1, $95 for pl. 4, $229.50 for pl. 5, $132.50 for pl. 7, $227.50 for pl. 11, $152.50 for pl. 12); Feb., pls. 3, 5, 12 only, offered individually, dated to 1808 by the vendor, illus. (offered at the "buy it now" price of $149 each or "best offer"). BL, 12 Feb., #298, "4to, 1813" (but the binding suggests the 1870 folio offered BL, 11 June 2008, #423, not sold), margins slightly browned, "original blind-stamped cloth" worn and rebacked (£260). PBA, 19 Feb., #21, 1808 folio, some pls. remargined or inlaid in paper mounts, the portrait frontispiece possibly from another copy, foxed and soiled, contemporary half calf worn and rebacked, illus. (not sold; estimate $4000-6000). BHO, 24 Feb., #106, 1808 "folio" (but actually the quarto), "moderate spotting," 18th-century half morocco worn, illus. (£780). BL, 26 Feb., #240, 1808 quarto, light foxing and soiling, "slightly cropped shaving portrait and engraved title," modern calf (£500). EB, Feb.-March, frontispiece portrait of Blake only, 1813 imprint, illus. (£261). Swann, 12 March, #175, 1808 quarto, scattered minor foxing, later fancy calf worn and rebacked, illus. (not sold; estimate £2000-3000). BL, 2 April, #599, 1813 quarto, some soiling, 1 pl. water stained, later half calf worn (£230). Buddenbrooks, April online cat., 1808 quarto, John Quinn's copy in Buddenbrooks' stock since at least 2004, uncut in original boards rebacked in cloth ($7500). Arader Galleries, April online cat., 1808 "folio" (but probably the quarto), modern half morocco ($2500). Andria Verbois, April online cat., described as the "1813" ed. but probably the 1870 folio, publisher's cloth (£95). Contact Editions, April online cat., described as the "1813" ed. but probably the 1870 folio, damp stained, publisher's cloth worn ($1500). Lipper Books, April online cat., 1808 "folio" (but probably the quarto), "bit of foxing," 1 pl. stained, contemporary calf (£2496). BHO, 24 June, #753, 1808 quarto, some foxing and light damp staining, later morocco worn, illus. (not sold; estimate £400-600). George Minkoff, July cat. 2009-A, described as the 1808 quarto but clearly the 1808 folio with the 1st published sts. of the pls., frontispiece portrait on laid India, slight foxing to pls., contemporary "leather-backed boards, in damaged slipcase," in Minkoff's stock since at least 2000 ($5000). EB, July, 1808 quarto, damp stained, browned, scattered foxing, later morocco worn, illus. (£700). Pietà Fine Art, Aug. online cat., pls. 7 and 12 only, 1813 imprints, slight marginal foxing, illus. (£150 each). Windle, Oct. cat. 46, #48, 1808 quarto, "original drab gray boards, printed paper label on upper cover, skillfully rebacked to match," illus. ($9750); #49, 1870 folio, "occasional foxing or oxidization," quarter calf ($975); #50-51, pls. 11 and 10 offered individually, 1st published sts. from the 1808 folio, margins slightly soiled ($675 each). Bloomsbury Godalming, 18 Nov., #410, "small folio, 1813" (but probably the 1870 folio), 1 pl. loose, "original cloth," illus. (£120). See also Mora, below; Diario de los niños, 1839-40, under Interesting Blakeana, below; and illus. 2 and 4.

Boydell's Graphic Illustrations ... of Shakspeare, c. 1803. Eveleigh Books, April online cat., scattered foxing, last few pls. damp stained, "rebacked original boards" ($3158). Baumann Rare Books, April online cat., later three-quarter morocco ($9000). BHNY, 15 Dec., #5159, marginal stains, modern half calf, illus. ($610).


Bürger, Leonora, 1796. Windle, Oct. cat. 46, #56, bound with Bürger, Lenore, and Seward, Llangollen Vale, both 1796, pl. 1 "slightly stained in outer margin," quarter morocco, illus. ($19,750, sold to Northwestern University Library).

Cumberland, Outlines from the Antients, 1829. Bow Windows Bookshop, April online cat., foxed, modern half calf, illus. (£473). Windle, Oct. cat. 46, #70, foxed or browned throughout, 19th-century quarter morocco ($975).

Cumberland, Thoughts on Outline, 1796. Windle, Oct. cat. 46, #64, presentation inscription "From the Author," original boards with new backstrip, illus. ($2500); #65-69, Blake's pls. 1, 4, 5, 7, 8 offered individually, each with a J Whatman 1794 watermark ($350 to $550 each).


Enfield, Speaker, 1781. Windle, Oct. cat. 46, #72, "large-paper copy," 1st st. of Blake's pl., contemporary calf, "upper hinge split" ($675).

Fenning and Collyer, New System of Geography, 1785. Grosvenor Prints, March online cat., Blake's pl. 2 only, 1st st., illus. (£140). This is only the 2nd impression of pl. 2 I have encountered in the marketplace; see Blake 36A (spring 2003): 123 and illus. 6. I have never seen a copy of the book or an impression of Blake's pl. 1 for sale.

Flaxman, Hesiod designs, 1817. W. Hornby, April online cat., foxed, tear in 1 pl., quarter calf worn (£350). Sims Reed, April online cat., with Flaxman's designs for the Iliad (1805), Odyssey (1805), and Aeschylus (1831), 4 vols., foxed, some pls. repaired, half morocco worn (£550). Peter Keisogloff, Oct. online cat., bound with Flaxman's Iliad (1805), Odyssey (1805), and Aeschylus (1831) designs, foxed, later morocco very worn, some leaves loose, "may require professional restoration" ($2500). Windle, Oct. cat. 46, #73, with Flaxman's Iliad (1805), Odyssey (1805), and Aeschylus (1831) designs, 4 vols., some foxing, "original quarter green cloth and brown boards with the original printed label[s] on the upper cover[s] and red paper manuscript labels on the backstrips," perhaps bound thus c. 1831, "hinges repaired" ($2750, sold to the Morgan Library and Museum). Bloomsbury Godalming, 18 Nov., #282, bound with Flaxman's Iliad (1805), Odyssey (1805), and Aeschylus (1831) designs, foxed, contemporary morocco worn (£60). For Flaxman's Hesiod drawings, see the 37 drawings at the beginning of the Flaxman entry under Blake's Circle and Followers, below.

Flaxman, Iliad designs, 1805. Trillium Books, April online cat., bound with Flaxman's Odyssey ("1803," probably an error
The meeting of a Family in Heaven.

London: Published May 1st, 1796 by Cadell & Davies. Second.
2. "The Meeting of a Family in Heaven." Engraved by Louis Schiavonetti after Blake's design, pictorial image 23.4 x 13.3 cm., platemark 27.5 x 15.8 cm., dated 1 May 1808 in the imprint. Second published st. as printed in the quarto issue of Robert Blair, *The Grave* (London: R. H. Cromek, 1808). Essick collection. *The Grave* with Blake's illus., 1808 and 1813, remains the most common book on the market with pls. designed by Blake. Perhaps the elegant appearance of the volume led the original purchasers and later owners to keep a large proportion of copies printed. In early 2009, even single pls. brought surprisingly strong prices on EB.

Robert Rix has argued cogently that "The Meeting of a Family in Heaven" shows the influence of Blake's study of the writings of Emanuel Swedenborg; see Rix, *William Blake and the Cultures of Radical Christianity* (Aldershot: Ashgate, 2007) p. 100. Swedenborg claimed, most forcefully in *The Delights of Wisdom Concerning Conjugal Love* (English translations 1790, 1794), that sexual relations between the spiritual bodies of husband and wife would continue in heaven. The placement of the husband's left hand on his wife's buttock in Blake's design has been understood by more than one viewer as an erotic gesture. Robert Hunt, in his condemnatory review of Blake's *The Grave* curious prints, comments that "an appearance of libidinousness intrudes itself upon the holiness of our thoughts" when contemplating "the salutation of a man and his wife meeting in the pure mansions of Heaven" (Examiner 7 Aug. 1808, BR(2) 260-61). In a crude, reversed, and unsigned re-engraving of Schiavonetti's pl., perhaps datable to the 1820s, the husband's hand has been more modestly placed just below his wife's waist (for illus., see Blake 10.4 [spring 1977]: 100). The American ed. of *The Grave* with Blake's designs engraved by A. L. Dick, first published in 1847, omits "The Meeting of a Family in Heaven." The belief that this exclusion was the result of censorship rather than oversight or financial considerations is reinforced by Dicks' addition of drapery over the genitals or buttocks of several nude figures in his versions of the illus. In "The Day of Judgment," Dick placed the left hand of the man in the embracing couple, lower left, on the woman's back. This hand is on her right buttock in Schiavonetti's version.

It is difficult to accept Rix's view that "The Meeting of a Family in Heaven" depicts "two other couples [rather than children] engaged in close interaction" (100). Exaggerated perspective cannot account for the small size of the figures right and left of the central adults since all three pairs are roughly on the same picture plane. Interpreting the smaller pairs as adults does not account for the boy on the right, with arms raised, and runs counter to both the inscribed title ("a Family," not "families" or "couples") and the description of the picture in "The Designs": "The Husband clasps the Wife; the Children embrace; the Boy recognises and eagerly springs to his Father" (p. 35 in the 1808 ed.). The presence of affectionate children, however, does not disrupt a Swedenborgian context. In *Conjugial Love*, children represent the "inclinations" of their parents, with sons representing "wisdom" and daughters representing love for "what wisdom teaches" (section 202, as translated by Samuel Warren in the "Standard Edition" of 1915). When husband and wife reunite in heaven with "the children who had deceased before them," they "are instantly conjoined" and "cling together like a bundle of sticks tied together" (section 406). In a variant preliminary pencil sketch for this subject (British Museum; Butlin #623), the figures are "conjoined," with the parental embrace forming an arch below which two children cling to each other. Probably for reasons of pictorial format, in the final version of the design Blake has separated the pairs rather than bundling them in a heap, but he may be presenting a Swedenborgian family reunion beyond the grave.

Blake's watercolor of "The Meeting of a Family in Heaven" is identical to Schiavonetti's pl. in all essential features. The scene is not described in Blair's poem; indeed, the only textual parallel is with the brief reference to "the impatience of a man / That's new come home" (p. 32 in the 1808 ed.). Perhaps this cue reminded Blake of Swedenborg's descriptions of married love and families in heaven. Schiavonetti's pl. is usually bound facing p. 9 in the 1808 ed. and lacks the facing-page number inscribed on most of his pls.

Hayley, *Ballads*, 1805. Windle, Oct. cat. 46, #34, pls. 1-3 1st sts., pls. 4-5 only sts., "original drab gray boards, printed paper label," illus. ($10,500); #35, sts. as in #34, marbled boards and roan spine worn ($6750); #36, pls. 1-3 2nd sts., full calf ($4750).


Hayley, *Life of Cowper*, 1803-04. EB, Jan., 1st ed., with Cowper, *Poems* (1806). 4 vols. in all, contemporary quarter calf worn, extensively illus. ($288.87). Grosvenor Prints, March online cat., Blake’s pl. only, probably 1st st., illus. (£180). Windle, Oct. cat. 46, #37, 2nd ed., 3 vols., *Cowper, Illustrated by a Series of Views* (1803) bound in vol. 3, calf rebacked with new labels ($975). Grosvenor also offered what it claimed to be a proof before all letters of Blake’s pl. 3 (£420), but this was actually Bartolozzi’s 1799 engraving of the same portrait of Cowper after a drawing by Lawrence (see *CB* pp. 87-88).


Hayley, *Triumphs of Temper*, 1803. Bohemian Bookworm, April online cat., probably small-paper issue, no description of binding other than new endpapers and "strengthened hinges" ($850). Windle, Oct. cat. 46, #80, "large-paper copy; occasional foxing, uncut in original boards rebacked, quarter morocco slipcase ($4750); #81, small-paper issue, old calf, joints split ($475).

Hoare, *Inquiry*, 1806. Sims Reed, April online cat., marbled boards with cloth spine, new endpapers (£285). Windle, Oct. cat. 46, #82, Blake’s pl. only ($875).

Hogarth, *The Beggar’s Opera by Hogarth and Blake*, 1805. Windle, Oct. cat. 46, #85, with the 7th published st. of Blake’s pl. as issued, publisher’s folding cloth box worn ($975).


Josephus, *Works*. EB, April, BS issue E, foxed and soiled, title page damaged, contemporary calf very worn, illus. (£275). Reg Bladen, April online cat., BS issue D or E, some damp stains, contemporary sheep very worn (£275). Swann, 3 Dec., #186, probably BS issue B or later, upper margins stained, contemporary calf very worn, covers loose (£390).


Mora, Meditaciones poeticas, 1826. Windle, Oct. cat. 46, #52-55, pls. 8, 7, 4, 10 offered individually, "ample margins, a little dusty but very good," pl. 7 illus. (£275 each). See also Blair, above; Diario de los niños, 1839-40, under Interesting Blakeana, below; and illus, 4.

Novelist's Magazine. EB, Jan., vol. 8, both title pages dated 1792, lacking 2 pls. not by Blake, contemporary calf worn, illus. (£208). J & S Wilbraham, Feb. online cat. 79, #132, vol. 9, general (engraved) title page dated 1782, specific (letterpress) title page dated 1792, contemporary calf (£85). Chapter 1 Books, April online cat., vol. 8, 1782 issue, foxed, boards ... worn (£1000); vols. 10-11, 1783 issue, foxed, boards ... worn (£140). EB, Aug., vols. 10-11, general (engraved) title pages apparently absent, 1783 issue, later cloth very worn, illus. (£57.56). Windle, Oct. cat. 46, #89, vol. 9, 1st st. of Blake's 3 pls., pls. 1-2 hand colored, "in a very damaged binding" (£250); #90, vol. 10, Blake's pl. 1 only, 1st st. (£50); #91, vol. 10, Blake's pl. 3 only, 1st st., trimmed to the inner design (£75); #92, vol. 10, Blake's pl. 3 only, "later printing of the first state with slightly less stippling, full-page" (£50). EB, Oct.-Nov., pl. only in 2 vols., "550" in all, a complete run, "1781-1788," including engraved title pages and all 8 pls. by Blake in their 1st sts., later calf. illus. (£760).

Rees, Cyclopaedia, 1820. Cox & Budge, April online cat., complete in 45 vols., "full leather" worn, illus. (£2910). Windle, Oct. cat. 46, #93, pls. vol. 4 only with Blake's pls. 4-7, Blake's pl. 3 inserted loose, foxed, half calf worn (£1250).

Remember Me!, [1824] for 1825. BHO, 7 April, #22, publisher's printed paper boards and original color-printed card slipcase, rubbed and lightly soiled, illus. (£1050); same copy, Windle, Oct. cat. 46, #43, Blake's pl. and front of slipcase illus. ("sold" to Victoria University Library, Toronto). Loe Books, Sept. online cat., "original grey-green end papers" and red "paper-covered boards" possibly rebacked with matching paper, with the "original hand-coloured [actually color-printed?] card slipcase with replica of the title page pasted to the top side," slipcase very worn, binding slightly worn (£2100).


Scott, Poetical Works, 1782. Irene Hena on Amazon, Apr. online cat., "leather" binding (£489.36). Better World Books, Apr. online cat., considerable foiling, ex-library copy, modern cloth worn (£102.01).

Shakespeare, Dramatic Works, 1802. Rosenbad Antigue Books, Apr. online cat., 9 vols., scattered foiling, contem-

Shakespeare, Plays. 1805. EB, Dec. 2008. 9 vol. issue, scattered foxing and staining, contemporary calf very worn, illus. (no bids on a required minimum bid of £599.99); same copy, Jan., May, and Aug., same result. Stella & Rose’s Books, Feb. online cat., 9 vol. issue, with Richardson, Essays on Shakespeare’s Characters (1812), “leather” very worn, 2 covers detached (£350). EB, March-April, 9 vol. issue, scattered foxing, contemporary calf, illus. (offered at the “buy it now” price of $1440); same copy, March-April, 9 vol. issue, light foxing, contemporary half “leather” worn (£1000).


Interesting Blakeana


An Allegory, attributed to Blake. Pen and ink, 33.0 x 23.0 cm. EB, April, "from the collection of Viscount Gelippe and Baron W. J. Haydon de Lomley," illus. (£1087). Not by Blake, and probably not even British, but the drawing attracted 44 bids. The subject may be Manoah's sacrifice (Judges 13.15-20). Blake's recto/verso drawing based on this passage was last recorded in the collection of Lady Melchett (Butlin #116, dating the work to c. 1780-85).

E. Swedenborg, The Wisdom of Angels Concerning the Divine Providence, 1790. Windle, Oct. cat. 46, #1152, "original sheets sewn but not bound, enclosed in a new cloth box" (£375). The ed. owned and annotated by Blake (BB #743).

W. Hayley, autograph manuscript of "List of the Portraits of English Poets," 1 sheet folded into a "pamphlet" of 2 leaves, 14.8 x 10.5 cm., with (later?) additions by Hayley's friend George Steevens (Shakespeare editor, 1736-1800). Christopher Edwards, April private offer, possibly a wants-list or a list of (engraved?) portraits already owned, dated "before 1800?" on the basis of Steevens's death (£450); acquired by a private collector. Hayley's interest in portraits of poets led him to commission "Eighteen Heads of Poets" from Blake in 1800 (Butlin #343.1-18).


Classical Male Nude, pencil, recto and verso, recto with ink framing lines, attributed to "Circle of William Blake," dimensions not given, dated to Circa 1800 for no apparent reason, laid paper with a "G P" (or possibly "GLP") watermark. EB, Nov.-Dec., illus. (£46). As David Bindman points out, there is nothing "that connects" this drawing "to Blake," although it probably is of his era (e-mail, 30 Nov. 2009).


3. Engraved frontispiece (left) and title page (right) for Hilaris Benevolus and Co. [pseudonym of John Britton], Pleasures of Human Life, 2nd ed. (London: Longman, Hurst, Rees, & Orme, 1807). Each leaf 17.8 x 9.6 cm., uncut. Essick collection. The upside-down orientation of the frontispiece is a purposeful bibliographic analogue to the "topsy-turvy" condition it represents. Britton's text includes 2 brief references to Blake and his association with Fuseli; see Wayne C. Ripley, "An Unrecorded Attack on William Blake," Notes and Queries 253.4 (Dec. 2008): 418-20, and G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2008," Blake 43.1 (summer 2009): 31, 44. There are no substantive differences in the Blake passages, pp. x-xi, among the 1st and 2nd London eds. (both 1807) and the Boston ed. (1807). The Boston ed.—one of the earliest references to Blake published in the Americas—does not contain the 7 pls. present in both London eds.: the frontispiece and engraved title page (at least the latter hand colored in copies I have seen) and 5 pls. by Thomas Rowlandson, hand colored.

The pls. shown here are signed by William Bond as the engraver, the frontispiece after a drawing by "W. Satchwell," the laughing head on the title page after a pl. in "Bell's Anatomy of Expression" (Charles Bell, Essays on the Anatomy of Expression in Painting [London: Longman, Hurst, Rees, and Orme, 1806]). The relationship between the engraver William Bond and Blake's poem in the Pickering Manuscript, "William Bond" (E 496-98), has never been determined, in part because we know so little about the historical Bond, a skilled stipple engraver who specialized in portraits. According to Samuel Redgrave, A Dictionary of Artists of the English School (London: Longmans, Green, and Co., 1874), Bond was "a governor of the Society of Engravers, founded in 1803" (46). James Parker (1750-1805), Blake's fellow apprentice under James Basire and business partner in the early 1780s, was also a member of the society. Bond later joined the Chalcographic Society to which Blake directed his "Public Address" (E 571-82) of c. 1809-10; see the Gentleman's Magazine 80 (supplement to Jan.-June 1810): 665, and Dennis M. Read, "The Context of Blake's 'Public Address':
Cromek and the Chalcographic Society," Philological Quarterly 60 (winter 1981): 75-76. Like Blake, Bond engraved a pl., dated 1807 in its imprint, for the article on "Basso Reliefo" in Abraham Rees, The Cyclopaedia. A drawing by Blake (Butlin #678) of images for The Cyclopaedia includes "Hercules and Apollo Contending for the Tripod from the Villa Albani," 1 of the 2 designs appearing in Bond's pl. In a letter of 19 Aug. 1813, John Flaxman recommended Blake as "the best" artisan to execute an outline engraving of one of Flaxman's sculptures for Thomas Dunham Whitaker's forthcoming history of Leeds (BR(2) 318). Blake was not given the commission, for the pl. picturing the monument "to the memory of Captain Samuel Walker ... Designed & Executed by J. Flaxman" and dated 1 March 1816 in the imprint was engraved in line and stipple by Bond and published in Whitaker's Loids and Elmete (Leeds: Robinson, Son, and Holdsworth; Wakefield: John Hurst, 1816), facing p. 60. Bond's address is recorded as 87 Newman Street, Oxford Street in 1817 (Exeter Working Papers in Book History, accessed 16 March 2009 <http://bookhistory.blogspot. com/2005/12/london-1817.html>), less than a mile from Blake's home from 1803 to 1821 at 17 South Molton Street (BR(2) 748). These connections suggest that Blake was aware of Bond's existence, and thus it is difficult to believe that the title of Blake's poem is a mere coincidence. The date of the poems in the Pickering Manuscript is uncertain; their composition is generally ascribed to 1800-04 but they were probably "transcribed in their present form after 1805" (BB p. 342). If this dating is correct, it is unlikely that lines 3-4 of Blake's poem ("And I wonder if William Bond will die / For assuredly he is very ill," E 496) refer to the engraver's impending death, no earlier than the 1820s, although he may have been "very ill" some years before. "William Bond" has often been interpreted psychologically and autobiographically; perhaps Blake simply chose for his title a fellow London engraver with the same first name and initials as a deflected self-reference.


Diario de los niños: Literatura, entretenimiento e instruccion [Diary of the Children: Literature, Entertainment and Instruction], 3 vols. Mexico [City]: Miguel Gonzalez, 1839 (vol. 1), 1840 (vol. 2); Mexico [City]: Vicente G. Torres, 1840 (vol. 3). With 6 lithographs based on Blake's designs originally executed as illus. to Blair's Grave. Bray Books, Oct. Seattle Book Fair, lightly browned throughout, worm damage in vol. 1, contemporary quarter calf over embossed paper boards worn ($2450, acquired by Windle for Essick). The editing of this collection of essays, stories, and poems for children has been attributed to Wenceslao Sánchez de la Barquera.6 Not in BB or BBS. See illus. 4 and its caption.


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6. According to Claudia Agostoni, "Divertir e instruir: revistas infantiles del siglo xix mexicano," La república de las letras asomamos a la cultura escrita del México decimonónico, ed. Belém Clark de Lara and Elisa Speckman Guerra (Mexico [City]: Universidad Nacional Autónoma de México, 2005) 2: 175. The unpaginated "Introduccion" in vol. 1 of the Diario is signed by "Los Editores," indicating that there was more than one editor.
4. Left: "La Puerta de la muerte." Lithograph, design 22.7 x 13.7 cm. on leaf 24.9 x 15.8 cm., based on Blake's "Death's Door" originally executed as an illus. to Robert Blair's *The Grave*. Inscribed "Diario de los Niños" above the design, the title inscribed below the design, and inscribed lower left "lit. Portal de las flores n.° 5" (lithographer [located on] Gate of the Flowers [a street in central Mexico City] no. 5). Right: letterpress text of José Joaquín de Mora's "La Puerta del Sepulcro," first published in Mora's *Meditaciones poéticas*, 1826. Lithograph and letterpress of p. 193 shown here published in *Diario de los niños: Literatura, entretenimiento e instrucción*, vol. 2 (Mexico City): Miguel González, 1840. Essick collection.

The *Diario* contains 6 lithographs of Blake's *Grave* designs, each facing 1 of Mora's poems written in response to Blake's images. The source for both the illus. and the poems was no doubt Mora's *Meditaciones poéticas* (BB #484), published in London by R. Ackermann in 1826. This 1826 vol. includes Louis Schiavonetti's pls. of Blake's illus. first published in R. H. Cromek's 1808 ed. of *The Grave*, but with the English inscriptions on the pls. removed and Spanish inscriptions substituted. Mora's book was distributed by its publisher in the Spanish-speaking countries of the Americas, including Ackermann's "establecimiento en México" (1826 letterpress title page). The lithographs of Blake's designs in the *Diario* are as follows: "La Eternidad y el Espacio" (1: facing 457), untitled lithograph of the pl. titled "El Sepulcro" in Mora (2: facing 49), the lithograph shown here (2: facing 193), "El valle de la muerte" (2: facing 289), "La Caverna" (2: facing 361), and "La Resurrección" (2: facing 409). The titles follow those inscribed on the 4th sts. of Schiavonetti's pls. published in Mora's book. These lithographs correspond to pls. 2, 3, 7-10 in the *Meditaciones* (pls. 2, 3, 4, 4, 17, 9, and 12 in the 1808 *Grave*). Blake's name does not appear in the *Diario*; the lithographs are very accurate reproductions of Schiavonetti's etchings/engravings. Except for the elimination of small areas of the designs along the top and bottom margins of "La Puerta de la muerte" and "La Caverna," and on all 4 sides of "La Resurrección," probably necessitated by the format of the *Diario*, the lithographs are close in size to the engravings. Such fidelity may have been achieved by tracing the engravings in a copy of Mora's book in lithographic ink on prepared paper and transferring these, face down, to the lithographic stone. This procedure was fairly common, even in the early days of lithography; see Harold Curwen, *Processes of Graphic Reproduction in Printing*, 3rd ed., rev. Charles Mayo (London: Faber and Faber, 1963) 63-64.

The 1st and 2nd lithographs of Blake's designs in the *Diario* are inscribed, lower left, "lito. frente al correo, n.° 5" (lithographer opposite the post office, no. 5); all others are inscribed as...
recorded above for the design shown here. These two addresses may be alternative ways of locating the same establishment. The "frente al correo" address is associated with the Estamperia de Julio Michaud y Thomas (print shop of Julio Michaud and Thomas; the identity of "Thomas" is unknown, unless Michael's full surname was "Michauid y Thomas"). For Michaud, see W. Michael Mathes, Mexico on Stone Lithography in Mexico, 1826-1900 (San Francisco: Book Club of California, 1984) 19-20, 64; and Arturo Aguilar Ochoa, "La influencia de los artistas viajeros en la litografía mexicana (1837-1849)," Anales del instituto de investigaciones estéticas 76 (2000): 127. Except for Blake's own "Enoch" of 1806-07, the prints in the Diario are the earliest lithographs of Blake's designs known to me.


Twelve "autotype" reproductions of Blake's works published by the English Picture Publishing Company, Manchester and London, 1876. Am Here Books, Sept. online cat., including 6 watercolors from the Comus series (Thomas set), Queen Catherine's Dream, The Mourners, The Bread of Life (The Good Farmer), A Breach in the City (A Breach in a City, the Morning after the Battle), and 2 watercolors from the Paradise Lost series (Thomas set), ownership signature of Ruthven Todd, apparently collected individually by Todd and bound by him in marbled boards ($850).

Jerusalem, Pearson facsimile, 1877 (BB #76). Windle, Oct. cat. 46, #364, #388, modern quarter morocco ($1650); #289, slightly foxed, original wrappers ($1500).

W. Muir facsimiles, 1884-1927. Windle, Oct. cat. 46, #233, "A Private Collection of Muir Facsimiles," including America (2 copies, 1887 hand-colored issue), The Book of Titel (3 copies, 1885; 1 copy, 1920), Europe (2 copies of the hand-colored issue, 1887), The First Book of Urizen (1888), The Gates of Paradise (1888), Little Tom the Sailor (1886), The Marriage of Heaven and Hell (3 copies, 1885, 1900), Milton (1886), On Homers Poetry and] On Virgil (1887), The Song of Los (1890), Songs of Experience (2 copies, 1885; 3 copies, 1927), Songs of Innocence (2 copies, 1884; 2 copies, 1927), There is No Natural Religion (2 copies, 1886), Visions of the Daughters of Albion (4 copies, 1884), with the Century Guild Hobby Horse no. 11 (June 1888), with 3 of Blake's Virgil wood engravings reproduced (offered en bloc for $245,000); #234, Songs of Innocence (copy no. 30, 1884) and Songs of Experience (copy no. 13, 1885), 2 vols., quarter vellum, original wrappers retained, illus. ($12,500).


For the Sexes: The Gates of Paradise. Windle, Dec. 2008 online cat., 21 loose leaves in a later half-cloth portfolio ($500); same copy, Oct. cat. 46, #287 ("sold"). Apparently the facsimile printed for William A. White (1843-1927), America's first great Blake collector, from his copy D (now Morgan Library and Museum). Dated to "1913" in Geoffrey Keynes, A Bibliography of William Blake (New York: Grolier Club, 1921) 303 #237, to "1917" in BB #46, and to "1913" in BBS p. 80.

Songs of Innocence. London: Robert Scott, n.d. (c. 1900-107). The Gem Booklets, ed. Oliphant Smeaton. Two-pp. unsigned "Introduction" (by Smeaton?). Bookbarn International, March online cat., publisher's boards with linen spine ($46.63). The only record I have ever seen of this pocketbook ed., 22 unpagedinated leaves 8.5 x 5.6 cm. My estimated date of publication is based on the style of the binding and title-page decorations, on the period in which Smeaton was most active as author and editor, and on book dealers' dating of other works in the "Gem Booklets" series. Not in BB or BBS.

W. G. Robertson, Magic Dew, watercolor monotype printed from millboard, 30.8 x 46.7 cm, datable to c. 1905. Larkhall Fine Art, Feb. online cat. of "New Acquisitions," no item #, illus. (£1800). The technique used to create this work demonstrates Robertson's reconstruction of Blake's method of planographic color printing.


The Lyric Poems of William Blake, ed. Sampson, intro. by Raleigh, 1906 (BB #275B). Peter Harrington, May cat. 64, #226, presentation inscription from Bertrand Russell to Lady Ottoline Morrell ("Ottoline, from B."); publisher's cloth, illus. (£850).
Le mariage du ciel et de l'enfer, translated by André Gide, Paris: Chez Claude Aveline, 1923 (BB #111C). Burton Weiss, Dec. online cat., no. 8 of 23 copies "sur papier du japon," publisher’s wrappers ($525). Abraxas, Dec. online cat., no. 44 (sic!) of 27 copies "sur papier de Hollande blanc," no description of binding but apparently publisher’s wrappers or cloth and dust jacket, illus. (£220). Librairie ancienne du Parnasse, Dec. online cat., 1 of 1500 copies "sur papier verge," no description of binding but apparently publisher’s cloth ($600). BB #111B, "Charlot, 1922," may be a ghost. "Charlot" is not a place but the name of the publisher of the 1947 ed. of Gide’s translation in a series ed. by Albert Camus (BBS p. 100 issue F). The Aveline ed., although dated “MCMXXIV” on the title page, is stated to be “L’Édition originale de la traduction” (p. 3) and was printed “à Abbeville, le XXX Novembre MCMXXII” (colophon, p. 65). The 1st printing of Gide’s translation appeared in La nouvelle revue française, 9th year, new series no. 107 (1 Aug. 1922): 129-47 (BB #111A, giving the vol. no. as “XIX,” which I cannot confirm from this issue of the journal).

Songs of Innocence and of Experience, facsimile published by Henry Young & Sons, 1923 (BB #178). Sothebys, June cat., #60, 1 of 51 hand-colored copies, modern half morocco (£3700). Windle, Oct. cat. 46, #302, 1 of 51 hand-colored copies, “original roan, very well restored and re-backed” ($5500).

Writings of William Blake, ed. Keynes, India-paper issue limited to 75 copies, 3 vols. in 1, 1925 (BB #370A). First Folio, June cat. 12, #17, copy no. 45, publisher’s limp vellum, later clamshell case ($25000). Sothebys, June cat., #62, publisher’s morocco (£1250).

American Art Association auction cat., New York, 14-15 Jan. 1926. Includes Blake’s letter (to John Linnell?) of 11 Oct. 1819 (#39, sold for $100) and copy H of For the Sexes: The Gates of Paradise (#40, title page illus. black and white, sold for $400). This sale is not recorded in the provenance record for either item in BB pp. 203, 281. Windle, Oct. cat. 46, #537, prices added in pencil, original wrappers ($15).

American Art Association auction cat., New York, 19-20 Jan. 1927. Includes Blake’s pencil sketch, In Maiden Meditation Fancy Free (#59, sold for $30; Butlin #582) and a sepia ink drawing, “Study of a man, tied up to a post,” attributed (wrongly?) to Blake (#60, sold for $30). This sale is not recorded in the provenance record for Butlin #582. Windle, Oct. cat. 46, #538, prices added in pencil, original wrappers ($10).


Leonard Baskin (American artist, 1922-2000), "Blake from the Life Mask by Deville." Wood engraving, 1956, 10.0 x 7.5 cm., signed in pencil. BHL, 11 Feb., #343, with 3 cats. related to Baskin, illus. (£156). This print was first published in Baskin, Blake and the Youthful Ancients (Northampton, Massachusetts: Gehenna P, 1956) (BB #400).


Blakeana by the truckload. CafePress, Jan. online cat. <http://www.cafepress.com>, a large selection of objects with Blake images and quotations, including refrigerator magnets, sweatshirts, T-shirts (“My ♥ Belongs to Blake,” “Vote Blake,” “Blaker Babe,” “Blake-o-holic,” “Jesus Loves Blake,” and much more), maternity T-shirts (“Blake’s Mom”), boxer and thong underpants (“Blake Was Here”), coffee mugs and steins, coaster tiles, baby bibs, infant bodysuits, mouse pads, license-plate frames (“Brake for Blake”), bumper stickers, tote and messenger bags, caps, badges and buttons, wall clocks, throw pillows, keepsake boxes, postcards and greeting cards, Christmas-tree ornaments, teddy bears wearing “Blake” shirts, notebooks, and posters, all illus. ($4.49 to $35.65 each). Some of the items are generic for anyone named “Blake.” I succumbed only to
the refrigerator magnets, but was sorely tempted by the throw pillow with Blake's portrait and the “Team Blake” trucker cap.

Blake’s Circle and Followers

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

BARRY, JAMES


Portrait of Barry, soft-ground etching by Daniell, 1809. Grosvenor Prints, March online cat., illus. (£60).

“Venus Anadyomene,” mezzotint by Green, 1772. Grosvenor Prints, March online cat., illus. (£520).

Boydell, Collection of Prints ... Illustrating ... Shakspeare, c. 1803. EB, March, 1 pl. only, “King Lear” engraved by Legat, illus. (no bids on a required minimum bid of £99).

BASIRE, JAMES

Bryant, New System ... of Ancient Mythology, and Stuart and Revett, Antiquities of Athens. See under Letterpress Books with Engravings by and after Blake, above.

Rogers, Collection of Prints in Imitation of Drawings, 1778. Quaritch, Nov. cat., 1389, #72, vol. 1 of 2 only, 42 pls. on 40 leaves, full calf of "c. 1830," illus. (£2500).

CROMEK, ROBERT


CUMBERLAND, GEORGE

John Highmore, 90-pp. manuscript journal of a sketching tour in Kent with Cumberland and Thomas Stothard, 22-26 May 1779. BHL, 24 March, #109, the lot titled “Blake Circle—Stothard, Cumberland and Highmore,” bookplate of Anthony Highmore, title page inscribed “A Highmore,” half vellum, illus. (£4320). Blake joined Stothard and Cumberland on a sketching tour on the Medway River in Kent, probably in 1780 or 1781 (see BR(2) 22-24), but there is no mention of Blake in Highmore’s journal of this May 1779 adventure (or at least none recorded in the extensive entry on the journal in the auction cat.). John Field Highmore (1750-84) was a partner in the auction cat.). Field Highmore (1750-84) was a clerk with the Royal Exchange Assurance Office, where Cumberland also worked from 1769 to 1784. The later owner of the journal was J. F. Highmore’s brother Anthony (1758/59-1829), a legal scholar. Their father, also Anthony (1719-99), was an artist, the son of the important painter Joseph Highmore (1692-1780). See ODNB 29: 81-83 and Letters of the Late Ignatius Sancho, an African, ed. Vincent Carretta (London: Penguin, 1998) 296-97, editor’s note on J. F. Highmore and Cumberland. Both men knew Sancho and subscribed to the 1782 ed. of his Letters; see the Carretta ed. 13, 15, 252. In an undated letter, Cumberland states that “Highmore had introduced me to Sancho.” Cumberland gave “Jn Highmore” a narrative about a July 1778 sketching tour which the recipient, “being very poor,” sold to the Evening Post for £30. For these references to Cumberland and Highmore, see G. E. Bentley, Jr., A Bibliography of George Cumberland (1754-1848) (New York: Garland Publishing, 1975) 47, 125. An album of prints by Cumberland in my collection includes a small etched portrait, entitled in pen and ink on the facing verso “M. John Highmore—from nature” in the hand of George Cumberland, Jr.

This newly discovered journal mentions that, on 24 May, Cumberland and Stothard went “over the [Medway] River to Allington Castle [just north of Maidstone, Kent], to take views” (quoted from the auction cat.). Stothard’s pencil drawing of the castle, inscribed “1779,” is in the Oppé Collection, Tate Collection, London (accession #T10083; for illus., see <http://www.tate.org.uk/servlet/ViewWork?workid=23751&searchid=22403>). We can now be confident that this drawing, mentioned in Bennett 91n4 and BR(2) 22-23n, was made during the May 1779 tour and not during the trip with Blake. Based on the month of the 1779 excursion, the author of the BHL auction cat. entry surmises that the 1780 or 1781 tour was also in May, rather than the Sept. date suggested in BR(2) 22.

FLAXMAN, JOHN

Online listings of Flaxman’s classical compositions with insufficient information to identify the ed. have been excluded. See also Flaxman under Letterpress Books with Engravings by and after Blake, above.

Thirty-seven pencil and gray ink drawings illustrating Hesiod, a set created by Flaxman independent of the production of...
Blake’s pls. published in 1817 and showing differences in details from the pls. 22.7 x 30.5 cm., mounted on card and bound in a morocco album of the mid-1860s. Windle, Oct. cat. 46, #1048, "offered courtesy of Maggs Bros.," with a detailed discussion by Edward Maggs pointing out that "some of the paper is watermarked, dated 1809 and 1815, in one case definitely postdating Blake's return of the engraved pl., which we therefore take to mean that these drawings cannot have been what Blake worked from," 5 illus. (price on request). Longman, the publisher of Blake's Hesiod pls., began paying Blake for finished engravings, plus reimbursements for the price of the copperplates, in Sep. 1814 (BB p. 557). According to BB p. 558, proofs of pls. 2, 7, 22, and 26 are dated to 1814 in manuscript. These 37 drawings appear to be a uniform suite, not a gathering of drawings executed at different times. Thus, the presence of an 1815 watermark on 3 of the drawings would appear to exclude the entire group from being the preliminaries Blake used. Previously offered from the estate of H. D. Lyon, Cl, 7 June 2001, #78, illus. (not sold; estimate £80,000-120,000), and privately by Maggs Bros., June 2008 ($125,000).

**Giving Alms.** Pencil, 8.8 x 10.8 cm. on larger leaf, title inscription in pencil and signature verso. BHL, 2 June, #172, illus. (not sold; estimate £400-600). Probably the same work offered EB, April 2007, with the measurements given as 11.4 x 8.9 cm. (no bids on a required minimum bid of $1300).

**Medea Enamoured of Jason, or Merope Expelled from the Society of the Hyades.** Pencil, pen and black ink, 28.5 x 39.4 cm., datable to Flaxman's sojourn in Rome (1787-94), inscribed (at a later date?) with both titles in brown ink. CSK, 9 July, #631, illus. (£3250; estimate £1000-1500).

**Not Unobserv'd They Passil the God of Light.** Pencil and pen, 19.0 x 26.0 cm. on Whatman paper with a 1794 watermark. BHL, 28 April, #13, "extensively inscribed" (apparently by Flaxman), illus. (£6600; estimate £2000-3000). An illus. to book 10 of Pope's translation of the *Iliad*, stylistically very similar to the engraved series but never engraved. Possibly a preliminary, numbered "14" lower right, for a design to be added to the 1805 ed., but not chosen as 1 of the 5 new pls. engraved by Blake (3) and James Parker (2).

**Portrait of Flaxman as a Young Man.** Black basalt Wedgwood plaque, inscribed "FLAXMAN," oval, 8.9 x 6.4 cm. EB, July, dated by the vendor to "circa 1895+," illus. ($133.50).

Autograph letter signed, 29 March 1799, regarding the inscription on a monument, 3 pp. Argosy Book Store, May online cat., with a "mezzotint portrait," presumably of Flaxman ($350).

Autograph letter (signed?), 10 July 1802, regarding a subscription to commission a monument to Captain Miller, 1½ pp. A. R. Heath, Feb. cat., #20, some water stains (£225).

Autograph letter signed to E. D. Clarke, 14 Sept. 1818, regarding the inscription on a monument to Sir John Moore, 1 p. Julian Browning Autographs, May online cat. (£250).


**Aeschylus designs.** Chapitre livres anciens, May online cat., lithographs, Paris, 1823, "leather" (£675). See also *Iliad* designs, below.


**Flaxman, Anatomical Studies, 1833.** EB, May, publisher's cloth and cover label (no bids on a required minimum bid of £140).

**Iliad designs.** BL, 12 March, #708, *Iliade d'Homere*, bound with *Odyssée d'Homere*, both engraved by Piroli, probably the eds. published Rome?, c. 1818, "pencil translations added to a few plates below printed French titles," foxed throughout, some leaves "working loose," half morocco very worn, with *Compositions tirées des Ouvrages, des Jours et de la Théogonie d'Hésiode*, engraved by Piroli, probably the ed. published Rome?, c. 1818, 5 pls. "partially re-margined," foxed throughout, half morocco very worn, upper cover detached (£70). Antiquariat Dr. Haack, April online cat., 1795 ed., scattered foxing, no description of binding other than new title label on front cover (£6500—a record asking price). World's End Bookshop, April online cat., 1795 ed., bound with the Aeschylus designs (1795), three-quarter morocco worn (£200). Rambler Rare Books, May online cat., 1793 ed., "original publisher's wrappers" (£1150). EB, May, 1795 ed., a few marginal stains, scattered light foxing, later cloth, illus. (£175). Antiquariat Düwel (and cross-listed with several
other dealers). May online cat., Leipzig, 1804, marginal water stains, covers worn (£75). Swann, 3 Dec., #303, 1795 ed., bound with the Aeschylus (1795) and Odyssey (Paris, 1803) designs, contemporary quarter calf very worn, Odyssey pls. "moderately foxed" (£300).

**Odyssey designs.** EB, May, engraved by Réveil, Paris, 1835, original wrappers very worn, illus. (no bids on a required minimum bid of £195). Libreria Antiquaria Sanz, May online cat., Paris, 1803, contemporary leather (£770). EB, June, 9 lithographs from the Paris 1823 ed., illus. (offered at the "buy it now" price of £49.99 each). EB, July, Paris ed. dated to 1803 by the vendor but probably the c. 1835 printing with the date removed, light foxing, contemporary boards very worn, illus. (£62). See also *Iliad* designs, above.


**FUSELI, HENRY**


*Lady Susan, Countess of Gilford, with Daughters.* Oil, 69.0 x 59.0 cm., datable to c. 1810. Galerie Hans, Hamburg, Oct. online cat., illus. (price on request).

*Mrs. Fuseli Seen from Behind, Brandishing a Whip.* Pen and brown ink over pencil on the back of an envelope addressed to Joseph Johnson, 13.1 x 18.6 cm., datable to c. 1790-93. SNY, 28 Jan., #51, illus. (£13,750; estimate £7000-9000).

*Orpheus and Eurydice.* Pencil, 25.6 x 22.5 cm. Shepherd & Derom Galleries, New York, Oct. online cat., illus. (price on request).

*Portrait of Sophia Rawlins, the Artist's Wife.* Oil, 60.0 x 49.5 cm. SL, 10 Dec., #249, a "previously untraced version," illus. (£42,050).

Louis Francia (artist, 1772-1839), autograph letter signed to "Dear Sir" (not Fuseli), 21 Feb. 1814, 2 pp., including an admission ticket to the 1811 exhibition of the Associated Painters in Water Colors made out to "H Fusely Esq" and signed by Francia. EB, July-Aug., illus. (no bids on a required minimum bid of £49.99); Aug., the admission ticket only (£25 to a private collector).
Boothby, Sorrow, Sacred to the Memory of Penelope, 1796. James Cummins, May online cat., uncut in original boards, later cloth spine ($1000). Books on the Hill, May online cat., foxed, “half leather” worn (£475). Loe Books, May online cat., original boards worn, backstrip missing (£450). Windle, Oct. cat. 46, #1054, 1st st. of the pl. after Fuseli, scattered foxing, large-paper issue uncut in original boards, cover label (£4500). EB, Nov. 1st st. of the pl. after Fuseli, scattered light foxing, large-paper issue, half calf worn (reserve not met; highest bid $49.95).


The subject is taken from Jonah 4.1-8. Jonah is indignant and despairing because God did not fulfill his prophecy that Nineveh would be destroyed (3.4). He sits “on the east side of the city” (4.5), represented by the broken column and other architectural motifs in the left background. The boat with two oarsmen (lower left) recalls the earlier and more famous incident when “the men rowed hard” (1.13) in a storm until they threw Jonah overboard and “the sea ceased from her raging” (1.15), as the calm waters indicate. The leafy tendrils above Jonah represent the vine “God ... made ... to come up over Jonah” (4.6). Its large “gourd” (4.6) dangles left of Jonah’s lower right leg with the destructive “worm” (4.7) crawling up its left side. Fuseli, a knowledgeable lepidopterist, has pictured the biblical worm as a spurge hawk-moth caterpillar (Hyles euphorbiae) with its distinctive body markings and tail horn.

The lines inscribed below the design from Jonah 4.8 refer to a slightly later episode; Fuseli pictures neither a rising “sun,” nor a “vehement east wind,” nor a fainting Jonah.

Fuseli’s contributions to the Willoughby Bible exhibit several odd features. His 1st 2 pls. have elaborate rococo frames, like those surrounding all the pls. by other artists in the book. These 2 pls. were engraved by Charles Grignon and John Collyer after Fuseli’s designs. Nine pls., including “Jonah’s Indignation,” are considerably larger and have no frames.

David and Goliath,” engraved by John June, does not bear Fuseli’s signature but can be attributed to him on the basis of a preliminary sketch now in the Swedish National Museum. “The Withering of King Jeroboam’s Hand” bears no signatures but has been attributed to Fuseli as the designer on stylistic grounds. “Isaiah’s Vision” is signed by Fuseli as the designer but lacks an engraver’s signature. Three other pls. in this group of 9 were engraved by Grignon, Antoine Benoist, and Johann Sebastian Müller. Two unframed pls. have a horizontal rather than vertical format (“landscape” rather than “portrait”). These are “Abah’s Seventy Sons Slain by the Rulers of Samaria,” signed by Fuseli as both designer and engraver, and “The Breaking of the Potter’s Vessel,” signed by Fuseli as designer and etcher, with additional engraving by Benoist. Like all the framed pls., 6 of the unframed pls. after Fuseli’s designs bear inscriptions referring to Willoughby and thus were prepared specifically for his publication, at least in their final stages of production. The differences in size and format, however, make me suspect that 9 of the 11 Fuseli pls. were originally executed for some other purpose. The 2 landscape pls.—a particularly unusual format for a Bible—and “Jonah’s Indignation” might have been begun by Fuseli as separate pls. rather than book illus. All pls. are printed on the same heavy laid paper and thus it is unlikely that any is a remainder impression from an earlier printing.

For descriptions and illus. of all 11 Fuseli pls., see Weinglass 24-32, #25-35. He states that “Isaiah’s Vision” (#30) was “engraved by Henry Fuseli,” but I can find no evidence for this. The inscription “Fuseli inv. & delin.” means that he invented the design and delineated it as a drawing or painting, not that he etched or engraved the pl. (usually “sculpit” or “sc.”). The dense linear patterns in “Isaiah’s Vision” are very different from the more open graphic techniques exhibited by the pls. Fuseli etched. Weinglass also claims that 2 pls., “The Breaking of the Potter’s Vessel” (#31) and the example illus. here (#32), include “aquatint” by Fuseli. I can see no evidence of aquatint in these pls.; perhaps Weinglass misunderstood “aq. fort.,” in their inscribed signatures as a reference to aquatint. This abbreviation means that Fuseli etched the pls. with aqua fortis (i.e., acid). The first recorded aquatints published in Britain are two sets of Views by Paul Sandby, both of 1776 (see Richard T. Godfrey, Printmaking in Britain [Oxford: Phaidon, 1978] 59).
And it came to pass when the Sun did arise, that the Lord prepared a great east wind; and the Sun beat upon the head of Jonah, that he fainted. He wished himself to die. And, said, it is better for me to die than to live. Jonah 4:6, 7.


Fuseli, Lectures on Painting, 1830. William H. Allen, May online cat., frontpiece browned and foxed, ex-library copy, modern buckram worn ($100). For the 1801 ed., see Letterpress Books with Engravings by and after Blake, above.


Lavater, Essays on Physiognomy, 1789-98. Grosvenor Prints, March online cat., portrait of Fuseli only, engraved by Holoway after Lawrence, foxed, illus. (£65). For complete copies of the book and Blake's pls., see under Letterpress Books with Engravings by and after Blake, above.


Milton, Paradise Lost, Sharpe ed., 1805. Lilian Modlock, Nov. online cat., vol. 1 (books 1-6) only, described as containing both pls. after Fuseli and bound in "very worn paper covers" but actually with only 1 pl. after Fuseli ("Satan Rousing His Legions" engraved by Tomkins) and bound uncut in publisher's printed wrappers (a rare survival) in good condition (£3).


Pope, Poetical Works, Du Roveray ed., 1804. Collectable Books, Feb. online cat., large-paper issue, with Homer, Iliad (1805) and Odyssey (1806) also with pls. after Fuseli, 18 vols. in 3, pls. foxed, calf worn (£650). Bauman Rare Books, May online cat.,


Seventeen Engravings, to Illustrate Shakspeare, published by Woodmason, 1818. Grosvenor Prints, Feb. online cat., 2 pls. only, "Oberon Squeezing the Flower on Titania's Eyelids" engraved by Rhodes and "The Witches Appear to Macbeth and Banquo" engraved by Bromley, both illus. (£180 each). EB, Oct., 1 pl. only, "Titania Embracing Bottom" engraved by Rhodes, 1794 imprint, browned, margins tattered, illus. (£51).


Shakespeare, Dramatic Works, 1848. EB, March, 1 pl. only, "Prospero and Caliban," foxed, illus. (no bids on a required minimum bid of £9.95); April, 1 pl. only, "Midsummer Night's Dream," badly foxed, illus. (no bids on a required minimum bid of £9.95).

Shakespeare, Plays, 1805. EB, June, 1 pl. only, "Hotspur, Worcester, Mortimer and Glendower Dividing Up Trent" (Henry IV, Part I) engraved by Rhodes, illus. (no bids on a required minimum bid of £199.99). For complete copies of this work, see under Letterpress Books with Engravings by and after Blake, above.


Tatler, 1804. Braintree Book Rack, May online cat., 4 vols., half "leather" worn (£125). See also Spectator, above.

Thirty Pictures by Deceased British Artists Engraved Expressly for the Art-Union of London by W. J. Linton, 1860. See under Interesting Blakeana, above.

LINNELL, JOHN

Autumn Trees. Watercolor, 16.0 x 48.0 cm. BHL, 19 Aug., #176, illus. (£336). The attribution is questionable.

Balaam and the Angel. Oil, 47.0 x 68.0 cm., signed and dated 1859. SL, 29 Oct., #175, illus. (not sold; estimate £4000-6000). Previously sold SL, 9 July 1997, #100 (£3220).

Entrance to Dovedale from Ashbourne, Derbyshire. Watercolor, 28.3 x 41.5 cm., signed and dated 1814. SL, 9 July, #138, illus. (£4500).

*Harvesting.* Oil, 50.8 x 71.1 cm., signed, datable to the 1860s or 1870s. EB, Nov., illus. ($2929.89).

*Harvest Time*, attributed to Linnell. Oil, 51.0 x 76.0 cm., inscribed “J. Linnell 1847” on the back of the canvas. EB, Nov., illus. (£1850).

*Harvest Time in Sussex.* Oil, 63.2 x 101.6 cm., signed. SNY, 31 Jan., #176, illus. ($31,250). Previously offered SNY, 18 April 2008, #111, illus. (not sold; estimate £60,000-80,000).

*Homeward Bound, Sunset.* Oil, 71.1 x 94.0 cm., signed and dated 1861. CNY, 4 June, #31, illus. ($74,500; estimate $30,000-40,000).


*Miss Jane Paxley,* oil sketch for the finished portrait exhibited by Linnell at the R.A. in 1826. David Bindman discovered the sketch at a Boston antique shop in Oct. (no price information).

*Portrait of a Gentleman Wearing a Black Stock.* Oil, 38.1 x 31.4 cm. Freeman’s auction, Philadelphia, 7 Dec. 2008, #15, illus. online (not sold; estimate $1000-1500); EB, May-June, illus. (reserve not met; highest bid $1777).

*Portrait of a Man (recto), Study of a Young Girl (verso).* Recto in black chalk heightened with white, squared in pencil, 39.8 x 28.2 cm. Emanuel von Baeyer, exhibited at Raphael Valls, London, 4-10 July (price on request). For illus., see *Burlington Magazine* 151 (June 2009), unpaginated advertisement for “Master Drawings London.” Probably a preliminary sketch for a more finished painting or engraving.


*Portrait of Madame de Wouters.* Oil, 29.5 x 23.8 cm., signed and dated 1827. CL, 9 Dec., #242, “in the original frame,” illus. (£6250).

*Portrait of Three Elder Children of Robert Clutterbuck.* Oil, 81.5 x 103.0 cm., title inscribed on a verso label. Bonhams, Bury St. Edmunds, 11 Dec. 2008, #479, illus. (not sold; estimate £6000-8000). Possibly the painting Linnell exhibited at the R.A. in 1843.

*Reapers at Noon.* Oil, 100.0 x 137.8 cm., signed and dated 1862. CNY, 4 June, #33, illus. ($206,500; estimate $120,000-180,000). Possibly a record auction price for a work by Linnell, but perhaps less than the £800 Linnell received for the painting in 1862 when adjusted for inflation. This is the 1st of 4 versions of the design. The best known is now in the Tate Collection (*Reapers, Noonday Rest*, 94.0 x 139.7 cm., signed and dated 1865).

*Red Sunset.* Oil, 81.0 x 106.0 cm., signed and dated “[18]77,” SL, 9 July, #30, illus. (not sold; estimate £20,000-30,000).

“Shoreham”: Study of a Little Rustic Bridge over Which Perhaps the Ancients Liked to Wander. Black chalk heightened with white on tan paper, 43.2 x 53.3 cm. Abbott and Holder, Jan. online cat. 393, #120 (£1250). The title, with its intriguing reference to Blake’s followers, is the dealer’s invention.

*Study for “The Barley Cart,”* attributed to Linnell. Oil, 17.8 x 22.9 cm., signed. EB, Feb., illus. (no bids on a required minimum bid of $7500); March-April (offered at the “buy it now” price of $3000). The finished painting, 49.5 x 60.5 cm., signed and dated 1865, was sold from the Leverhulme Collection at SL, 26 June 2001, #381, illus. (£80,500).


*Travellers’ Encampment in Woodland.* Oil, 15.0 x 19.0 cm., signed. Bonhams, Chester, Nov., #487, illus. (£432). The attribution is questionable; I have not been able to find the signature in the online illus. of the work.

*Windmill Sketch.* Pencil, 11.0 x 9.0 cm., signed. BHO, 20 May, #14, illus. (£120).


"A. W. Callcott, Esq.," engraved by Linnell after his painting, 1832. Grosvenor Prints, March online cat., illus. (£280).


"Right Hon. Lord Methuen," lithograph after Linnell’s painting, c. 1846. Grosvenor Prints, March online cat., illus. (£190).


"R. Hon. Tho. Spring Rice," mezzotint by Linnell after his painting, 1836. Grosvenor Prints, March online cat., illus. (£290); another impression, proof before title, water stained in margin, illus. (£220).

MORTIMER, JOHN HAMILTON

Soldiers by the Wayside, attributed to Mortimer. Pen and ink, brown wash, 20.0 x 15.0 cm. EB, Feb., illus. (no bids on a required minimum bid of £60). Stylistically comparable, particularly in the handling of light brown wash, to Study for St. Paul Preaching to the Ancient Britons, dated to c. 1763-64 in John Sunderland, John Hamilton Mortimer: His Life and Works, 52nd vol. of the Walpole Society ([London]: Walpole Society, 1988), no. 13a. The EB drawing also includes hatching lines, with rounded lower ends created by a return stroke, similar to the hatching in Study for the Finished Drawing, St. Paul Converting the Ancient Britons (Sunderland no. 13c, dated to c. 1775-77).

"Bacchic Figure with Girl," engraved by Ryley, 1780. Grosvenor Prints, March online cat., illus. (£130).

Fifteen Etchings Dedicated to Sir Joshua Reynolds, etchings by Mortimer, 1778. Allison Gallery, Sept. online cat., complete set of 15, apparently the 1804 printing, extra-illus. with 2 etchings of monsters by Mortimer and 5 etchings of banditti by Blyth after Mortimer, original paper cover with label, illus. (£6,500). EB, Sept., "Banditti on the Look Out" and "Banditti Taking His Post" only, offered individually, the 1st stained brown above the figures, illus. (£83 and £36 respectively). William Carl Prints, Sept. online cat., "Musical Monster" and "Enrag’d Monster" only, offered individually, full margins, illus. (£900 each).


"Shylock," etching. EB, July, trimmed to the image left and right, repaired marginal tears, dust stained, lower quarter stained light brown, illus. (sold at the "buy it now" price of £15).

PALMER, SAMUEL

Cornfield with Windmill and Spire Seen under a Crescent Moon (recto); related sketches on verso. Recto pen and ink, wash, 6.7 x 10.5 cm., verso pencil, both datable to c. 1826-27. CL, 7 July, #47, recto illus. (£121,250). See illus. 6.

A Waterfall, North Wales. Watercolor, 43.2 x 32.4 cm., datable to 1835-36, signed with initials. CL, 9 Dec., #229, "hitherto unrecorded," illus. (£37,250).


Autograph letter signed to "Mrs. George," March 1872, 4 pp. BHL, 24 March, #117 (not sold; estimate £500-700).

"Christmas," etching. CSK, 1 July, #39, 4th st. from the Memorial, illus. (£1125).

"The Cypress Grove," etching. EB, April, 2nd st., illus. (offered at the "buy it now" price of £599.99).

"The Early Ploughman," etching. EB, Jan., probably 5th st., illus. (offered at the "buy it now" price of $1050 or "best offer"). CSK, 9 April, #1, 4th st., scattered foxing, illus. (not sold; estimate $1000-1500); same impression, 1 July, #40, illus. (£688). EB, June, 5th st., 1868 printing, illus. (offered at the "buy it now" price of $1499.99 or "best offer"). BL, 2 July, #376, 8th st., framed, illus. (£360). BHL, 14 July, #99, 9th st., 1926 printing, with "The Lonely Tower," 6th st., 1954 printing, illus. (£1920). R. E. Lewis, Aug. online cat., #14, st. not recorded but prob-


"The Lonely Tower," etching. Swann, 24 Sept., #70, st. not recorded but clearly a modern restrike of the very worn copperplate, number in pencil lower left "15/25" and initialed "M.S," lower right, illus. ($2160).

"Moeris and Galatea," etching. EB, April, 2nd st., illus. (no bids on a required minimum bid of $499.99).

"Opening the Fold," etching. EB, April, 8th st., illus. (offered at the "buy it now" price of $999.99 or "best offer"); same impression?, May, 8th st., illus. ($399.99). BHL, 14 July, #98, 10th st., 1926 printing, illus. (£1140).

"The Rising Moon," etching. Swann, 30 April, #224, 7th st. on laid India, illus. ($1680). BHL, 14 July, #100, "possibly the third state," with "The Herdsman's Cottage," 2nd st., and "The Early Ploughman ... prior to the fifth state, with areas of possible scratching out," illus. (£10,560; estimate £5000-7000).


6. Samuel Palmer, Cornfield with Windmill and Spire Seen under a Crescent Moon (recto); related sketches on verso. Recto pen and ink, wash, 6.7 x 10.5 cm., verso pencil, both datable to c. 1826-27. Reproduced here approx. the size of the original. This is one of the few Shoreham period drawings to come to market in recent years. Prior to its sale at CL on 7 July, #47, several members of the trade criticized the quality of the work, noting the weak handling of the man and cart in the foreground and the awkward placement of the windmill on stilts between the spire and distant hilltop. If you block out the windmill, is the balance of the composition improved? Given these opinions, the small size of the drawing, and the general financial situation, I felt that the estimate of £60,000-80,000 was optimistic. Wrong once again; the lot was knocked down for £100,000 (£121,250 with the buyer's premium). Harriet Drummond of Christie's told Windle that the purchaser was one of several private collectors who were bidding. Photo courtesy of Christie's London.


A. H. Palmer, Life and Letters of Samuel Palmer, 1892. BL, 12 Feb., #144, no. 5 of 130 large-paper copies, scattered foxing, "original leather" worn, with a copy of the small-paper issue, no description of the binding (£200). EB, August-Sept., no. 29 of 130 large-paper copies, preliminary leaves "spotted," light foxing throughout the text, publisher's calf very worn with part of the spine missing, illus. (no bids on a required minimum bid of £400); now, same copy and result. Windle, Oct. cat. 46, #1096, small-paper issue, publisher's cloth very worn (£875). Life and Letters includes Palmer's etching, "The Willow," 2nd st.
7. Samuel Palmer, "The Burial-Place of Keats," etched by Arthur Evershed. Image 11.2 x 18.6 cm., inscribed "Sam. Palmer, pinx." lower left, "A. Evershed, sc: 1881." lower right. No platemark visible. Machine-made paper with artificial chain lines, leaf 13.0 x 21.5 cm. Essick collection. Printed in dark brown ink and published in The Poetical Works and Other Writings of John Keats, ed. Harry Buxton Forman (London: Reeves & Turner, 1883) 1: verso facing 107. The table of "Illustrations to Volume I" lists the pl. as "The Burial-place of Keats: etched by Arthur Evershed from a drawing by Samuel Palmer" (1: vii). The view is from the south, looking roughly north. Just left of center, dominating the design, is the Pyramid of Gaius Cestius, built c. 18-12 BC. The ruined building on the right is the Porta San Paolo (originally called the Porta Ostiensis), a castellated gateway through the Aurelian Wall surrounding part of Rome. The Protestant Cemetery, where Keats is buried, is behind the pyramid. Thus, a more accurate title for the design would be "A Scene near the Burial-Place of Keats:" The foreground includes 2 of Palmer's favorite motifs, a flock of sheep and a lounging shepherd.

Palmer first executed the design as a pencil sketch and a watercolor, both datable to 1837 when he was on his extended Italian honeymoon. A more finished watercolor, in Palmer's "little-long" panorama format, dates from 1844. Two final versions, one in watercolor and one in brown wash, can be dated to 1877. All 5 of these works are untraced; see Raymond Lister, A Catalogue Raisonné of the Works of Samuel Palmer (Cambridge: Cambridge UP, 1988) #278, 279, 385, 672, 673. The earliest watercolor (#278) was exhibited by the Old Water-Colour Society in 1844 and titled in the catalogue "The Poet's Grave: English Burial-Ground at Rome—The Burial Place of Keats, with the Pyramid of Gaius Cestius." The mount was inscribed with lines quoted (with "till Life" changed to "till verse") from the ending of "A Song from Shakespeare's Cymbeline" (often titled "Dirge in Cymbeline") by William Collins: "Belov'd till verse can charm no more, / And mourn'd, till Pity's self be dead." Both the title and the inscription were very probably supplied by Palmer, and thus he, not Forman, was the first to associate the scene with Keats. Apparently Palmer found the lines from Collins and the pyramid, the latter an emblem of immortality or at least permanence, a more fitting testament to Keats's reputation than his gravestone, incised with the famous but inaccurate epitaph he wrote for himself, "Here lies One Whose Name was writ in Water." The romantic artist has expropriated the Roman tomb as a memorial for the romantic poet, much as the Romans had borrowed an Egyptian structure as a memorial for one of their own. The architectural motifs also place Keats and his poetry within the grand traditions of European culture.

In a letter of April 1881, Forman asked Palmer to etch the design himself for publication in the forthcoming ed. of Keats. Forman indicates that he had seen, and much admired, the version of the design in brown wash exhibited in 1877 (Lister #673). We do not have Palmer's reply, but he apparently turned down the commission to etch the design himself and the task was given to Evershed (etcher, painter, and physician, 1836-1919). His etching style imitates Palmer's, possibly at Forman's behest, but is heavy-handed and far less skillful. For Forman's letter, see The Letters of Samuel Palmer, ed. Lister (Oxford: Clarendon P, 1974) 2: 1076.
PARKER, JAMES

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


ROMNEY, GEORGE

*Study of Distraught Figures for “John Howard Visiting a Lazaretto”* Pencil, 10.2 x 15.2 cm., datable to c. 1790. Abbott and Holder, Jan. online cat. 393, #70 (£875).

*Titania’s Attendants*. Oil, 119.4 x 149.9 cm., datable to c. 1791-92. Lowell Libson, Jan. cat., pp. 54-57, illus. (price on request). Previously sold under the title *Titania’s Attendants Chasing Bats*, SL, 23 Nov. 2006, #68, illus. (£38,400); previously offered in Libson’s April 2007 cat., #9, illus. (price on request).

"M. Henderson in the Character of Macbeth," mezzotint by Jones, 1787. Grosvenor Prints, March online cat., illus. (£420).


Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, c. 1803. EB, Dec. 2008, 2 pls. only, "The Infant Shakspeare," foiled, and "Tempest," marginal foxing, both engraved by Smith, both illus. (offered at the "buy it now" prices of £125 and £295 respectively).

STOTHARD, THOMAS

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

Group of narrative scenes, 5 drawings on 4 leaves, variously pencilled, pen and ink, and wash, 8.5 x 6.0 cm. to 14.0 x 10.0 cm. BL, 2 July, #62, all framed, 1 illus. (£260).

*The Ambitious Step-Mother*. Pen and ink, 9.2 x 9.6 cm. WIndle, Oct. cat. 46, #1073, with Leney’s engraving of the design for the Cawthorn issue of Bell’s *British Theatre* (1795) (£125).

*The Avenging Angel* (or *Lucifer*). Ink and watercolor, no size recorded. Abbott and Holder, June online cat. 396, #123 (£475).

Calypso and Her Nymphs, a Study for Fenelon’s “Telemachus.” Pen and ink, 20.3 x 17.8 cm. Abbott and Holder, April online cat. 395, #107 (£300).

*The Canterbury Pilgrims*. Watercolor, 9.9 x 34.4 cm. CSK, 9 July, #630, illus. (£5000). As the auction cat. states, this is the same work sold CL, 18 June 1980, #108, illus. black and white (£590), described in that cat. as a work on Whatman paper with an 1833 watermark. In Blake 16.2 (fall 1982): 102 I describe that work as possibly "a copy after the small engraving of about the same size," but actually this watercolor is a good deal larger than the 1822 print by W. H. Worthington measuring 5.0 x 17.4 cm. If this drawing is by Stothard, perhaps its incomplete coloring can be explained by Stothard’s death in April 1834.

*Children Decorating an Arch with Garlands for Harvest Festival*. Pen and ink and wash, 12.7 x 10.2 cm. Abbott and Holder, Sept. online cat. 398, #94 (£225).

*Christian and Hopeful*. Oil, 15.0 x 19.0 oval. BHO, 25 Nov., #178, illus. (£780). Possibly a copy after 1 of Stothard’s published illus. for Bunyan’s *Pilgrim’s Progress*, engraved by J. Strutt in 1793 and generally titled “The Four Shepherds Converse with the Pilgrims.” The pl. is an oval the same size as this oil painting, but 1 figure (3rd from the left) in the latter varies considerably from Strutt’s engraving.

*Design for a Tomb*, attributed to Stothard. Black chalk, pen and brown ink, brown wash, 15.0 x 11.2 cm. CNY, 30 Jan., #296, illus. (£1500).

*Figure Studies for a Hunting Scene*. Pen and ink, 10.2 x 15.2 cm. Abbott and Holder, Sept. online cat. 398, #93 (£225).

*Figure Studies for Boccaccio’s “Decameron.”* Pen and ink on a letter addressed to Stothard, 20.3 x 17.8 cm. Abbott and Holder, April online cat. 395, #106 (£300).

*Honours Marine and Military Laid at Britannia’s Feet*. Pen and ink, wash, 12.7 x 7.6 cm. Abbott and Holder, Jan. online cat. 393, #78, described as related to the frontispiece in the *British Magazine*, vol. 2 (1783) (£275).

*Joseph Andrews*. Monochrome wash drawing, 12.4 x 7.5 cm. SL, 17 Dec., #66, stained lower left, illus. (not sold; estimate £1500-2000). A preliminary drawing for an illus. to Fielding’s novel published in the *Novelist’s Magazine*; see Coxhead 61 for a discussion of this design.

*“Measure for Measure”: Isabella Begging for Claudio’s Life*. Oil, 10.2 x 7.6 cm. Abbott and Holder, Jan. online cat. 393, #46 (£375). Possibly related to 1 of Stothard’s 2 book illus. of this subject; see Coxhead 99, 101 (pls. dated 1803 and 1823).
The Princess Catherine of France Presented to Henry V at the Battle of Agincourt. Oil, 17.8 x 25.4 cm. Abbott and Holder, Jan. online cat. 393, #15, described as related to Marriage of Henry V to Princess Catherine, exhibited at the R.A. in 1791 (£1250).


Venus Rising. Watercolor, 30.5 x 22.8 cm., signed and dated 1814. CSK, 8 Nov., #112, illus. (£625; estimate £1000-1500). Previously offered SL, 12 March 1987, #914, illus. (£70).


J. Highmore, journal of a sketching tour with Stothard and George Cumberland, 22-26 May 1779. See under Cumberland, above.

F. Burney, Cecilia, illus. to, a suite of 4 pls. by "F. Masetti," published by "A. Suntach," 1794: "The Power of Innocence," "The Innocent Stratagem," and 2 titled "Cecilia." EB, Feb., leaves 36.8 x 41.9 cm., minor dust soiling, all 4 illus. (£61). EB, April, 1 pl. only, "The Power of Innocence" engraved by "A. Ragona," no imprint, leaf approx. 34.3 x 42.0 cm. showing full plate-mark, hand colored (no bids on a required minimum bid of £12.99). These would all appear to be (pirated?) copies, those by Masetti in reverse, of an earlier and finer group engraved by Joseph Strutt in 1792. Coxhead notes "The Power of Innocence" (178), "two ovals" illustrating "Cecilia" (170), and "two [pls.] on a large scale, published by Durand in 1789," for "Cecilia" (179), but does not name the engraver(s) or indicate that these are part of a set of 4.

O. Goldsmith, The Vicar of Wakefield, illus. to, suite of 2 pls. Grosvenor Prints, March online cat., "Young Thornhills First Interview" engraved by Simon, 1787, and "Olivias Return" engraved by Playter, 1789, both illus. (£260 each).

"John Gilpin," engraved by Worthington, 1825. EB, Jan., hand colored, title and imprint trimmed off, title mounted below the design, illus. (no bids on a required minimum bid of $225). George Glazer Gallery, Jan. online cat., full margins, illus. ("sold").

"Cecilia," engraved from the Waves, illus. black and white (not sold; estimate £660).


"The Surrender of the Children of Tippoo Sultan," mezzotint by C. Turner, 1800. EB, Feb., leaves 38.2 x 25.4 cm., inscriptions partly trimmed off, foxed, illus. (£1000).


Shakespeare, The Dramatic Works of William Shakespeare, notes by Samuel Welliver Singer, life of Shakespeare by Charles Symmons. Chiswick: Charles Whittingham, 1826. EB, Nov. 2008, 10 vols., contemporary calf very worn, most spines damaged, covers loose and 2 missing, illus. (£16.51). Bauman Rare Books, Dec. 2008 online cat., 10 vols., fancy 19th-century calf (£2600). Antonio Raimo Galleries, Dec. 2008 online cat., 10 vols., "leather binding" (£1250). The half-title in each vol. states that this ed. contains "sixty engravings on wood, by John Thompson; from drawings by Stothard, Corbould, Harvey, etc." Of these, 17 cuts can be attributed with confidence to Stothard: a group in vol. 1 representing Shakespeare's 7 ages of man from As You Like It and 10 title-page vignettes incorporating large decorative letters. Coxhead 102 refers to this "1826 issue ... of Shakespeare's Plays" and mentions 10 of the cuts, but does not record the total number of cuts and does not give the title of the work. Not in Bennett.

Lloyd. London: Bell and Dally, 1856. EB, Feb., 10 vols., contemporary morocco, illus. ($232.50). The half-title in each vol. indicates that this ed. includes “Vignettes Engraved on Wood by John Thompson from Drawings by Stothard.” There are 10 in all, 1 on the title page in each vol. The wood engravings are not the same as in the 1826 Whittingham ed., listed immediately above. Not in Coxehead or Bennett.

[Tatler], The Lucubrations of Isaac Bickerstaff. 6 vols. London: C. Bathurst, et al., 1786. EB, March-April, vols. 3-6 only, offered individually, scattered foxing, contemporary half calf worn, some covers loose, illus. (£13 for vol. 3, £9.99 for vol. 4, no bids on required minimum bids of £12.50 for vols. 5 and 6). Michael Brown, April online cat., complete in 6 vols., pl. in vol. 2 badly torn, marginal staining on all pls., calf rebacked and very worn, several covers chipped, gouged, and loose, almost a complete wreck ($100). With 6 pls. after Stothard, 1 in each vol.; not in Coxehead or Bennett.

Appendix: New Information on Blake’s Engravings

Listed below are substantive additions or corrections to Robert N. 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. Newly discovered impressions of previously recorded published pls. of Blake’s engravings are listed only for the rarer separate pls.

The Separate Plates of William Blake: A Catalogue

P. 30, “The Accusers of Theft Adultery Murder,” impression 1A. In the description of this impression I state that the “first gathering” of The Marriage of Heaven and Hell copy B “is quarto,” at least as it was sewn when I inspected it c. 1980. I should have stated that the first gathering is a folio in twos—that is, one folio inside another, each with 2 leaves for a total of 4 leaves. I mention this minor point only because several scholars, including G. E. Bentley, Jr., Michael Phillips, and Joseph Visconi, have expressed an interest in the printing and binding format of Marriage copy B.

Pp. 70-75, “Chaucers Canterbury Pilgrims,” 5th st. Larkhall Fine Art of Bath, England, acquired in May an impression on thin Japan paper with prominent chain lines about 2.9 cm. apart. Nicholas Lott of Larkhall tells me that the print was in a 19th-century frame. The discovery of an impression on Japan paper in such a frame, in which the print appears to have been housed for many decades, and the type of paper make it probable that all impressions on Japan (e.g., SSS in the New York Public Library) were pulled in the 19th century, probably in the 1880s shortly after Colnaghi acquired the copperplate, rather than produced as part of the Sessler printing of 1941. The quality of the Japan-paper impressions also suggests an early printing date before the stipple on the pilgrims’ faces became worn. These impressions are probably the ones printed by Colnaghi “on Japanese paper,” according to a brief announcement in Notes and Queries, 6th series, 3 (5 March 1881): 200 (see SP p. 85, where this paper is wrongly described as “laid India”). For the Larkhall impression, see above under Separate Plates and Plates in Series.

Pp. 132-33, “Robin Hood & Clorinda,” engraved by Blake after “J. Meheux,” published by Macklin in 1783. The designer of the engraving was very probably the amateur artist John Meheux (1749?-1839); see Vincent Carretta, “Blake’s Meheux?” Blake 31,3 (winter 1997-98): 84. As Carretta points out, Meheux knew and corresponded with Ignatius Sancho (1729-80), whose Letters were published in 1782. Sancho was also known to Blake’s friend George Cumberland; see the John Highmore journal under Cumberland, above. Thus, Cumberland may have been acquainted with Meheux and could have played a role in securing for Blake the commission to engrave this pl.

William Blake’s Commercial Book Illustrations


Reviewed by Morton D. Paley

The Morgan Library’s Blake collection has long been one of the world’s greatest, beginning with J. Pierpont Morgan’s own purchases, notably enlarged by the collection of Mrs. Landon K. Thorne in 1972-73, and continued by further acquisitions, including gifts by the Morgan’s one-time director, Charles Ryskamp. The current exhibition, assembled by Ryskamp and curators Anna Lou Ashby and Cara Denison, features only part of the Morgan’s holdings, judiciously chosen and mounted with a refreshing lack of clutter or busyness.

In the section entitled “Friends and Followers,” some pictures bring out how different Blake’s friends’ artistic interests could be from his own, while others show strong affinities. Among the former are John Linnell’s fine landscape drawing View of Amwell Hill, near Ware, in Hertfordshire (1814), and The Dell of Comus (1835), a vague, atmospheric drawing by John Varley’s pupil Francis Oliver Finch, whose statement that Blake was “a new kind of man” is more familiar today than his watercolors. Henry Fuseli’s striking portrait of Lavater’s niece, Martha Hess (c. 1778-79), is also unlike anything Blake attempted at the time, but his Psychostasy (The Weighing of Souls) of 1800 is, in the torsion of its central figure, very like one aspect of Blake, although its celebration of the heroic Achilles is not. Perhaps closest to Blake’s pictorial concerns, especially those of the 1790s, are two brilliant linear drawings by John Flaxman inspired by Robert Potter’s translations of Aeschylus, which also engaged Flaxman’s older contemporary George Romney. Aeschylus was in the later eighteenth century admired for his “primitive” strength, sometimes compared to the Doric order of architecture (see Rosenblum 18n50 and 161). “Behold this proud oppressor of my country” (words addressed by Orestes to the chorus in The Libation Bearers) depicts in an uncompromisingly linear style Clytemnestra’s dead body flung over the corpse of Aegisthus. The qualities of torsion and linearity are hallmarks of Blake’s style in the 1790s, sometimes reconciled, or, better, synthesized, sometimes not. (Blake’s own copy of Potter’s two-volume edition is also owned by the Morgan, although not displayed.)

It is a rare collection indeed that can display such a great chronological range of Blake’s engravings, including as it does Morning Amusement after Watteau (1782) and George Cumberland’s calling card (1827). Among its rarities are a delicately tinted Canterbury Pilgrims (third state) and Satan (also aptly known as Head of a Damned Soul in Dante’s Inferno) after Fuseli. The latter, one of five known impressions, may have been privately printed for a few friends, as there is no indication that it was ever published for sale. In these selections we can also see Blake’s development from the pleasant commercial design for Thomas Commins’s Elegy Set to Music (1786), which could have been executed by any competent engraver (although the histrionic gestures of the figures are typical of Blake), to the engraved portrait of Wilson Lowry (executed by Blake with Linnell, 1825), that, as Robert Essick has shown, reflects the advance in techniques such as burnishing that Blake learned from Linnell (Essick 223), which was to bear greater fruit in Blake’s great Job engravings, four of which are mounted on a temporary wall.

There is a special thrill for me, and I expect for many others, in seeing Blake’s manuscripts, even when they must be shown in transparent cases. In particular, Catherine Blake’s letter to Ann Flaxman, dictated to William on 14 September 1800, conjures up the image of William’s taking Catherine’s dictation as they both enthusiastically looked forward to moving to Felpham. Also present is the Pickering Manuscript, opened to “The Grey Monk” on pages 12-13. This holograph is dated to “about 1807” here, although on what grounds is not stated. It may be because of the date “1807?” given in G. E. Bentley, Jr.’s, chronology in The Stranger from Paradise (460). As far as I know, the only certain date, as Bentley himself has shown (“The Date of Blake’s Pickering Manuscript”), is the terminus post quem July 1802. There is also a letter here by William Cowper, whose correspondence, Blake wrote to William Hayley, “ought to be printed in letters of Gold.”

A hallmark of the Morgan’s copies of illuminated books is the consistently excellent quality of their impressions. One section is entitled “Continental Prophecies,” the designation used in the 1995 Blake Trust edition of America, Europe, and The Song of Los, having apparently passed into general usage. Represented here are ten plates of copy A of Songs of America, remarkable for its beautiful coloring and white-line effects, four plates of America (copy C), and four of The Song of Los (copy C). The latter four are, in whole or in part, superb examples of Blake’s color printing, a mode he employed chiefly in 1794-96. Color printing presents textured surfaces that may be grainy, speckled, mottled, reticulated, or some or all of these. These appeal to our tactile sense as no reproductions can, making us want to commit the transgressive act of touching them. Among the illuminated books to be found in other display cases are copy F of The Marriage of Heaven and Hell (also color printed), the Flaxman copy of Songs of Innocence (D), printed in yellow ochre and delicately colored, and the intriguing copy K of Songs of Innocence and of Experience, not all of which is Blake’s, as its two plates of “The Tyger” are used to illustrate.

The superstars of this show are, as one would expect, the Morgan's two great series of watercolors: the illustrations to Milton's _L'Allegro_ and _Il Penseroso_ and the Butts series of _Job_. The former are in almost pristine condition except for the last, "Milton in His Old Age," where some flaking has occurred on the left side of and just above and below Milton's head. As I looked at the written page in Blake's hand for "The Spirit of Plato," it occurred to me that we do not know what edition of Milton Blake used, and that a start might be made by comparing Blake's transcriptions of Milton's text with the likeliest candidates. Also, although there is an excellent edition online at the William Blake Archive, it has never been published in a hard-copy facsimile. As the Morgan pioneered in the high-quality reproduction of Blake's art with its facsimile edition of _Job_ (1935), perhaps it would consider producing an edition of these at some future time.

In looking at the _Job_ watercolors, I was especially struck by the two that Blake is believed to have added for Thomas Butts around the time he made the Linnell set. In "The Vision of Christ" (no. 17), God does not incline his upper body toward Job and his wife, as in the Linnell series, but is upright; the three comforters do not hunch in the other direction, as in the Linnell, but kneel contritely toward the divine radiance. (In the first of these details, the engraving follows the Butts set, in the second the Linnell.) The Morgan's "Job and His Daughters" (no. 20) shows a green meadow, with Job and two daughters seated on an incongruously placed sofa, sheep ranged on either side. A third daughter kneels, reading, before her father, and the daughter to our left has been writing on a tablet. Job gestures upwards with both arms, toward scenes from his story taking place above a layer of cloud. The sky is intensely blue. In contrast, the Linnell counterpart seems to take place both indoors and outdoors at the same time. A few sheep can be seen in the green foreground, but Job's arms extend laterally, indicating scenes set in what appears to be a curving wall. Blake followed these latter details in his engraving, as he also did in the placement of the daughters, one leaning against Job on either side, and the third seated on the ground before him. In this indoor scene the sheep are gone. The daughters' aspects, beautiful and pensive, differ from both drawings, in which they appear rather disconsolate. All twenty-one watercolors look wonderfully fresh, a tribute to the Morgan's conservatorship.

Books are at a disadvantage in art exhibitions, being limited to a single opening, and copy F of _Jerusalem_ looks lonely in its glass case. Many who see it will not suspect that they are looking at one of Blake's greatest accomplishments, and the last one assembled at that. The copy of _Night Thoughts_ displayed has the advantage of size and color, very fine color that may well have been added by Blake (or both Blakes), as is claimed here, as a pattern for others to follow. A good example of Blake's commercial engraving after other artists is in _The Botanic Garden_ by Erasmus Darwin, opened to _Tornado_, after Fuseli.

The lighting of the gallery is excellent, as is the physical arrangement of the displays. I suppose that when there is a crowd, it could be difficult to see the exhibits in the glass cases, but no one has ever succeeded in solving this problem for relatively small works. The wall labels are on the whole discreet (as they should be), informative, and placed at a comfortable height. There are a few minor errors among them, and one that is a little more than minor: "After his apprenticeship, Blake was admitted to study as an engraver at the Royal Academy." Blake of course studied drawing at the R.A., but he did not do a stroke of the burin at an institution that looked down on engravers as manual workers.
Although there is no catalogue, the entire exhibition is posted on the Morgan web site <http://www.themorgan.org/collections/workseven/Blake>, so those who did not see this major exhibition can view it online, and those who did can refresh their memories of it, as I know I will.

Works Cited


REM E M B R A N C E

Karl Kroeber, 1926–2009

"Kroeber once portrayed William Blake, whom he admired for decades, as a kind of shamanistic figure, a poet whose allegiance was not to any standard of aesthetics but to the men and women who lived, suffered, and died around him. Blake—and this is a fact that Kroeber saw more clearly than others—was committed to showing that many of the psychological sources of man's unhappiness could be cast aside, transmuted, overcome. His poetry stemmed from a desire to show that there was nothing unavoidable, nothing inexorable, about human suffering. Kroeber bore a much more striking resemblance to Blake than he would ever have admitted. In a world replete with self-promotion and self-pity, he worked—quietly and unpretentiously—to remind us of how things could be."


NEWSLETTER

Conference in Oxford

Blake, Gender, and Sexuality in the Twenty-First Century, organized by Helen Bruder and Tristanne Connolly, will take place 15-16 July 2010 at St. Aldate's Church, Oxford.

According to the organizers, over the many years since Irene Tayler’s classic “The Woman Scaly” opened up feminist debate about Blake’s art, generations of critics have wrestled and struggled with, delighted in and savored, Blake’s provocative and abundant sexual visions. Throughout the 70s, 80s, 90s, and 00s, trends, tastes, and judgments shifted and swirled, from angry critique and searching psychoanalysis, through heavy theory and politicized interpretation, to wary appreciation and queer celebration. Outside academia, too, Blake’s reputation as a prophet of free love and naked beauty remained a nuanced yet perennial global presence. And yet, amazingly, there has to date never been a gathering of critics, artists, writers, and fans solely devoted to appreciation of and keen debate about these significant aspects of Blake’s work. Blake, Gender, and Sexuality in the Twenty-First Century aims to become that gathering, to celebrate and build upon past knowledge as it reaches toward likely concerns of the future.

For information and registration, please visit <http://www.arts.uwaterloo.ca/~tjconnol/sexyl Blake>.

... and in Toronto

Blake in Our Time will celebrate the future of Blake studies and the legacy of G. E. Bentley, Jr., on 28 August 2010 at Victoria University in the University of Toronto.

According to the organizers, the symposium will explore new directions and approaches to the study of Blake using manuscript archives, online resources, forgeries and oddities, variations in Blake’s illuminated books, and Blake’s commercial engravings, as well as studies of the major collections amassed by private scholar-collectors. The day will feature a series of short illustrated papers and then illustrated panel presentations in an open forum.

Victoria University Library houses the Northrop Frye papers and the G. E. Bentley, Jr. collection of nearly 3000 works by and about Blake and his contemporaries.

For information, or to make a proposal for the panel presentations (by 1 May), please contact Karen Mulhallen (kmulhall@ryerson.ca or karenmulhallen@rogers.com).
INTERFACES volume 30, 2010, co-edited by Jean-Marie Fournier, will appear in late spring and is a special issue devoted to William Blake. Its contributors include Michael Phillips, Martin Myrone, Andrew Lincoln, Christian La Cassagnère, B. Eugene McCarthy, and Pierre-Yves Coudert. One of the special features of this volume is a unique facsimile print of one of William Blake's Songs of Innocence and of Experience that will be found bound into each copy of this issue and has been printed specially for the occasion by Michael Phillips, an authority on Blake's printmaking methods and materials. The impressions have been printed from one of a selection of facsimile relief-etched copperplates of the Songs that he has made. These include the general title page, the title page to Songs of Innocence and to Songs of Experience and, from both, the "Introduction," "The Chimney Sweeper," "Holy Thursday," and the "Nurses Song," as well as "The Lamb," "The Divine Image," "On Anothers Sorrow," "London," and "The Tyger." Volume 30 may be reserved ahead of time for $95.00 a copy. There will be only 150 copies available.

http://college.holycross.edu/interfaces/orders.htm