

Blake in the Marketplace, 2011

BY ROBERT N. ESSICK

OVER the last two decades, scholars and collectors have been blessed with a remarkable series of discoveries of unrecorded or long-lost works by Blake. The list is worth reviewing:¹

1990: *Songs of Innocence* copy H, untraced since c. 1953.

1991: *For the Sexes: The Gates of Paradise*, ten plates, previously unrecorded. *Lady Macbeth and the Sleeping Duncan*, wash drawing, untraced since 1863. Two recto/verso preliminary drawings, previously unrecorded or at least untraced since 1913, for Blake's cover design for Thomas Commins, *An Elegy Set to Music* (1786). *An Encounter in Heaven*, wash drawing, previously unrecorded. "The Chaining of Orc," only the second known impression, previously unrecorded.

1992: *The Marriage of Heaven and Hell*, design only on pl. 20 from *Small Book of Designs* copy B, previously unrecorded. *With Songs the Jovial Hinds Return from Plow*, a preliminary drawing for one of the Virgil wood engravings, untraced since 1939.

1993: *The First Book of Urizen*, design only on pl. 3, probably from *Small Book of Designs* copy B, previously unrecorded. Commins, *An Elegy Set to Music*, a previously unrecorded copy.

1994: *A Harper and Other Figure Studies*, previously unknown pencil sketches on the verso of *A Pastoral Figure and Other Sketches*. *Study for "Pestilence: The Death of the First-Born"*, recto/verso pencil sketches, untraced since 1949. *Two Types of Insanity*, pencil sketch, untraced since 1949.

1995: *Head of a Man*, pencil sketch, previously unrecorded.

1996: *Study for a Destroying Deity*, pencil sketch, acquired by the Yale Center for British Art in 1977 but not identified as by Blake until 1996.

1997: *The Marriage of Heaven and Hell* copy M (pls. 25-27, "A Song of Liberty"), untraced since 1918. "Lucifer and the Pope in Hell," a previously unrecorded first

state of the separate plate, this impression with pencil additions for the second state. Blake's letter to George Cumberland, 1 Sept. 1800, previously unrecorded. *Thenot and Colinet Seated beneath Two Trees* and *For Him Our Yearly Wakes and Feasts We Hold*, two preliminary drawings for the Virgil wood engravings, untraced since 1939.

1998: Previously unrecorded copies of Blake's prospectus for "Chaucers Canterbury Pilgrims" and R. H. Cromek's first prospectus of Nov. 1805 for his edition of Robert Blair, *The Grave*, listing Blake as the engraver of his designs. A complete copy of *Designs to a Series of Ballads, Written by William Hayley* (1802), untraced since 1944.

1999: *The First Book of Urizen* copy E, untraced since 1942. Young, *Night Thoughts* (1797), a previously unrecorded hand-colored copy.

2000: *Resurrection of the Dead*, wash drawing, untraced since 1922, with previously unrecorded pencil sketches for *Designs to a Series of Ballads* on the verso.

2001: Previously unrecorded impressions of *The First Book of Urizen* pl. 3, color printed, and *Europe* pls. 13-14 printed recto/verso, hand colored. Nineteen watercolors illustrating Blair's *The Grave*, untraced since 1836. *Cumea*, a watercolor copy after Michelangelo, and *The Judgment of Solomon*, a watercolor copy after Raphael, both probably by Blake and previously unrecorded.

2002: *Fate*, pencil sketch, untraced since 1968.

2003: *Visionary Head: A Man Wearing a Tall Hat*, pencil sketch, previously unrecorded.

2004: *Visions of the Daughters of Albion* copy N, untraced since 1942.

2005: "The Ancient of Days" copy D, untraced since 1938. *Satan Going To and Fro in the Earth, and Another Figure*, pencil sketch, previously unrecorded.

2006: *The First Book of Urizen* pl. 9, probably from *Small Book of Designs* copy B, untraced since 1967.

2007: Eight color prints from *Small Book of Designs* copy B, previously unrecorded. An impression of the first state of Blake's "Job" separate plate, previously unrecorded.

2009: Blake's letter to William Hayley, 7 Aug. 1804, untraced since 1885. Previously unrecorded pencil sketches, some related to *Designs to a Series of Ballads*, on the verso of the pencil drawing of *Resurrection of the Dead*. *Poetical Sketches* copy M, untraced since 1920.²

2010: Blake's annotated copy, previously unrecorded, of Thomas Taylor's *The Mystical Initiations* (1787).

If this record has led us to expect new treasures almost every year, 2011 did not disappoint. By early February I learned that Bonhams in London would offer an unrecorded copy of

1. This list is selective and based mainly on the annual installments of "Blake in the Marketplace" published in *Blake*. Posthumous impressions of Blake's relief etchings and impressions of his more common separate plates, such as "Chaucers Canterbury Pilgrims," are not included. Only the rarest books with Blake's commercial engravings are listed. In most cases, discoveries are recorded for the year they were published or became generally known.

2. The ownership of copy M remains unknown, but its existence in a private collection was reported by Ursus Rare Books, New York, in April 2009; see *Blake* 43.4 (spring 2010): 120.

Blake's *Poetical Sketches* (1783) in its 22 March auction. This adds one more copy to the twenty-three previously traced and is only the third remaining in private hands.³ John Windle, bidding on my behalf, was successful at a hammer price of £60,000 (£72,000 including the buyer's premium). He appears to have been the only bidder against a reserve of £58,000; the estimate was £60,000-80,000. See the second entry under First Editions of Blake's Writings, below, and illus. 4-5.

A person representing a descendant of Charles Augustus Tulk (1786-1849), the Swedenborgian friend of Blake and John Flaxman, contacted me in March about an album of drawings owned, and probably assembled, by Tulk's daughter Louisa Susanna in the first half of the nineteenth century. Several British Blake scholars inspected the album and found in it a watercolor and a pencil drawing definitely attributable to Blake and a pen and ink drawing probably from his hand. The watercolor and pencil drawing bear sketches by Blake on their versos. The collection also includes several drawings by Flaxman. On the basis of digital images supplied by the Tulk family's representative, I'm confident that these attributions are correct. None of these materials has been previously recorded. The disposition of this important discovery is still pending as of January 2012.

Grosvenor Prints of London offered two works with Blakean connections early in 2011. In March I found on its web site, <<http://www.grosvenorprints.com>>, what is probably the earliest reproduction, previously unrecorded, of Louis Schiavonetti's engraving of Blake's "Death's Door" design for Blair's *The Grave* (see illus. 7). While perusing the site in late April, I came upon a proof before letters of a portrait engraving of George Romney. Might this possibly be the print on which Blake was working in 1803-04, of which no other impression is presently known?⁴ An essay by Mark Crosby on this intriguing object is forthcoming in *Blake*.

A few days before Christmas, Nicholas Lott of Larkhall Fine Art (Bath, England) informed me that he had just acquired a previously unrecorded impression of pl. 15 from *For Children: The Gates of Paradise*; see the single entry under Illuminated Books, below. I hope to be able to say more about this print in next year's report.

3. See *BB* #128. Copy E, located by *BBS* 107 in the possession of "a private American Collector," has been in the collection of Alan Parker, London, since Jan. 2007; see *Blake* 41.4 (spring 2008): 147. For copy M, listed as untraced in *BB*, see note 2, above. G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2003," *Blake* 38.1 (summer 2004): 11, suspects that "Copy Q?" might be the copy evaluated by Ursus Books, New York, in 2003. That is very probably copy M; copy Q has been in the Preston Blake Collection, City of Westminster Archives Centre (formerly Westminster Public Library), since 1966 (as recorded in *BB* 352). Geoffrey Keynes speculates that about fifty copies of *Poetical Sketches* may have been printed; see Keynes, *Blake Studies*, 2nd ed. (Oxford: Clarendon P, 1971) 34.

4. See the references to Blake's execution of this plate in letters by Hayley and Blake, *BR*(2) 157 and E 736, 739, 744, 753, 757, 760. The portrait was intended as an illustration for Hayley's *Life of George Romney*, but was not included in the book when published in 1809.

The auction season began auspiciously with the sale of works of art and furnishings from the collection of the late Charles Ryskamp at Sotheby's New York on 25 January, "for the Primary Benefit of Princeton University" (auction catalogue). Two leaves of drawings by Blake in the collection were included. Interest in *A Woman Enthroned* rests principally on an attempt to determine its subject and the way it serves as a test for telling the difference between a very early work by William Blake and one by his brother Robert. The pencil drawing *The Lion Lying Down with the Ox* (catalogued as a verso in Butlin) is more impressive. The sketches on the other side (the recto in Butlin) include preliminary details for motifs appearing in *America a Prophecy* of 1793. These not only help in dating both recto and verso but also offer evidence about how Blake developed images for his illuminated books. See the listings under Drawings and Paintings, below, and illus. 1-3. The Ryskamp auction included nine lots of works by Blake's circle and followers, also listed below. Several lots that failed to find purchasers at Sotheby's were offered in June by Stair Auctions of Hudson, New York, as recorded below.

John Windle, the San Francisco book and print dealer, issued in early December another of his splendid catalogues devoted to Blake. This most recent version, entitled "Pictorial Blake," features a number of engravings and etchings, as well as a good many facsimiles of the illuminated books. Although some items in Windle's catalogue have been offered previously, all materials within the usual purview of "Blake in the Marketplace" are listed below. This may be the first catalogue to offer individual plates from Blake's illustrations to Edward Young's *Night Thoughts*.

In 2000 I began to include Blake's fellow engraver and one-time business partner, James Parker (1750-1805), in these annual sales reviews. This installment contains a survey of all books known to contain Parker's engravings on the market at the beginning of 2011—a rather daunting list. I will not offer such thorough coverage every year.

The year of all sales and catalogues in the following lists is 2011 unless indicated otherwise. Most reports about auction catalogues are based on the online versions. Coverage of regional auctions is selective. 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. 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 2011 sales will be covered in the 2012 review. I am grateful for help in compiling this review to Elizabeth Barker, G. E. Bentley, Jr., Mark Crosby (particularly for assistance with women holding shields), Harriet Drummond, Allison Galea, Ted Hoffmann, Tim Linnell, Nicholas Lott, Constance McPhee, Luana J. Nandan, Morton Paley, Steven Vest, Joseph Viscomi, Angus Whitehead, and John Windle. My special thanks go to Alexander Gourlay for help with *Poetical Sketches* and Landseer

prints, as well as his usual 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

BB	G. E. Bentley, Jr., <i>Blake Books</i> (Oxford: Clarendon P, 1977). Plate numbers and copy designations for Blake's illuminated books and commercial book illustrations follow BB.
BBS	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (Oxford: Clarendon P, 1995)
Bennett	Shelley M. Bennett, <i>Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800</i> (Columbia: U of Missouri P, 1988)
BG	Bloomsbury auctions, Godalming
BHL	Bonhams auctions, London
BHNY	Bonhams auctions, New York
BHO	Bonhams auctions, Oxford
BHSF	Bonhams auctions, San Francisco
BL	Bloomsbury auctions, London
BR(2)	G. E. Bentley, Jr., <i>Blake Records</i> , 2nd ed. (New Haven: Yale UP, 2004)
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols. (New Haven: Yale UP, 1981)
cat(s).	catalogue(s) or sales list(s)
CB	Robert N. Essick, <i>William Blake's Commercial Book Illustrations</i> (Oxford: Clarendon P, 1991)
CL	Christie's auctions, London
CNY	Christie's auctions, New York
Coxhead	A. C. Coxhead, <i>Thomas Stothard, R.A.</i> (London: Bullen, 1906)
CSK	Christie's auctions, South Kensington
DW	Dominic Winter auctions, South Cerney, Gloucestershire
E	<i>The Complete Poetry and Prose of William Blake</i> , ed. David V. Erdman, newly rev. ed. (New York: Anchor-Random House, 1988)
EB	eBay online auctions
illus.	illustration(s), illustrated
pl(s).	plate(s)
SH	Stair auctions, Hudson, New York
SL	Sotheby's auctions, London
SNY	Sotheby's auctions, New York
st(s).	state(s) of an engraving, etching, or lithograph
Weinglass	D. H. Weinglass, <i>Prints and Engraved Illustrations by and after Henry Fuseli</i> (Aldershot: Scolar P, 1994)
#	auction lot or catalogue item number

Illuminated Books

For Children: The Gates of Paradise pl. 15 (inscribed "13" lower left). Larkhall Fine Art, Dec. private offer, 2nd st., datable to 1793 (price on application). A previously unrecorded impression.

Drawings and Paintings

Christ Raising Jairus's Daughter. Tempera painting on stretcher 26.4 x 39.1 cm., datable to c. 1799-1800. Butlin #417. Given Dec. to the Mead Art Museum, Amherst College, Amherst, Massachusetts, by Henry deForest Webster. Accession no. 2011.54.

The Lion Lying Down with the Ox. See the verso of *Sketches for "America" and Other Books*, below.

Owen Glendower. Pencil, 23.2 x 18.1 cm., possibly a replica of Blake's Visionary Head of c. 1819-20. Butlin #744. Given at an unrecorded time, probably between 1980 and 1993, by Mrs. Gerard B. Lambert (Grace Lansing Lambert) to Charles Ryskamp. Bequeathed by Ryskamp to the Frick Collection, New York, in 2010, accession no. 2010.3.08.

The Resurrection or *The Last Trumpet* (recto), with studies of eyes, the head of an eagle, a human face, and a lion (verso). Pen and gray ink, gray wash over pencil (recto), pencil (verso), recto image and leaf 20.5 x 21.2 cm. Recto datable to c. 1780-85; some of the verso sketches are related to Blake's *Designs to a Series of Ballads, Written by William Hayley*, and thus are datable to c. 1802. Butlin #617 (listed as untraced since 1922). W-S Fine Art/Andrew Wyld, June cat., #13, illus. (£225,000). Acquired Oct. by the Metropolitan Museum of Art, New York, accession no. 2011.448. For earlier sales and offers for sale, see *Blake* 43.4 (spring 2010): 119. 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, 2 heads, a standing figure, and the head of an eagle (verso). Both pencil on laid paper, leaf 18.4 x 24.3 cm. Recto drawing datable to c. 1780-85, inscribed in ink "Drawn by William Blake / Vouched by Fred.^k Tatham." Some of the verso sketches are related to Blake's *Designs to a Series of Ballads, Written by William Hayley*, and thus are datable to c. 1802. Butlin #79 (recto only). Acquired Jan. by Essick from Windle. For earlier sales, descriptions, and illus., see *Blake* 26.4 (spring 1993): 141, illus. 2 (recto), 42.4 (spring 2009): 122, and 43.4 (spring 2010): 118-19, illus. 1 (verso).

Sketches for "America" and Other Books (recto), *The Lion Lying Down with the Ox* (verso). Pencil, leaf 20.5 x 26.7 cm. Butlin #226, the recto dated to c. 1793 and the verso to c. 1790-95. SNY, 25 Jan., #209, from the collection of Charles Ryskamp, recto and verso illus. (\$56,250 to Windle acting for Essick). See illus. 1-2.

A Woman Enthroned, Two Figures on Each Side. Pen and ink, leaf 17.8 x 26.0 cm. Butlin #99, dated to c. 1775-80. SNY, 25 Jan., #149, from the collection of Charles Ryskamp, illus. (\$5313 to Windle acting for Essick). See illus. 3.



1. Sketches for "America" and Other Books. Pencil on wove paper, leaf 20.5 x 26.7 cm. Butlin #226 recto. The pencil numbers ("c - 2" on the arm center right, the same top right corner, and "2" in a circle top left corner) are not by Blake. Essick collection. For the verso of this leaf, see illus. 2.

As Butlin indicates, several of these sketches relate to *America a Prophecy* and thus can be dated to 1793, the year that illuminated book is dated on its title page, or to late 1792. In the drawings that probably served as direct preliminaries, right and left are the reverse of the etched motifs in impressions of *America* pls. and thus these drawings have the same orientation as the images on the copperplates. This is what we generally find with preliminary sketches for Blake's relief etchings, whereas the drawings for his white-line etchings, such as *Sketch for "Jerusalem," Plate 26: Hand Appearing to Jerusalem* (Butlin #566), were

transferred face down onto the copperplates and thus have the same right/left orientation as impressions.

The rising male with short chains dangling from him is clearly the preliminary drawing for the figure upper left in *America* pl. 5. The running female with right arm raised (top left corner in the drawing) appears lower left on the same pl. Light pencil lines indicate that Blake (first?) drew this figure's head further to the right, her raised right arm further to the left, and her right leg in a slightly lower position. The hand and arm near the center of the sheet are very close to the right hand and arm of Urizen on *America* pl. 10 and to the left arm and hand of Orc on pl. 12. Butlin relates the slight sketch of the figure top right to the soaring female upper right on the *America* title page, but the association is rather loose because of differences in leg position. In the drawing, the figure appears to have 3 legs, probably

because Blake is experimenting with different positions for her limbs. The pencil lines delineating this figure and the 2 long vertical lines to the left, possibly the trunk of a tree with a limb arching downwards on its left side (the limb curves downwards above the highest leg and foot, terminating just left of the foot), are much lighter than other lines on this side of the leaf—and less carefully executed. It is tempting to suspect that these light-line motifs were created with a different pencil, perhaps at an earlier date.

The 2 studies of bent legs, lower left, are similar to the legs of the seated youth on *America* pl. 8, in turn a repetition of the man on *The Marriage of Heaven and Hell* pl. 21. As Butlin points out, these have the same right/left directions as in impressions. For that reason, I suspect that they were not direct preliminaries for either of the relief etchings. If the legs predate *The Marriage* of 1790, then they were very probably executed before the *America* sketch of the rising figure with chains. Their position on the leaf, however, suggests that they were drawn after (although perhaps immediately after) motifs closer to the center of the paper. A sketch of a lower right leg and foot, above and to the right of the lower of the 2 drawings of bent legs, may be related to this group of leg studies.

Butlin associates the 3 studies of arms with fists, lower right, with the man clenching his head lower right on *America* pl. 6, but here again the drawings are not direct preliminaries. The pair of feet extending below the hem of a gown, carefully drawn just right of the base of the tree, may be a precursor to the single visible foot of the gowned man in *Europe* pl. 11. The other studies of feet are similar to a good many in the illuminated books of 1790-94, but these relationships are probably generic. Taken together, the drawings on this leaf suggest that they may not have been executed with a particular image in *America* (or any other illuminated book) in mind. Rather, all were executed as first thoughts on paper and as a way of assembling a pictorial vocabulary of anatomical and gestural forms for future use, whenever and wherever such use became appropriate in Blake's estimation. When he borrowed from this image bank, he sometimes repeated a motif with little alteration, executing it with acid-resistant varnish on a copperplate much as he had done earlier with pencil on paper. In other instances, he modified the image considerably, its repetition thereby evolving into a reinvention. Perhaps neither procedure necessitated a literal return to these sketches, the stock of motifs they represent having been internalized.



2. (facing page) *The Lion Lying Down with the Ox*. Pencil on wove paper, leaf 20.5 x 26.7 cm. Butlin #226 verso. Essick collection. For the recto drawings, see illus. 1.

Geoffrey Keynes offers an interesting reading of this vigorous, and evidently symbolic, sketch in *Drawings of William Blake: 92 Pencil Studies* (New York: Dover, 1970), caption to illus. 5. He associates the drawing with a line from Blake's *Tiriel*, "Why is one law given to the lion & the patient Ox" (E 285), and states that "it is clearly a tentative idea for an illustration" to that poem of c. 1789. Although the object held by the hunched-over old man in the background is probably a shepherd's crook, Keynes describes it as a whip, the instrument by which this Urizenic figure enforces "one law" for all. Butlin modifies this interpretation in several important respects. He dates the drawing to c. 1790-95, largely for stylistic reasons, notes the similarities, in sensibility and possibly in iconography, to *America* pl. 9 of 1793, and points out that Blake used a revised version of the line from *Tiriel* in *The Marriage of Heaven and Hell* of 1790: "One Law for the Lion & Ox is Oppression" (E 44).

As Keynes suggests, the youthful male lying on the lion may be holding and reading a book; the standing (prepubescent?) female holds a lyre in her extended right hand. The foreground creatures may be the inhabitants of a peaceable kingdom where harmony resides between the lion and the ox, humans and animals, male and female, music and the written word. The design thus accords with Isaiah 11:6-7, a millenarian vision of a time when "the wolf also shall dwell with the lamb ... and the lion shall eat straw like the ox." Given this perspective, the old man can be viewed as a threat emerging into this Edenic state rather than a sign of its present condition. He may be a priest, the shepherd of a human flock. His blankly staring eyes may be blind, or at least incapable of imaginative visions such as the one in front of him. The lightly sketched rectilinear forms around him, perhaps representing a portal through which this figure has entered the scene, reinforce his contracted posture and contrast with the curving lineaments of life. Even if he holds a crook rather than a whip, the rod still suggests imposed control in the hand of a menacing counterpart to the benign shepherds in Blake's art and poetry.

Another textual analogue for the drawing's major motifs, probably composed at about the same time as this drawing and its recto sketches, can be found among Bromion's questions in *Visions of the Daughters of Albion* (1793):

And are there other joys, beside the joys of riches and ease?
And is there not one law for both the lion and the ox?
And is there not eternal fire, and eternal chains?
To bind the phantoms of existence from eternal life? (E 48)

The foreground in the drawing offers a positive contrary to Bromion's negative rhetoric and perspective: there are "joys" other than "riches and ease," the lion and ox need not be harnessed to the same law to reside in peace, and such visions are not mere "phantoms." Unfortunately, the old man may soon "bind" the varieties of "eternal life" and art with the mind-forged "chains" of "one law." Like Bromion and like the bespectacled and purblind personification of "Aged Ignorance" with his giant

scissors on pl. 13 of *For Children: The Gates of Paradise* (1793), the ominous shepherd will destroy what he can neither perceive nor understand.

Blake began by drawing the head of the boy atop the lion further to the right and his left leg a bit higher on the leaf. A circle in light pencil above the shepherd's head suggests that Blake first drew the figure in a slightly higher position. Other sketchy lines above him may be alternative positions for a smaller portal. Two sets of very light lines right of the doorway might be background trees.

For an interpretation of the design as picturing a "false paradise" already under the dominion of one law, see David Bindman, *Blake as an Artist* (Oxford: Phaidon, 1977) 47. He notes the similarities among this drawing, Blake's *A Pastoral Scene* of the early 1780s (Butlin #142), and the sketches (perhaps in part by Robert Blake) on the back of the *Island in the Moon* manuscript of c. 1784 (Butlin #149). Bindman's interpretation gains credibility if we view the languid postures of both youths and the fact that the girl is not playing the lyre as indications of an enervated state.

3. (following page) *A Woman Enthroned, Two Figures on Each Side*. Pen and ink on laid paper, leaf 17.8 x 26.0 cm. Butlin #99, dated to c. 1775-80. Essick collection. A watermark, a large and decorative "W" within a circle, appears in the middle of the leaf. This is similar to several examples of Whatman countermarks illustrated, and said to have been used "till about 1760," in Thomas Balston, *James Whatman Father and Son* (London: Methuen, 1957) 158.

The central figure may be a queen, gesturing to 2 men on the left. The scene would appear to be set outdoors with a tree behind the seated woman, its downward-curving branches forming a canopy behind or above her. The small, enclosed shapes on the center right and left margins may be plants; the verticals behind the backs of both pairs of standing figures hint at more tree trunks. Perhaps the 2 horizontal lines upper right, immediately above the figures' heads and with diagonals extending down and to the right, may be the horizon (lower line) and a cloud band (upper line) with beams of light from a rising or setting sun. The horizontal line top right may be another cloud.

The ovoid form below the seated figure's left hand may be a shield. If so, she might be Britannia, often represented with a shield, or Boadicea, the 1st century A.D. warrior queen of the Iceni in East Anglia. John Flaxman's proposed monumental statue of Britannia, engraved by Blake for his friend's *Letter to the Committee for Raising the Naval Pillar* (1799), includes a large round shield between the woman's lowered left hand and the pedestal below. Most accounts of Boadicea, beginning with the *Annals* of Tacitus, feature how she rallied her people against the Romans and rode a chariot into battle. One notable exception is *Boadicea*, a play by Richard Glover first performed and published in 1753 and popular enough to be included by John Bell in his *British Theatre* series in 1791. The drama begins with a Roman ambassador addressing "the Icenian queen" and proffering "friendship." Boadicea interrupts him to announce



her anger and desire for “revenge.” Dumnorix, one of Boadicea’s allies, speaks next; he too rejects the ambassador’s offer. Blake’s drawing would be a fitting illustration of this scene, with the queen raising an accusatory hand toward the Romans on the left and Dumnorix and a companion standing on the right. Even the plants on the margins match Boadicea’s rhetoric when she promises to reduce Roman “bulwarks” to the level “of the meanest shrub.” A setting sun is an appropriate background emblem both for the queen’s threat to destroy her enemies and for her own impending defeat. If, however, the man far left is bearded (and thus unlikely to be a Roman) and if any one of the standing figures is female, then the composition does not fit Glover’s opening scene.

Blake included “Boadicea inspiring the Britons against the Romans” in a list of English history subjects he wrote in his Notebook before 1793 (E 672); this might be the subject of a drawing usually titled *Frolic* (Butlin #211, dated to c. 1793). Blake mentions both Britannia and Boadicea several times in *Jerusalem* and the latter is the subject of one of his Visionary Heads datable to c. 1819-20 (Butlin #717, now in a private San Francisco collection). If this pen and ink sketch indeed pictures an event in English history, it may be a precursor to Blake’s watercolors of c. 1779 on that subject (Butlin #51-53, 57, 60, 62, 64, 65, 67) and to “The History of England, a small book of Engravings” he lists in his advertisement *To the Public* of 1793 (E 693).

As Butlin astutely observes, this drawing is on “the borderline between William and Robert Blake; the profiles of the two figures on the left, drawn as straight vertical lines with horizontal lines to suggest eyes and mouths, are close to works attributed to Robert. However, the rest of the drawing is looser and the figures less rigid than is usual for Robert.” The triangular shape suggesting the head of the figure farthest right is also typical of Robert’s work, following the first step in manuals on how to draw. It seems unlikely, however, that both brothers worked on the drawing; the composition appears to have been executed rapidly with the same pen and ink by the same hand. If the basic design is by William, this may be one of the earliest extant drawings of his own invention and datable to the lower end of Butlin’s date range. An early date might explain the similarities between this drawing and Robert’s work. When giving Robert drawing lessons in the mid-1780s (*BR*[2] 33), William may have guided his younger brother along the same steps that he had followed in his youth. *Procession of Monks, Met by Three Women* (Butlin #100, dated to c. 1775-80) shows similar stylistic features typical of Robert’s work but is probably another very early pen and ink drawing by William.

Manuscripts

Letter of 18 Jan. 1808 to Ozias Humphry, 4 pp. describing Blake's *Last Judgment* design. BHL, 29 March, #264, from the stock of the dealer Roy Davids, illus. (not sold; estimate £50,000-60,000). Probably the 2nd of 3 versions of this document. For earlier sales and attempts to sell, see *Blake* 42.4 (spring 2009): 122-23.

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

Monthly Magazine, vol. 20, 1 Jan. 1806 issue only, and vol. 21, 1 Feb. through 1 July 1806 issues. Keogh's Books, Oct. online cat., uncut in contemporary boards worn, 7 distinct sets of 3 stabholes from prior pamphlet-style binding of each monthly issue, loss of spine at foot, printed spine label damaged, "21" printed (from a stamp rather than in a press?) on the spine (£50). The 1 July 1806 issue, pp. 520-21, contains Blake's letter to the editor defending Fuseli's painting of Count Ugolino (E 768-69). The original manuscript letter is untraced. This copy of the magazine suggests that either the publisher or another bookseller disbound unsold copies of individual issues and rebound them as roughly half-year volumes in cheap paper-covered boards.

Poetical Sketches, 1783. BHL, 22 March, #24, a previously unrecorded copy, binding, title page, and pp. 14-15 illus. online (£72,000 to Windle acting for Essick). Lacking the final blank leaf (K4), as in all but 7 copies, but otherwise collated complete.⁵ Most leaves approx. 21.7 x 13.0 cm., leaf B1 narrower and leaves B4, D1, D4, E1, F1-2, G2, I2-3, and K1 shorter. The shortness of 2 pairs of leaves, D1,4 and I2-3, can be explained by imprecise placement of the paper during printing, but I am not able to explain the other short leaves based on the printing format. Laid paper without watermark, chain lines 2.8 cm. apart, all leaves between 0.11 and 0.12 mm. thick.⁶ Some leaves appear to be uncut along their fore-edges, with evidence of deckle along the fore-edges of the 1st and 2nd leaves of some gatherings, although *BB* 345 records a larger leaf size

5. *BB* 343 describes the book as "4° (half sheet imposition): [A1-2], B-K4 (*J* omitted); signed on first two leaves of each quire except in quire A." The leaves are signed and gathered in 4s, but the printing format is more properly described as an octavo (8°) in 4s, half-sheet imposition. For this format, see Philip Gaskell, *A New Introduction to Bibliography* (Oxford: Clarendon P, 1972) figs. 52 (half sheets of octavo worked together) and 53 (half sheet of octavo imposed for work and turn). In a quarto (4°) in half sheets (Gaskell figs. 48 and 49), the chain lines run horizontally; in an octavo in half sheets they run vertically, as in *Poetical Sketches*.

6. The leaves of copy C are the same thickness; those in copy S range between 0.09 and 0.11 mm. (both Huntington Library). These slight variations—at most 3 hundredths of a millimeter—within and among copies are to be expected in handmade paper.

of 22.3 x 13.9 cm.⁷ Leaf B4 pasted to a stub, G1 and I4 each with a round hole, 3.0 mm. and 4.0 mm. in diameter, touching letters (described in the auction cat. as "paperflaw[s]" rather than later damage). Upper corner of the fore-edge of B1 and lower corner of the fore-edge of F1 torn off, the latter possibly during printing because of a paper flaw, neither affecting text. Some scattered foxing and spotting, particularly on the 1st 2 leaves. Dust and damp staining on the title page (leaf [A1r]) suggest that it was exposed without a cover for some years. Perhaps the final leaf, blank K4, was similarly soiled on its verso; this may have been a reason for its removal. Bound, probably in the 1st 3 decades of the 20th century, in dark-blue crushed morocco, blue cloth place-mark ribbon, marbled endpapers, 2 added flyleaves of off-white machine-made paper at the front and 2 at the back, gilt-stamped ruled frame lines front, back, and spine, the spine gilt stamped "POETICAL / SKETCHES / W. B. / 1783," the inside front cover gilt stamped lower right "BOUND BY WOOD, LONDON."

The stub for leaf B4, 1.0 mm. (head) to 5.0 mm. (tail) wide, was made from the inner margin of the conjugate leaf, B1. This procedure explains why B1 is narrower at the tail than at the head, which corresponds inversely to the stub, wider at the tail than the head. B4 is not a *cancellans* or facsimile; it may have required pasting to a stub because it became detached when a prior binding was removed and the spine slightly shaved for rebinding.

BB 345 notes the presence of "facsimile pages," some showing a "MICHALLET" watermark, in 5 copies of *Poetical Sketches*, including whole gatherings H, I, and K (there is no J) in copies K, L, and U, gatherings I and K in copy P, and the "Advertisement" (leaf [A2]) in copy Q. *BBS* 107 states that the "Advertisement" in copy P is also "in facsimile." *BB* points out that "the clearest indication of the facsimile [gatherings] is in the last words on p. 59, where the penultimate 'Prepare' is under the 'w' of 'welcome' in genuine copies and under the 'c' in the facsimile" (345n1). The absence of the facsimile watermark and the position of "Prepare" in this copy indicate that all gatherings are genuine. Bentley describes other features distinguishing original leaves from facsimiles in *Blake* 45.1 (summer 2011): 10. All leaves in this copy meet these criteria for an original, including the presence of the catchword ("THE") on p. 59, the correct spelling of "honest-seeming" on p. 65, and the absence of any significant differences in paper thickness or the boldness of chain lines among leaves.

Three leaves (I2, I4, K3) show 3 stabholes just outside the gutter from a prior, pamphlet-style binding. These are 7.0 cm. from the top margin and 4.4 cm. and 3.0 cm. apart. Leaves D3

7. Geoffrey Keynes, *A Bibliography of William Blake* (New York: Grolier Club, 1921) 77, notes an even larger leaf size, "23 x 14 cm., uncut." A completely uncut copy of a book printed as an octavo in half sheets will show deckle along the fore-edges of the 1st and 2nd leaves of each gathering in 4s and along the foot of every leaf. This copy of *Poetical Sketches* appears to have been trimmed slightly along the foot; only D2 shows evidence of deckle at its foot.

and E2 show only the top and bottom holes; C1-2, D2, D4, and F2 show only the top hole; H1 shows only the bottom hole. It is unusual for an octavo in half sheets to have been bound in this fashion, since the gatherings can be sewn through their inner folds. Blake's wife, Catherine, apparently bound her husband's illuminated books pamphlet-style, stabbed through the leaves within the left margin rather than sewn through the folds.⁸ Thus, the stabholes may be remnants of the book's original binding produced by Catherine. The absence of any evidence of this stabbing on most leaves is probably due to the rebinding of the holes into the book's gutter. The present binding may have been produced by Harry Wood, active in London in the 1890s, or (more probably) by the successor firm continued by Henry Thomas Wood that operated under the name H. T. Wood from 1900 to the early 1930s. See Maurice Packer, *Bookbinders of Victorian London* (London: British Library, 1991) 166, and Mirjam M. Foot, *Studies in the History of Bookbinding* (Aldershot: Scolar P, 1993) 74.

For the title page, its inscriptions, and the book's provenance, see illus. 4 and its caption. For Blake's pen and ink annotations of the texts, see illus. 5 and its caption.

8. See *BB* 54-56 for a list of Blake's books stabbed in this manner. The illuminated books were "done up [that is, bound] ... by Mrs. Blake's hand," according to Alexander Gilchrist, *Life of William Blake*, vol. 1 (London: Macmillan, 1863) 70. Many of the illuminated books were printed on single leaves, and thus there were no folds through which to sew.

4. *Poetical Sketches*, title page, leaf 21.8 x 12.7 cm. with a ragged fore-edge and other evidence of flaws in the paper upper right. Essick collection, acquired at BHL, 22 March, #24. With the following pen and brown ink inscriptions: "lake" added following Blake's initials printed on the title page to spell out his last name, "at M^r Taylors / Green St. Leicester fields" below the ruled line following "By W. B.," and "Paulum sepulta distat inertiae / celata virtus" in the lower margin. The dot of the "i" is so far displaced to the right in "Leicester" and "fields" that they appear to be misspellings, "Leicister" (with no dot over the first "i") and "feilds." Copy S of *Poetical Sketches* (Huntington Library) also has "lake" added, but in pencil.

The online auction cat. initially attributed "lake" and "at M^r Taylors ..." to Blake, but this was met with less than universal assent. On the basis of digital images, G. E. Bentley, Jr., Alexander Gourlay, and Joseph Viscomi rejected the attribution by Bonhams. Ted Hofmann, senior specialist in English books at Quaritch, the venerable antiquarian bookshop, inspected the original. He did not believe that "lake" was written by Blake and found that "the very round 'k' seems quite impossible" (e-mail, 9

March 2011). When informed of these views, Bonhams added the following "Lot Notice" to its online cat. on 11 March: "The consensus of several scholarly oppinions [*sic*] is that the inscriptions on the title are not in the hand of William Blake."

Cataloguers at Bonhams may have been led to their attribution by similarities between the "at M^r Taylors ..." inscription and Blake's hand in the manuscript of *An Island in the Moon*, generally dated to c. 1784-85. The stroking—that is, the sequence of directions in which the pen was moved to write the letters—is the same. The enlarged form of a lowercase "g," used as a capital in "Green," is the same in its upper elements as we see in the *Island* manuscript, including "Gimblet" and "Gass" on the first leaf (see the *William Blake Archive* <<http://www.blakearchive.org>>, object 1, lines 11 and 19). Gourlay, however, finds that the loop to the left of the descender of the "G" on the title page is a significant difference from examples in the *Island* manuscript, all of which show that Blake lifted his pen when drawing it back from the termination of the descender (e-mail, 8 March 2011). The paucity of looping verticals in examples of Blake's handwriting, both formal and informal, is also crucial for Viscomi.

The Bonhams cat. claims that the Latin was inscribed by a hand different from the one that wrote the other inscriptions on the title page. Gourlay, Viscomi, and I believe that all 3 inscriptions are by the same hand, possibly writing at different times (e-mails, 12 May 2011). The ink color is the same, although "lake" may have been written with a wider nib. The auction cat. points out that the Latin is a quotation from "Horace's Odes." The passage appears in book 4, ode 9, lines 29-30, which can be roughly translated as "when courage lies hidden, it is little better than shame hushed up in the grave." In lines just before those quoted, Horace states that brave men remain unknown unless their deeds are sung by poets. The relevance of the quotation to Blake and his poetry may be multiple. Several of the *Poetical Sketches*, including "A War Song to Englishmen" and "Samson" (E 440, 443-45), praise brave men. At least until the publication of Alexander Gilchrist's biography in 1863, Blake could be characterized as a "hidden" artist and poet, brave in the realms of imagination.

Blake and his wife, Catherine, lived at 23 Green Street (now called Irving Street), Leicester Fields, from Aug. 1782 until they moved to 27 Broad Street late in 1784. Thus, the inscription on the title page records Blake's residence when *Poetical Sketches* was printed. The Blakes evidently rented their lodging from Thomas Taylor (not the Platonist); he paid the rates on the property for these years (see *BR*[2] 740-41). The auction cat. claims that this copy was "clearly given by Blake" and that the inscribed address "gives dating to the presentation." The inscription, "at M^r Taylors ..." indicates Blake's location, not a presentation or gift to Taylor or anyone else. Paul Miner discovered that the aptly named Taylor was a tailor, as reported in [David V. Erdman], "Blake's Landlord," *Bulletin of the New York Public Library* 63 (Feb. 1959): 61. Perhaps Taylor had a shop on the ground floor with a sign that included his name. If so, then "at M^r Taylors ..." would be a convenient way of locating a tenant renting

POETICAL
SKETCHES.

By W. Blake.

*at Mr Taylor's
Green St. Leicester fields*

LONDON;

Printed in the Year MDCCLXXXIII.

*Paulum sepulta dicitur inertia
celata virtus.*

rooms in the same building. William Hayley used this means of providing his wife with his London address in a letter of 16 April 1789, stating that she “will easily find the House [where he was residing] by the name Basire on the door” (BR[2] 740).

Blake’s Green Street address is recorded in the Royal Academy exhibition cat. of 1784 (BR[2] 850n21), but the name of his landlord was not discovered and published until 1958—see Miner, “William Blake’s London Residences,” *Bulletin of the New York Public Library* 62 (Nov. 1958): 539-40. Bentley, Gourlay, Viscomi, Windle, and I believe that the handwriting on the title page is certainly earlier than the mid-20th century. Indeed, the similarities between Blake’s hand and the title-page inscriptions suggest that the writer of the latter also learned penmanship in the 18th century. It seems probable that the inscriber of “at M^r Taylors ...” had personal knowledge of Blake’s whereabouts or learned it from someone who knew Blake between the time the book was printed in 1783 and late 1784. The address would serve little purpose if not written during that same period, for only then would the information be of any use to the writer or others who might wish to know where to find the book’s author. If Blake acted as a distributor of his book, this would also be the address where copies of *Poetical Sketches* could be obtained. In his 1828 biography of Blake, John Thomas Smith states that “the whole copy” (apparently meaning the entire print run) of *Poetical Sketches* “was given to Blake to sell to friends, or publish, as he might think proper” (BR[2] 606).

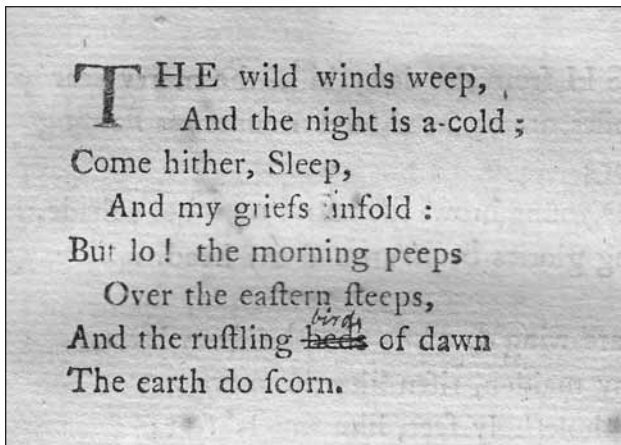
Who among Blake’s circle of acquaintances and patrons might be a likely candidate for the author of the title-page inscriptions? Bentley has suggested, in a letter to me of 19 May 2011, that the first owner of this copy was the antiquarian, collector, and geologist John Hawkins (1761-1841; see the biography by H. S. Torrens in the *ODNB*). In a letter of 18 June 1783 to his wife Nancy, John Flaxman states that “M^r. Hawkins paid me a visit & at my desire has employed Blake to make him a capital drawing ...” (BR[2] 28). In a letter to Hayley datable to 26 April of the next year, Flaxman indicates that Hawkins had commissioned “several drawings” from Blake and that Hawkins “is so convinced of his [Blake’s] uncommon talents that he is now endeavouring to raise a subscription to send him to finish [his] studies in Rome ...” Nothing came of this scheme, perhaps in part because, as Flaxman reports in this same letter, “M^r. Hawkins is going out of England” before “the 10th of May,” 1784 (BR[2] 31). This epistolary evidence indicates that Hawkins knew Blake (or at least knew his work) between June 1783 and May 1784, may have visited him “at M^r Taylors” or could have learned Blake’s address from Flaxman, and had a serious interest in acquiring Blake’s designs.

Comparisons between the title-page inscriptions and examples of Hawkins’s handwriting confirm Bentley’s insight. Hawkins’s hand is much like Blake’s in its stroking, but is rounder and loopier—the very characteristics that distinguish the inscriptions from Blake’s own hand. Gourlay has nicely summarized some of the more telling similarities between Hawkins’s writing and the inscriptions: “the G is a good match, the habit of starting looped ascenders about a third of the way up the height,

the looped uncial d, the variants of e, the tiny hairlines connecting apparently discrete letters all look right to me” (e-mail, 26 May 2011). Every letter in the title-page inscriptions has good matches in Hawkins’s letters of 29 May 1814 and 23 Aug. 1816 to Samuel Lysons, including combinations of letters such as “M^r” (second letter a superscript) and “ke.” Hawkins’s education at Helston School, Winchester College (1775-77), and Trinity College, Cambridge (1778-82), would have provided sufficient instruction in Latin literature for him to have encountered the lines from Horace quoted on the title page.

Hawkins probably acquired this copy of *Poetical Sketches* sometime between its printing in 1783 and early May 1784 and inscribed the title page shortly after it came into his possession. It may have been a gift from Blake to this significant patron. The book may have passed to Hawkins’s elder son, John Heywood Hawkins (1802-77), who was bequeathed his father’s residence at Bignor Park, Sussex, or (less probably) to the younger son, Christopher Hawkins (1820-1903), who inherited his uncle’s Cornish properties, including Trewithen House and its library. Either line of descent probably led—either directly or through a subsequent generation—to the dealer, also residing in the south of England, named as the book’s former owner in the auction cat.: “Descendent [*sic*] of Frederick R. Jones, of ‘Eastbury’, Thames Ditton, Surrey, bookseller and antiques dealer, later of Adwell House, Torre, near Torquay.” Bonhams has no further ownership information. Hawkins’s “very fine mineral collection” was dispersed at “public auctions in 1905” (*ODNB*); perhaps *Poetical Sketches* left his library at about the same time. Bentley tells me (letter of 18 Aug. 2011) that there are no works by Blake in the auction of books from Hawkins’s Bignor Park library at Hodgson’s rooms, London, 16-17 Dec. 1926.

The comments here on Hawkins’s handwriting are based on the 2 letters cited above (West Sussex Record Office, Chichester, Add MS 7542 folios 22, 39) and samples reproduced in *The Letters of John Hawkins and Samuel Lysons 1812-1830*, ed. Francis W. Steer (Chichester: West Sussex County Council, 1966) 10, 17, 21, 23, 40, 44. A Victorian watercolor drawing of Hawkins’s extensive library at Bignor Park is reproduced in *I am, my dear Sir ... A Selection of Letters Written Mainly to and by John Hawkins*, ed. Francis W. Steer (Chichester: n.p. [privately printed?], 1959), facing 33.



5. *Poetical Sketches*, p. 15, detail of “Mad Song,” 1st stanza, 3.9 x 5.3 cm. Essick collection. This stanza has been emended in pen and black ink as follows:

Line 4. The left vertical and curving horizontal of the “u” in “unfolds” have been rubbed out and a dot written over the right vertical to change the word to “infolde,” as in 7 other copies. The ghostly presence of the left vertical is still visible.

Line 7. In “the rustling beds of dawn,” the third word has been deleted with 3 horizontal lines and “birds” written in cursive letters (except for a space between “r” and “d”) above. This emendation appears in 11 other copies. The horizontal lines and lettering above them are almost identical to those in copies E (collection of Alan Parker, London), F (Turnbull Library, Wellington, New Zealand; see the reproduction in *William Blake’s Works in Conventional Typography*, ed. G. E. Bentley, Jr. [Delmar, New York: Scholars’ Facsimiles & Reprints, 1984]), and Q (Preston Blake Collection, City of Westminster Archives Centre; see the reproduction in Blake, *Poetical Sketches*, intro. by Robin Hamlyn [London: Tate Publishing, 2007]).

This copy also contains the following pen and black ink emendations:

P. 4, “To Winter,” 3rd line of the 3rd quatrain. The word “in” (“... and in his hand”) deleted with short pen and ink lines, as in 10 other copies.

P. 7, title of “Fair Elenor.” An ink droplet appears over the lower horizontal of the initial “F.” This element of the letter was clearly printed, and thus the oval ink spot would not seem to be an intentional addition to compensate for poor presswork. It is difficult to tell whether this is printing ink or ink from a pen; in either case, this feature is probably accidental.

P. 7, “Fair Elenor,” 2nd line of the 2nd quatrain. The “s” in “cheeks” has been rubbed out. This letter has been deleted, either by rubbing out or lining through in black ink, in 5 other copies.

P. 9, “Fair Elenor,” 1st line of the 15th quatrain. There appears to be a short horizontal line crossing the upper vertical of the “h” of “the” in “the bloody cloth unfolds.” This line does not have any verbal or typographic purpose and may not be intentional.

P. 9, “Fair Elenor,” 1st line of the 16th quatrain. The words “I am” have been rubbed out and “behold” in uncial letters written

in their place, as in 8 other copies. The pen and ink letters are remarkably similar to those in copies S (Huntington Library) and Q.

P. 15, “Mad Song,” final line. A short vertical line appears between the 2nd and 3rd letters of “pain.” The purpose of this line is unclear; it may have been made accidentally by Blake when he was writing the 2 annotations higher on this page.

P. 29. In the stage direction for scene 1 of “King Edward the Third,” “before / it.” is deleted with smudged horizontal lines. In copy S, the only other copy recorded as containing this deletion, the lines are less smudged.

I am confident that all these emendations in pen and black ink were made by Blake. The same intentional annotations—and no others—also appear in copy S, which John Flaxman left with William Long for delivery to William Hayley, as Flaxman states in a letter to Hayley of 26 April 1784 (*BR*[2] 31). I suspect that copy S and the newly discovered copy were annotated by Blake at about the same time. For a record of Blake’s handwritten additions in previously recorded copies, see *William Blake’s Writings*, ed. G. E. Bentley, Jr. (Oxford: Clarendon P, 1978) 2: 750-95.

Separate Plates and Plates in Series

“Chaucers Canterbury Pilgrims.” Campbell Fine Art, Feb. online cat., 3rd st., “a particularly brilliant impression,” illus. (“£30,000—sold.” A record price for any st. unless sold at a large discount. The auction record for any st. is £14,400.). Doyle auction, New York, 7 Nov., #296, “fourth state of four” (actually 5th st. of 5) on laid India, very probably a Colnaghi impression, some staining and foxing, illus. (\$13,750 to a bidder on the telephone; estimate \$2000-3000). Windle, Dec. “Pictorial Blake” cat., #45, 5th sts. on laid India, Colnaghi impressions, illus. (\$15,000); #46, another Colnaghi impression, “trimmed fairly close to the image” (\$9500). Windle’s #45 is probably the same impression offered Windle/Sotheran, June 2008 cat., #1 (£15,500).

Dante engravings. Windle, Dec. “Pictorial Blake” cat., #52-55, pls. 2, 4-6 only, offered individually, laid India, printing date uncertain but probably the restrikes of c. 1892, pls. 2 and 6 foxed, illus. (\$10,000 for pl. 2, \$15,000 for pl. 4, \$8500 for pl. 5, \$7500 for pl. 6); #176, 1968 printing of 1 pl. not otherwise identified, included in the deluxe issue of the Blake Trust/Trianon P *Illustrations of Dante* (1978), half morocco folding case (\$5500). For previous offers for sale of pls. 2, 4-6, see *Blake* 37.4 (spring 2004): 120, 39.4 (spring 2006): 156, 40.4 (spring 2007): 127, 42.4 (spring 2009): 123, and 43.4 (spring 2010): 121.

“The Fall of Rosamond,” after Stothard, 1783. Campbell Fine Art, Aug. online cat., trimmed to the circular image but

retaining the signatures, described as 1st st., color printed (brown and pink) and hand colored, “with a companion piece in matching frame” not further identified, illus. (£2500; previously offered at the same price in March 2003 cat. 10, #17).

“George Cumberland’s Card.” Windle, Feb. cat. 48, #29, printed in brown, leaf 10.2 x 12.8 cm., illus. (\$17,500); same impression, Dec. “Pictorial Blake” cat., #47, illus. (same price; previously offered at the same price in Oct. 2009 cat. 46, #21).

“The Idle Laundress,” after Morland, 1788. See “Industrious Cottager,” below.

“Industrious Cottager,” after Morland, 1788. Campbell Fine Art, Feb. online cat., 3rd st. printed in brown, laid paper, lower margin below signatures trimmed off but retained and with the title “pasted onto the backboard of the original frame,” illus. (£480). Wellers auction, Guildford, Surrey, 24 June, #758, with “The Idle Laundress,” titles and imprints trimmed off, probably final sts., color printed and “hand coloured,” both framed (not sold; estimate £50-80); same pair, 9 July, #2445, both illus. (£156). The 2 Wellers auctions show the importance of online illus. for attracting bidders.

Job engravings. Windle, Feb. cat. 48, #28, complete set of published “Proof” impressions on laid India, leaves 32.0 x 25.4 cm., modern half morocco, illus. (\$82,500; previously offered at the same price in Windle’s Oct. 2009 cat. 46, #8, and by Simon Finch, July and Nov. 1997 cats. 31, #19, and 32, #18, for £26,000); June private offer, complete set of published “Proof” impressions on laid India, “J WHATMAN / TURKEY MILL / 1825” watermark on 7 leaves, backing leaves 48.0 x 39.0 cm. and thus larger than untrimmed copies previously recorded at 43.5 x 33.7 cm., possibly a (unique?) large-paper copy, “early” cloth with spine and hinges worn, internally “fresh and clean” (\$125,000; sold through Maggs to a private collector); Dec. “Pictorial Blake” cat., #2-23, complete set of pls. offered individually, published “Proof” impressions on laid India, scattered foxing, all pls. illus. (\$2950-5950 each); #24-29, title page and pls. numbered 3, 6-8, 17 only from the 1874 printing on laid India, illus. (\$2000-2500 each); #119, complete set on “French” paper, 1826 printing, “original blue paper boards as issued, rebacked to match” (\$89,500; for previous offers for sale, see *Blake* 40.4 [spring 2007]: 127 and 43.4 [spring 2010]: 121). Maggs, March cat. 1446, #96, pl. numbered 3 only, apparently a published st. (not further identified) on paper with a “J WHATMAN / TURKEY MILL / 1825” watermark, from the collection of Douglas Cleverdon (£1800). R. E. Lewis & Daughter, May online cat., pl. numbered 13 only, published “Proof” impression on laid India, illus. (\$3500—“sold”). Heritage Book Shop, Dec. private offer, 1874 printing on laid India, letterpress title page possibly printed for this copy when bound, 20th-century quarter calf (\$32,500). For leaf sizes, see Essick, “Blake’s Engravings to the Book of Job: An Essay on Their Graphic Form with a Catalogue of Their States and

Printings,” *William Blake’s Illustrations of the Book of Job*, ed. David Bindman (London: William Blake Trust, 1987) 98. For a manuscript advertisement for the Job engravings, see illus. 6.

6. John Linnell. Manuscript draft of an advertisement for Blake’s Job engravings, datable to 1825-26. Pen and ink on wove paper, 22.7 x 18.4 cm. with a JOHN HALL watermark just within the left edge. Acquired Sept. by Essick from John Windle. Transcription: “Blake’s Illustrations / of the / Book of Job . / Consisting of 22 Plates engraved by himself upon / Copper from his own Designs / Price to subscribers - - - 3 . 3 - / Proofs on India paper 5 - 5 - / Subscriptions— 1 - - / received by the Author W^m Blake .3 Fountain Court / Strand / or M.^r J. Linnell 6. Cirencester Place Fitzroy sq[uaire] - / These Plates are engraved entirely by M^r Blake with the / graver only (that is without the aid of Aqua fortis).” These prices accord with most of those listed in Linnell’s Job accounts; see BR(2) 799-807. The concluding statement is very similar to a note by Linnell among the Ivimy manuscripts, now in the Fitzwilliam Museum, that the Job pls. were “cut with the graver entirely on copper without the aid of Aqua fortis” (BR[2] 318fn). I am confident that Linnell, a skilled printmaker who commissioned the Job engravings and was intimately involved in their production and distribution, is correct on this matter except for preliminary drypoint sketching of the border designs and inscriptions. For a contrary opinion, see Mei-Ying Sung, *William Blake and the Art of Engraving* (London: Pickering & Chatto, 2009) 112.

The draft advertisement is pasted to a backing leaf of wove paper, 38.4 x 26.4 cm., formerly bound into a complete copy of the Job engravings. A copy of the printed Job label is pasted to the same leaf above Linnell’s manuscript. The pencil inscription just above the lower edge of the latter, “preserve this,” also appears on the label. Neither was written by Linnell. Also previously bound into the same copy of Blake’s engravings was a dark-brown wove paper wrapper, 38.0 x 24.5 cm., cut into 3 pieces—front cover, back cover, spine—now also in Essick’s collection. The front cover is inscribed in ink, “BLAKE’S / ILLUSTRATIONS of the / Book of Job / [rule] / unfinished Proofs.” The final line is in Linnell’s hand; he probably also wrote the block letters of the first 3 lines. Since the Job pls. with which these materials were bound are published “Proof” impressions, not “unfinished” proofs, the wrapper was apparently designed for, and possibly once bound with, a different copy.

The “JOHN HALL” watermark is identical to the 1st line of a mark appearing in Jane Austen’s letter of 2 Dec. 1815 to her sister Cassandra (Morgan Library and Museum, New York, accession no. 977.40). A 2nd line of the letter’s watermark is “1814”; any such second line would have been trimmed off the leaf bearing Linnell’s manuscript. Hall produced paper at Cotton Mill, Ringstead, Northamptonshire; see <<http://www.themorgan.org/collections/conservation/austen/watermarks.asp>>, accessed 3 Sept. 2011.

Blake's Illustrations
of the
Book of Job.

Consisting of 22 Plates engraved by himself upon
Copper from his own Designs

Prints subscribers	3 . 3 -
Proofs on India paper	5 . 5 -

Subscription -

sent to the Author W^m Blake .3 Fountain Court
Strand
or Mr. J. Linnell 6. Cornmarket Place Fitzroy sq -

These Plates are engraved entirely by Mr Blake with the
graver only (that is without the aid of aqua fortis)

proposed year

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

Allen, *Roman History*, 1798. Campbell Fine Art, Aug. online cat., Blake's 4 pls. only, illus. (£1000; previously offered at the same price in June 2004 cat. 11, #9). Windle, Dec. "Pictorial Blake" cat., #1, Blake's 4 pls. only, illus. (\$1250; previously offered at the same price in Oct. 2009 cat. 46, #60).

Ariosto, *Orlando furioso*. EB, Jan., 1783 ed., vol. 3 (with Blake's pl.) only, contemporary calf worn, marginal foxing on the pl., illus. (£63.20); March-April, 1799 ed., 5 vols., foxed, contemporary calf very worn, illus. (offered at the "buy it now" price of \$250). Unsworth's Booksellers, Jan. cat. 24, #333, 1791 ed., 2 vols., contemporary calf worn (£90). Booksborough, Sept. online cat., 1785 ed., 5 vols., contemporary calf worn, binding illus. (\$749).

Bible. *Royal Universal Family Bible*, 1780-81. Keogh's Books, March online cat., 2 vols., "leather much worn" (£424.23).

Blair, *The Grave*. EB, Jan., 1813 "folio" (but actually the quarto), later blind-embossed cloth similar but not identical to the 1870 publisher's cloth, possibly rebacked, extensively illus. (\$970); 1813 quarto, lacking 4 pls., heavy foxing, quarter calf very worn, illus. (no bids on a required minimum bid of \$299.99); Feb., same copy (\$249.99); June, 1813 quarto, later quarter roan worn, illus. (offered at the "buy it now" price of £680); Dec., 1808 quarto, imprint at foot of Blake's pl. 1 trimmed off, contemporary half calf with a new spine, illus. (offered at the "buy it now" price of \$2750). BHO, 22 Feb., #161A, 1808 "folio" (probably the quarto), spotting and damp staining "largely marginal," later cloth soiled, illus. (£408). CSK, 13 June, #125, 1808 quarto, engraved title page cropped along foot, some soiling and spotting, contemporary half Russia very worn, front cover detached, illus. (£813). Grosvenor Prints, June online cat., 1808 quarto, damp staining and foxing, later cloth, illus. (£650); Blake's pls. 3, 5, 10-12 offered individually, 1808 impressions, illus. (£95 to £140 each). Cox & Budge, July online cat., 1870 folio, foxed, quarter roan very worn, illus. (£690). Campbell Fine Art, Aug. online cat., Blake's pl. 2 only, 1813 imprint, illus. (£75—"sold"). Bauman Rare Books, Oct. cat., #92, 1808 "folio" (but actually the quarto), "soiled," original boards rebacked, illus. (\$7500). Windle, Dec. "Pictorial Blake" cat., #30-31, Blake's pls. 10, 11 only from the 1808 folio ed., both illus. (\$675 each; previously offered at the same price in Oct. 2009 cat. 46, #50-51); #32-44, complete pls. (including the frontispiece portrait of Blake) from the 1813 quarto ed., all pls. illus. (\$395 each); #120, 1808 quarto, "early waterstaining not intruding into the text or plates," contemporary calf rebacked (\$3750).

Boydell's *Graphic Illustrations ... of Shakspeare*, c. 1803. DW, 15 June, #483, contemporary calf repaired, illus. (not sold; estimate £1000-1500). Charles Agvent, Sept. online cat., con-

temporary half calf worn, covers detached (\$3500); another copy, contemporary morocco worn, front cover detached (\$4000). EB, Oct.-Nov., scattered foxing, contemporary calf rebacked, illus. (\$1334).

Bryant, *New System ... of Ancient Mythology*. Unsworth's Booksellers, Jan. cat. 24, #73, 1774-76, 3 vols., contemporary calf very worn, 1 cover detached (£360). Windows Booksellers, Aug. online cat., 1774-76, 3 vols., some stains and foxing, "full leather" very worn, some covers detached (\$600). McDowell Books, Aug. online cat., 1774-76, 3 vols., minor foxing, modern half calf (\$1500). BHO, 29 Nov., #636, 1775-76, 3 vols., contemporary calf worn, illus. (£125). Windle, Dec. "Pictorial Blake" cat., #121, 1775-76, 3 vols., contemporary calf worn (\$1500; previously offered at the same price in Oct. 2009 cat. 46, #62).

Cumberland, *Outlines from the Antients*, 1829. Windle, Dec. "Pictorial Blake" cat., #122, foxed, 19th-century quarter morocco (\$975). For previous offers for sale, see *Blake* 42.4 (spring 2009): 125 and 43.4 (spring 2010): 123.

Cumberland, *Thoughts on Outline*, 1796. Windle, Dec. "Pictorial Blake" cat., #48-51, Blake's pls. 4, 5, 7, 8 only, offered individually, illus. (\$350-500 each). For previous offers for sale, see *Blake* 40.4 (spring 2007): 131, 42.4 (spring 2009): 125, and 43.4 (spring 2010): 123.

Darwin, *Botanic Garden*. EB, Jan., 2nd ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols., scattered foxing, contemporary calf very worn, covers detached, illus. (\$596); March, 1799 ed., 2 vols. in 1, scattered foxing, contemporary half calf, illus. (\$431.88); May, 1799 ed., 2 vols., some pls. foxed, later three-quarter calf, illus. (offered at the "buy it now" price of £497.75); 2nd ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols. in 1, scattered light foxing, contemporary calf, illus. (\$720); July, 3rd ed. of Part 1 (1795), 4th ed. of Part 2 (1794), 2 vols., lacking the frontispiece to Part 1 but apparently with all of Blake's pls., some browning mostly in margins, contemporary calf rebacked, illus. (£880). Unsworth's Booksellers, Jan. cat. 24, #183, 1799 ed., vol. 1 only, pls. foxed, contemporary calf worn (£75). DW, 11 May, #313, 1799 ed., 2 vols., some spotting, 20th-century half calf worn (£120). Bauman Rare Books, June online cat., 1st eds. of both parts (1791, 1789), 2 vols. in 1, contemporary calf rebacked (\$4800). Fine Editions, June online cat., 2nd ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols. in 1, later calf (\$2850). Natural History Books, June online cat., 1799 ed., 2 vols., "mild foxing" to pls., half calf (\$1200). Antiquités Duvert Martial, June online cat., 3rd eds. of both parts (1795, 1791), 2 vols. in 1, some browning and tears in pls., "leather" worn (€500). Richard Sylvanus Williams, June online cat., 1799 ed., 2 vols. in 1, "hardback" very worn, frontispiece and title page loose, spine missing (£99). Quaritch, July cat. 2011/13, #15, 1st eds. of both parts (1791, 1789), 2 vols., some spotting, imprint on Blake's pl. 1 (and others?)

trimmed off, contemporary calf rebacked, illus. (£2800; previously offered Dec. 2009 cat. 2009/19, #50, for £2500, perhaps before rebacking). Bow Windows, Oct. online cat., 1799 ed., 2 vols., light foxing, modern calf, binding illus. (£600). Windle, Dec. "Pictorial Blake" cat., #123, 1st ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols., foxed and stained, contemporary calf (\$1250). DW, 14 Dec., #387, 1st ed. of Part 1 (1791), 2nd ed. of Part 2 (1790), 2 vols. in 1, Blake's pl. 6 from the 3rd ed. of Part 1 (1795) bound in, slight spotting, contemporary calf very worn, covers detached, illus. (£260). The copy sold at DW may be a reissue of the 1st ed. of Part 1 when Blake's pl. 6, "Tornado" after Fuseli with an Aug. 1795 imprint, was available for inclusion.

Enfield, *The Speaker*, 1795. Stuart Bennett, Oct. online cat., contemporary sheep rebacked (\$225).

Fenning and Collyer, *New System of Geography*, 1785-86. Rulon-Miller, March online cat., 2 vols., Blake's pl. 1 in a previously unrecorded 2nd st. of 3, Blake's pl. 2 in the 2nd st. of 2, pls. and text leaves slightly water stained and wrinkled, crude 20th-century half calf (\$2500; acquired by Windle for Essick). The only copy I have seen on the market in the last 43 years. For further information on this and other copies, see *William Blake's Commercial Book Illustrations* in the appendix, below.

Flaxman, Hesiod designs, 1817. Meiwes, Jan. online cat., foxed, some pls. loose, publisher's boards worn (€300). The Lark, April online cat., bound with Flaxman's Aeschylus designs, n.d. (c. 1818?), foxed throughout, "leather ... repaired" (\$900). McLean Arts & Books, April online cat., "no foxing, no stains," recent three-quarter calf (\$1200). Maggs, June online cat., "internally very clean," original boards worn (£300). Bookworks, Oct. online cat., scattered slight foxing, later half morocco worn (\$900). Windle, Dec. "Pictorial Blake" cat., #124, with Flaxman's *Iliad* (1805), *Odyssey* (1805), and Aeschylus (1831) designs, 4 vols., "original quarter green cloth" (\$2750). Rosebery's auction, West Norwood, south London, 13 Dec., #556, "leather" binding, illus. (not sold; estimate £200-300). As I reported in *Blake* 43.4 (spring 2010): 123, the Windle set was sold in 2009 to the Morgan Library and Museum, but they returned it after several months.

Flaxman, *Iliad* designs, 1805. Meiwes, Jan. online cat., foxed and water stained, most pls. loose, publisher's boards worn (€320). EB, Dec., later half calf worn, illus. (no bids on a required minimum bid of £220). See also the Hesiod designs, above.

Fuseli, *Lectures on Painting*, 1801. Isseido Booksellers, March online cat., slightly spotted, contemporary calf (\$731). Sanctuary Books, March online cat., modern quarter morocco (\$1000). Lawrences auction, Crewkerne, Somerset, 21 July, #3010, stains, contemporary morocco worn, upper cover detached (£60).

Gay, *Fables*. EB, Dec. 2010, Blake's pl. 11 only, full leaf with lower margin trimmed off and a strip of paper, approx. 5 cm., attached, light foxing, illus. (£73.50); Jan.-Feb., Blake's pl. 7 only, full leaf, illus. (£48); Feb., Blake's pl. 2 only, full leaf, illus. (£82.99); Oct., [1811] ed., 2 vols., modern cloth (offered at the "buy it now" price of £177.50); Nov.-Dec., Blake's pl. 9 only, full leaf, illus. (£109); Dec., 1793 ed., 2 vols., some pls. foxed, contemporary calf worn, illus. (no bids on a required minimum bid of \$375). Unsworth's Booksellers, Jan. cat. 24, #394, [1811] ed., 2 vols. in 1, light foxing, contemporary calf very worn (£95); March online cat., 1793 ed., 2 vols., contemporary morocco (£500). BL, 27 Jan., #148, 1793 ed., 2 vols., lacking 1 unidentified pl., contemporary calf rebacked and worn, illus. (£180). BHSE, 13 Feb., #2062, 1793 ed., 2 vols., with Aesop, *Fables* (1793), 2 vols., uniformly bound in later calf, bindings illus. (\$1098). Windle, Feb. cat. 48, #31, 1793 ed., 2 vols., 19th-century half morocco, illus. (\$1500); another copy, Dec. "Pictorial Blake" cat., #125, 2 vols., contemporary calf worn (\$1500; previously offered at the same price in Oct. 2009 cat. 46, #75). Rulon-Miller, March online cat., 1793 ed., 2 vols. in 1, contemporary calf rubbed (\$1125). James Cummins, Dec. cat. 110, #20, 1793 ed., 2 vols., 20th-century calf, illus. (\$1250). DW, 14 Dec., #401, 1793 ed., 2 vols., scattered foxing, contemporary morocco worn, binding illus. (£250). Some of these "1793" copies may be the [1811] issue.

Hayley, *Ballads*, 1805. Peter Bowen, Belfast, Dec. 2010 private offer, 2nd st. of pls. 1-3, uncut, quarter roan over marbled paper boards (£3400). Windle, Feb. cat. 48, #32, 1st st. of pls. 1-3, early boards with a roan backstrip, illus. (\$6750); same copy, Dec. "Pictorial Blake" cat., #126 (same price; previously offered at the same price in Oct. 2009 cat. 46, #35). BHO, 22 Feb., #471, 1st st. of pls. 1-3, modern half calf, with Hayley, *Triumphs of Temper* (1803), Hayley, *Life of Romney* (1809), and a group of books about Blake, title page to the *Ballads* illus. (£816). Pride and Prejudice Books, Oct. online cat., 2nd st. of pls. 1-3, "elegant blue morocco" by Tout and Sons (\$5200).

Hayley, *Essay on Sculpture*, 1800. Windle, Dec. "Pictorial Blake" cat., #56-58, Blake's 3 pls. sold individually, pls. 1-2 foxed, illus. (\$375, \$495, \$595 respectively; previously offered at the same prices in Oct. 2009 cat. 46, #76-78).

Hayley, *Life of Cowper*, 1803-04. Unsworth's Booksellers, Jan. cat. 24, #409, apparently 1st ed., with Cowper, *Poems* (1806), 4 vols. in all, contemporary calf very worn (£180). Art of the Print, Feb. online cat., Blake's pls. 1 and 2 only, offered individually, illus. (\$795 each). Windle, Dec. "Pictorial Blake" cat., #127, 1st ed., "including Supplementary Pages" not otherwise described, 4 vols. in all, some foxing, contemporary calf worn (\$1250); another copy, #128, 2nd ed., 3 vols., calf rebacked (\$975; previously offered at the same price in Oct. 2009 cat. 46, #37).

Hayley, *Life of Romney*, 1809. EB, Sept., probably small-paper issue, signature and imprint on Blake's pl. either bound into the gutter or trimmed off, scattered foxing, contemporary calf very worn, illus. (£159). BG, 6 Oct., #22, later half calf (£110). SNY, 19 Oct., #418, "Cosway" style binding by Rivière & Son inset with 11 miniature portraits, probably by C. B. Currie, based on Romney's paintings, illus. (not sold; estimate \$25,000-35,000). See also Hayley, *Ballads*, above. For a pl. possibly connected with this book, see the discussion in the introductory essay to this sales review and the "Portrait of Romney" under Romney, below.

Hayley, *Triumphs of Temper*, 1803. Paul Grinke, April cat. 4, #41, large-paper issue untrimmed, "occasional very light foxing," half morocco (£850). James Fenning, May online cat., contemporary calf, "small portion of calf on both boards eaten" (£450); same copy and price, July cat. 255, #90. EB, June, small-paper issue, scattered foxing, contemporary calf, illus. (\$610.99). Windle, Dec. "Pictorial Blake" cat., #129, large-paper issue untrimmed, later half morocco (\$2750). Jarndyce, Dec. online cat., "few spots," later calf (£750). See also Hayley, *Ballads*, above.

Hoare, *Inquiry*, 1806. Windle, Dec. "Pictorial Blake" cat., #59, Blake's pl. only, illus. (\$875; previously offered at the same price in Oct. 2009 cat. 46, #82).

Hogarth, *The Beggar's Opera by Hogarth and Blake*, 1965. Windle, Dec. "Pictorial Blake" cat., #60, publisher's folding box slightly worn, illus. (\$975; the same or similar copies offered at the same price in Nov. 2006 cat. 42, #28, and Oct. 2009 cat. 46, #85).

Hogarth, *Works*. BL, 20 Jan., #434, 1822 ed., 156 pls. on 116 leaves, contemporary half morocco worn, Blake's pl. (4th st.) illus. (£2400; estimate £700-1000). Isseido Booksellers, March online cat., 1822 ed., "half leather" (\$6095). D & E Lake, March online cat., undated Baldwin and Cradock ed., contemporary half morocco worn (\$4555.80). Grosvenor Prints, March online cat., Blake's pl. only, good impression probably of st. 2, 3, or 4, illus. (£490).

Hunter, *Historical Journal*, 1793. Maggs, Dec. 2010 cat. 1444, #142, quarto issue, large-paper copy on "super fine, Wove Royal" paper, contemporary morocco, binding illus. (£15,000—a record asking price). Best Buy Books, March online cat., quarto issue, recent buckram (£2950). Banfield House, March online cat., octavo issue, half "leather" (\$4000 Australian). EB, June, octavo issue, scattered foxing, modern half calf, illus. (offered at the "buy it now" price of \$1950 Australian).

Josephus, *Works*. EB, Dec. 2010, Blake's pl. 1 only, brown stain lower left in image, the impression previously offered on EB in Nov. 2010, illus. (no bids once again on a required minimum

bid of \$125); Jan., BB issue A, stains and other defects, contemporary calf, spine very worn, covers missing, illus. (£57); March, Blake's pl. 2 only, 3rd st., illus. (no bids on a required minimum bid of \$125); same impression, April, illus. (same required minimum bid and result); July, BB issue D, lacking 1 pl. not by Blake, stained and foxed, contemporary calf very worn, illus. (\$91); Blake's pl. 3 only, marginal stains, illus. (offered at the "buy it now" price of €149, reduced the next week to €69, in Aug. to €59, and in Nov. to €45.90). Flora Books, March online cat., BB issue A or between A and B, contemporary calf rebaked (£320).

Lavater, *Aphorisms*, 1788. Paul Grinke, April cat. 4, #47, 1st st. of the pl., small engraved oval portrait of Lavater pasted to the front flyleaf, contemporary sheep, illus. (£450). The oval portrait is probably the engraving by William Holl published in James Harrison, *The Biographical Cabinet*, vol. 1 of 1823.

Lavater, *Essays on Physiognomy*. EB, Jan., 15 pls. only including Blake's pls. 3-4, illus. (£24). BHSE, 13 Feb., #2088, 1810 ed., 3 vols. in 5, scattered foxing, later Russia worn, illus. (\$976). Thomas Joyce, March online cat., 1789-98 ed., 3 vols. in 5, something of a wreck with serious staining and "warped boards" (\$500). Ian Marr, Nov. Boston Book Fair, parts 3, 5, 7, 12, 21, 22, and 36 as originally issued in printed wrappers, including Blake's pls. 1 and 2 in parts 5 (dated July 1788) and 3 (May 1788) respectively, front wrappers of parts 3 and 5 torn and stained with loss of text, front wrappers of parts 7, 21, 22 signed by the 3rd Earl of Pomfret (George Fermor, 1768-1830), housed in a paper folder with the printed label of the "Easton Neston Library" pasted to the front cover, inside front cover of the folder inscribed "Augusta Holmes" in large letters, with an engraved receipt for part 22 in the amount of 12s., dated 27 Feb. 1792, issued to Lord Pomfret and signed by Henry Hunter, the translator of the work (£140 for the lot; acquired by Windle for Essick). Ursus Rare Books, Dec. cat. 300, #44, 1810 ed., 3 vols. in 5, later three-quarter morocco, illus. (\$3500; previously offered at the same price, April 2009 online cat.).

Malkin, *Father's Memoirs of His Child*, 1806. Windle, Feb. cat. 48, #33, uncut, contemporary half morocco, illus. (\$1875; previously offered at the same price in Oct. 2009 cat. 46, #57); another copy, Dec. "Pictorial Blake" cat., #130, "virtually untrimmed," full morocco worn (same price).

Novelist's Magazine, vol. 10, *Sir Charles Grandison*, 1783. Windle, Dec. "Pictorial Blake" cat., #61-63, Blake's 3 pls. offered individually, pl. 1 trimmed to the image, illus. (\$75 for pl. 1, \$50 each for the other 2). For previous offers for sale, see *Blake* 42.4 (spring 2009): 127 and 43.4 (spring 2010): 127.

Olivier, *Fencing Familiarized*, 1780. EB, Dec. 2010, minor scattered foxing, contemporary boards with later calf spine, illus. (€371).

Rees, *Cyclopædia*, 1820. Best Buy Books, March online cat., pls. vol. 1 only (presumably containing Blake's pl. 1), "original cloth" rebacked (\$1450—a record asking price for a single vol. of pls.). Francis Edwards, March online cat., 39 text vols. and pls. vols. 1-4, 6 (presumably containing all 7 Blake pls.), contemporary calf very worn, covers detached (£1200). EB, April, Blake's pls. 4-6 only offered individually, illus. (£12 for pl. 4, £15 each for pls. 5-6). Windle, Dec. "Pictorial Blake" cat., #131, pls. vol. 4 only with Blake's pls. 4-7, Blake's pl. 3 from vol. 3 loosely inserted, foxed, half calf (\$750).

Remember Me!, 1825. BHSE, 13 Feb., #2048, pale marginal damp stain on Blake's single pl., "publisher's printed boards with old rebacking in red muslin, custom clamshell box," illus. (\$6710 to Windle acting for Northwestern University; estimate \$1500-2000). EB, April, Blake's pl. only, light marginal staining, the impression from the collection of Frank Rinder sold CL, 30 Nov. 1993, #10 (£1955 to Ed Buryn, the vendor on EB), illus. (reserve claimed by Buryn to be \$5000 not met; highest bid \$1810).

Ritson, *Select Collection of English Songs*, 1783. Ximenes, Jan. cat. M19, #153, 3 vols., recent half calf (£300). Windle, Dec. "Pictorial Blake" cat., #132, 3 vols., presentation inscription by Ritson, contemporary calf worn (\$1250).

Salzmann, *Elements of Morality*. Second Life Books, March cat. 176, #117, 1799 ed., 3 vols., lacking half titles, 1 pl. "amateurishly hand-coloured," soiled and with some marginal tears, later 19th-century half roan worn (\$3000). Chapter House Books, March online cat., 1792 ed., vols. 1-2 of 3 only, 12 pls. in vol. 2 hand colored, browned and soiled, "full leather" very worn (\$175).

Seally and Lyons, *Complete Geographical Dictionary*. Holly-Petal Books, Oct. online cat. on Amazon UK, vol. 2 of 2 only but with all 3 of Blake's pls., 1st sts., dated to "1787" by the vendor but actually the undated 1st ed. published by John Fielding and tentatively dated to "?1784" in *BB* #495A, contemporary suede worn, illus. (£300; acquired by Essick). The only copy of this ed. listed in *BB* is at "Yale" (Sterling Memorial Library, Yale University). The only copy of any ed. of Seally and Lyons with Blake's pls. I have seen on the market in the last 43 years.

Shakespeare, *Dramatic Works*, 1802. Johanson Books, Sept. online cat., 9 vols., binding not described (\$7500).

Shakespeare, *Plays*. EB, Aug., 1805 ed., small-paper issue in 9 vols., lacking 1 pl. not by Blake, scattered foxing, contemporary half calf very worn, spines damaged, illus. (\$95); 1811 ed., 9 vols., scattered foxing, contemporary calf rebacked, illus. (offered at the "buy it now" price of \$1000); 1805 ed., large-paper issue in 10 vols. lacking vol. 10 and thus lacking Blake's pl. 2, pls. foxed, 19th-century half calf very worn, parts of spines missing, illus. (no bids on a required minimum bid

of £24.99). Windle, Dec. "Pictorial Blake" cat., #133, large-paper issue in 10 vols., some browning, "old calf restored" (\$4750; previously offered at the same price in Oct. 2009 cat. 46, #95).

Stedman, *Narrative*, 1796, colored copy. Windle, Feb. cat. 48, #34, 2 vols., 3 pls. heightened with gold, contemporary boards rebacked with modern calf, illus. (\$29,750; acquired March by Victoria University Library, Toronto. Previously offered at the same price online in Oct. 2010.).

Stedman, *Narrative*, uncolored copies. EB, Jan., Blake's pl. 8 only, illus. (no bids on a required minimum bid of \$49.99); same impression(?), Feb.-March, illus. (\$56.55); May, 1796 ed., vol. 2 only, light foxing and marginal water stains on pls., early cloth-backed boards badly stained, illus. (£256). BL, 24 Feb., #47, 1796 ed., 2 vols., foxed, contemporary half Russia very worn, illus. (£1300). Arader Galleries, "Spring" cat., no item #, 1813 ed., 2 vols., 19th-century half morocco "scuffed," illus. (\$6400). Tennants auction, Leyburn, North Yorkshire, 13 April, #94, 1796 ed., 2 vols., lacking 3 Blake pls., contemporary half calf very worn, illus. (£550). DW, 11 May, #184, 1796 ed., 2 vols., light foxing, contemporary calf rebacked, worn, illus. (£1600). Campbell Fine Art, Aug. online cat., Blake's pls. 6, 8, and 10 only, offered individually, illus. (£175, £275, and £225 respectively). Bauman Rare Books, Sept. private offer, 1796 ed., 2 vols., contemporary calf rebacked (\$8500). Windle, Dec. "Pictorial Blake" cat., #64-78, Blake's pls. 1, 3-16 offered individually, pls. 4, 9, 11 from the 1813 ed., all others from the 1796 ed., pls. 3, 5 with stains, 12 pls. illus. (\$100-500 each; pls. 4, 9, and 11 previously offered at the same prices in Nov. 2006 cat. 42, #81-83).

Virgil, *Pastorals*, 1821. Stuart Bennett, Jan. cat. 55, #28, 2 vols., 19th-century calf rebacked, Blake's wood engravings bound very close to (but not into) the gutter, illus. (\$32,500). Larkhall Fine Art, June online cat., Blake's pl. 5 (his 1st wood engraving) only, full sheet with letterpress text, with "folds and other imperfections" not affecting the engraving, illus. (£2400). Windle, Dec. "Pictorial Blake" cat., #134, 2 vols., early 19th-century calf (\$47,500; sold to a British private collector. Previously offered at the same price in Oct. 2009 cat. 46, #40.).

Virgil, later impressions of Blake's wood engravings printed by or for the Linnell family. Larkhall Fine Art, Aug. private offer, 21 impressions of *BB* #504.8 (Blake's 4th wood engraving), 14 impressions of *BB* #504.13 (Blake's 9th wood engraving), all printed on thin paper laid onto wove paper backing leaves, with an envelope inscribed in pencil by John Linnell, Jr.: "Pastorals / 5 impressions—of the blocks / as samples for average strength [printing pressure?] / J. Linnell May 1892 / to be returned" (£650 each). According to Nicholas Lott of Larkhall, these impressions are "well printed and show some considerable detail compared to many rather heavy over-inked Linnell printings." John Linnell, Sr., acquired the blocks in 1825.

According to John Linnell, Jr., some impressions were printed for his father by Edward Calvert (I suspect shortly after acquiring the blocks) and “J. L. jun. & brother printed a few of the blocks, but did not finish the set” (BB 630, quoting from a manuscript “List of John Linnell Senior’s Letters and Papers” in the Ivimy Archive now in the Fitzwilliam Museum). The Larkhall impressions are apparently from that later printing (or series of printings), no later than 1892, by J. L., Jr., and one of his brothers. Windle, Dec. “Pictorial Blake” cat., #79, “fifth cut” (actually Blake’s 6th wood engraving), Linnell impression, accompanying a copy of Essick and Windle, *A Troubled Paradise* (1999), no. 4 of 13 copies thus, publisher’s wrappers and folding cloth box, illus. (\$3500; sold to a British private collector. For previous offers for sale, see *Blake* 39.4 [spring 2006]: 170, 40.4 [spring 2007]: 134, and 42.4 [spring 2009]: 132.).

Virgil, *Wood Engravings of William Blake*, 1977. Buddenbrooks, March cat. for the New York Book Fair, #16, no description of the binding but apparently in the publisher’s folding box, prospectus inserted (\$14,500—a record asking price).

Wit’s Magazine, 1784. EB, April-May, Blake’s pl. 4 only, illus. (no bids on a required minimum bid of \$495; for earlier offerings of this impression, see *Blake* 44.4 [spring 2011]: 125). Windle, Dec. “Pictorial Blake” cat., #80, “Plate 4” (actually Blake’s pl. 5) only, “little soiled,” illus. (\$400; for previous offers for sale, see *Blake* 37.4 [spring 2004]: 126, 40.4 [spring 2007]: 134, and 42.4 [spring 2009]: 128); #135, complete vol. 1 bound with vol. 2 (1785), with the 2nd of 2 pls. of “The Temple of Mirth” after Stothard (BB pl. 2, CB pl. 1B), repaired tears in some pls., later half calf (\$5750).

Wollstonecraft, *Original Stories*, 1791. Swann auction, New York, 7 April, #134, 2nd st. of pl. 1, sts. of other pls. not recorded, modern calf, pl. 1, title page, and binding illus. (\$4320); same or very similar copy, Bromer Booksellers, Aug. online cat. (\$8500). Windle, Dec. “Pictorial Blake” cat., #136, 2nd sts., light staining on 2 pls., later morocco (\$6750; previously offered at the same price in Oct. 2009 cat. 46, #44).

Young, *Night Thoughts*, 1797, uncolored copies. CL, 8 June, #41, with the “Explanation” leaf, some pls. slightly trimmed, “occasional light browning and spotting,” contemporary morocco worn, illus. (£4750). CNY, 23 June, #104, with the “Explanation” leaf, minor spotting, modern morocco, illus. (\$10,000; estimate \$3000-4000). Windle, Dec. “Pictorial Blake” cat., #81-118, all 38 leaves of 43 pls. (some printed recto/verso) offered individually, all pls. illus. (\$495-1250 each); #137, complete vol., 2 pls. before imprints, with the “Explanation” leaf, later full morocco (\$15,000; previously offered Oct. 2009 cat. 46, #45, for \$25,000). Heritage Book Shop, Dec. private offer, with the “Explanation” leaf, leaves trimmed, a few small stains, contemporary calf rebaked (\$12,500).

Interesting Blakeana

T. Taylor, *The Mystical Initiations*, 1787. Jeffrey Marks, Jan. online cat., quarter cloth over boards, title page detached and inner margin stained, other slight defects (\$750). John Price, Jan. online cat., contemporary sheep rebaked, corners restored (£660). For the Bodleian Library copy with Blake’s annotations, see Philip J. Cardinale and Joseph R. Cardinale, “A Newly Discovered Blake Book: William Blake’s Copy of Thomas Taylor’s *The Mystical Initiations; or, Hymns of Orpheus* (1787),” *Blake* 44.3 (winter 2010-11): 84-102.

E. Swedenborg, *Wisdom of Angels, Concerning Divine Love and Divine Wisdom*, 1788. Antiquaria Bok, July online cat., contemporary half calf worn (\$806). The final 3 lines of text on the title page are “PRINTED AND SOLD BY W. CHALKLEN, GROCERS COURT, / POULTRY. / M.DCC.LXXXVIII.” The transcription in BB #742 omits “AND SOLD” and the line break before “POULTRY.” Blake’s copy in the British Library is available in *Eighteenth Century Collections Online* <<http://find.galegroup.com/ecco>>, but his annotations are mostly illegible.

T. Butts, signature. BHL, 7 June, #20, commissions issued by George III and George IV to George Collard of the Royal East India Company Volunteers, 1798-1820, including a document of 17 Oct. 1805 countersigned by Blake’s patron Thomas Butts “in his capacity as joint chief clerk in the office of the Commissary General of Musters,” illus. (not sold; estimate £400-600); same group of documents, BHO, 27 Sept., #15, illus. (£400). According to the auction cats., the signature reads “Entered with the Commissary General of Musters / Tho: Butts.”

T. Butts, “Man on a Drinking Horse.” Etched by Butts (father and/or son), 1806, possibly with Blake’s assistance. EB, March-April, c. 1942 printing, illus. (\$50). For illus. and information about this print, see Alexander S. Gourlay, “‘Man on a Drinking Horse’: A Print by Thomas Butts, Jr.,” *Blake* 37.1 (summer 2003): 35-36.

L. Schiavonetti, a letter mentioning his engraving of Blake’s portrait for Blair’s *Grave*, 1808. BHL, 29 March, #326, 3 undated letters, 1 stating “I wish to know whether it would make any material difference was I to execute it [a portrait of Lord Grey] in a free line manner similar to Blake’s Portrait for Mr Cromek ...,” 5 pp. in all, postmarked 1803-10 (£180). Apparently not the same as the letter by Schiavonetti, also referring to the engraving of Blake’s portrait, dated 30 Jan. 1810 to Messrs. Cadell and Davies, offered by Nicholas Lott, May 2003 (£300).

Blake, “Death’s Door,” an etched copy, dated 1820, of Schiavonetti’s pl. for Blair’s *Grave* (1808), showing only the old man entering the tomb. Grosvenor Prints, March online cat., illus. (£140). See illus. 7.

“Interior of the Sessions House, Old Bailey,” etching/engraving so inscribed and signed lower right “Blake del et sc.” in the pl., image 10.6 x 16.3 cm. Grosvenor Prints, Sept. online cat., dated to “c. 1820” but possibly earlier given the graphic style and costumes of the figures, illus. (£95). I very much doubt that this awkward and amateurish print was executed by Blake the artist and poet.

J. Linnell, children of. An album of drawings and watercolors, probably dating from the 1830s, by the children of Blake’s patron John Linnell. The collection includes charmingly juvenile watercolor copies of pls. from Blake’s *Songs of Innocence*, *The Marriage of Heaven and Hell*, and *For the Sexes: The Gates of Paradise*, the coloring of the children’s own invention. Acquired Aug. by a British private collector.

The Child’s Gem. A Holiday Gift. Ed. Mrs. S. Colman. Boston: T. H. Carter and Company, “1844” (actually 1843, the copyright date). EB, Nov., scattered foxing and browning, publisher’s cloth worn, illus. (offered at the “buy it now” price of \$50). Includes, pp. 85-88, Blake’s “The Chimney Sweeper” from *Songs of Innocence*, with Blake’s long lines changed to 2 lines each, with a tailpiece of a child playing a tambourine. Not in *BB* or *BBS*. For other publications by Colman containing Blake’s poems, see Raymond H. Deck, Jr., “An American Original: Mrs. Colman’s Illustrated Printings of Blake’s Poems, 1843-44,” *Blake* 11.1 (summer 1977): 4-18.

Nightingale Valley, ed. “Giraldus” (William Allingham), 1860 (*BB* #264). Jarndyce, Dec. 2010 online “Christmas” cat., no entry #, publisher’s cloth (£180). Includes 4 poems from Blake’s *Songs of Innocence and of Experience*. In a note, Allingham explains that “it remains to add that for the version of ‘The Tiger,’ here presented [95-96], differing somewhat from those hitherto published, use has been made of a MS. book of Blake’s, belonging to a friend of the editor, full of the oddest chaos of verses, drawings, and memoranda” (275-76). The “friend” was Dante Gabriel Rossetti and the “MS. book” was Blake’s Notebook. Allingham’s version is based loosely on drafts on pp. 108-09 of the Notebook, with punctuation added, spelling changed, and lines 15-18, 21-24 of the etched version omitted. He also made 2 substantive but unauthorized revisions, “ardour” for “fire” in the 2nd stanza (“Burnt the fire of thine eyes?” E 24) and “God” for “he” in the 4th (“Did he smile his work to see?” E 25). Allingham’s final line in the 3rd stanza (“What dread hand form’d thy dread feet?”) follows Blake’s manuscript revision in copy P of *Songs of Innocence and of Experience* (see E 794). The ownership of copy P (now Getty Collection, Wormsley Library, Buckinghamshire) between 1855 and 1931 is unknown. Allingham’s notebook with transcriptions of poems from Blake’s Notebook is in the Turnbull Library, Wellington, New Zealand; see D. F. McKenzie, “William Allingham’s Notebook of Poems by Blake,” *Turnbull Library Record* 1.3 (March 1968): 9-11. My comments here

correct and supplement my statements in *Blake* 34.4 (spring 2001): 110.

Correspondence concerning attempts to sell Blake’s *The Spiritual Form of Pitt Guiding Behemoth* to the National Gallery, London, 1870. See Palmer, six letters, below.

W. Blake, *Songs of Innocence and Songs of Experience*, Muir facsimiles, 1884, 1885. BHNY, 10 Oct., #1070, 2 vols., original wrappers for *Experience* bound in, copy 9 of *Innocence*, copy 40 of *Experience*, vols. uniformly bound in vellum (\$3750).

W. Blake, *Little Tom the Sailor*, Muir facsimile, 1886. EB, Jan., the leaf showing part of the countermark of the laid paper with a “DICKINSON” watermark used for impressions published in *Century Guild Hobby Horse* 1.4 (Oct. 1886), illus. (£205). All copies I have seen that were issued in the journal were folded at least twice. This example, with a single central fold, may not have been published in the *Hobby Horse*. The vendor provided an image of the countermark in response to my inquiry but did not indicate in his EB description that this is a lithographic reproduction. Some bidders may have believed it to be an original impression even though the vendor did not explicitly make that claim. Windle, Feb. cat. 48, #30, leaf 55.9 x 22.9 cm. “folded thrice, with stab holes in the margin,” from the *Hobby Horse*, illus. (\$750).

W. Blake, *There Is No Natural Religion*, Pickering facsimile, 1886. Windle, Dec. “Pictorial Blake” cat., #200, large-paper issue, later morocco (\$2500).

W. Blake, *America*, Muir facsimile, 1887. Windle, Dec. private offer, uncolored issue, copy no. 13, later buckram with the original wrappers bound in (\$7500).

W. Blake, *Poetical Sketches*, Ballantyne Press ed. with decorations by Charles Ricketts, 1899. Sotheran’s, Sept. “Private Press” cat., #330, 1 of 8 copies printed on and bound in vellum, illus. (£8500).

“M^{rs} Q,” Blake after Villiers, the lithographic facsimile of 1906. EB, Oct., version on laid paper with color printing in green on the foliage right of the figure, illus. (£52). This very convincing facsimile, offered on EB as an original, was printed on wove paper when published in *Mrs. Q—and “Windsor Castle” with a Note on the Plates by Joseph Grego* (London: Kegan Paul, 1906). All original impressions I have seen are on wove paper.

A collection of Blakean ephemera formed by Thomas Wright of Olney, c. 1912-27. John Hart, March cat. 91, #75, most materials in damp-stained albums, including programs for meetings of the Blake Society, 1912-27, correspondence with Frederick Hollyer and a copy of Hollyer’s advertisement for his Blake reproductions, a typed list of Blake’s works in the



7. "Death's Door," an etched copy of Blake's design. Inscribed in drypoint below the design, "E · L · sculp · July 18th 1820" (the dot under the "r" of "th" is a paper stain, not a period). Image (including inscription) 14.1 x 10.7 cm., platemark 15.0 x 11.9 cm., on India paper laid onto a leaf of wove paper, 23.0 x 18.7 cm., without watermark. Essick collection.

This skilled etching is based on Louis Schiavonetti's etching/engraving of "Death's Door," first published in R. H. Cromek's 1808 ed. of Robert Blair's *The Grave* and reprinted in R. Ackermann's 1813 ed. of the poem. Much of the image follows Schiavonetti's work line for line; only the shading below the threshold lower left is configured differently. The motifs in this etching are the same size as those in Schiavonetti's pl., but the pl. reproduced here excludes the youth rising above the tomb, the rugged rocks surrounding its sides and top, and the plants lower right. A tracing of Schiavonetti's pl. may have been transferred face down onto the etching ground for this close copy.

There are several reasons for believing that "E · L ·" is the great Victorian animal painter Sir Edwin Henry Landseer (1802-73). He was a child prodigy in the arts, producing his first etching at age 7, exhibiting at the Royal Academy in 1815, and entering the R. A. schools a year later. In 1824, Landseer signed 2 of his etchings of animals, titled "The Beggar" and "The Common in Winter," with his initials. In both, the 2 letters are connected, but the rounded shapes of the letters and their beginning and ending flourishes are similar to the initials in this "Death's Door" etching. In his 1825 etching "Deerhounds' Heads," the initials are separate and close to the letter forms we see in "Death's Door." The etching style in the animal prints is freer and more expressive than in "Death's Door," but that is to be expected in compositions of an artist's own invention rather than a reproductive work.

Landseer very probably learned to etch from his father, John George Landseer (1763/9-1852), a professional printmaker "who was extremely ambitious for his children" (*ODNB*) and instructed them in the arts. His *Lectures on the Art of Engraving* (1807) treats some of the same topics as Blake's writings on that subject (see Essick, *William Blake Printmaker* [Princeton: Princeton UP, 1980] 198-99). Edwin was probably introduced to Blake's *Grave* designs by his father. The "List of Subscribers" printed in the 1808 *Grave* includes "John Landseer, Esq. F. A. S. Engraver to the King" (2nd p. of the list, unpaginated). Thus, a copy of the book may well have been in the Landseer family home in 1820. John Landseer praises Schiavonetti in his 1807 *Lectures* (304-05) and, in his *Descriptive, Explanatory, and Critical, Catalogue of Fifty of the Earliest Pictures Contained in the National Gallery of Great Britain* (1834), alludes to Blake's title-page design for *The Grave* (see *Blake* 44.4 [spring 2011]: 125). Perhaps copying "Death's Door" was assigned to the son by the father as part of the young man's training as an etcher.

Another possible source for Edwin Landseer's knowledge about Blake is Henry Fuseli, keeper at the R. A. when Edwin attended its schools. He "attracted Fuseli's attention by his talents and gentle manner" and was called "my little *dog boy*" by Fuseli; see Charles Robert Leslie, *Autobiographical Recollections*,

ed. Tom Taylor (London: John Murray, 1860) 1: 39. According to Richard Ormond, *Sir Edwin Landseer* (London: Thames & Hudson, 1982) 43, Landseer "admired Henry Fuseli and William Blake."

Information about Landseer given here is based on the biography in the *ODNB* by Judith Bronkhurst and Richard Ormond and on Frederick G. Stephens, *Sir Edwin Landseer* (London: Sampson Low, 1880). The latter includes reproductions of a few of Landseer's early etchings. He is the only etcher/engraver with the initials E. L. and active c. 1820 listed in Raymond Lister, *Prints and Printmaking: A Dictionary and Handbook of the Art in Nineteenth-Century Britain* (London: Methuen, 1984). I am grateful to Alexander Gourlay for suggesting that this print may be by Landseer.

collection of Sydney Morse, newspaper and magazine clippings, the autograph manuscript of a speech by Wright, letters with several correspondents about Blake, and a typed catalogue of the 1927 Blake exhibition at the Free Library, Lambeth (£950).

Blake, *Songs of Innocence and of Experience: Sixteen Designs Printed from Electrotypes of the Original Plates for Ruthven Todd and Geoffrey Keynes*, 1941. Maggs, March cat. 1446, #99, loose in paper folder as issued, 1 of 20 sets, inscribed by Keynes to Douglas Cleverdon (£80 to Windle for stock; acquired April by Victoria University Library, Toronto). The only copy I've seen on the market since 1972.

Blake, *Gerusalemme: L'Emanazione del gigante Albione*. Trans. Giuseppe Ungaretti. Milan: Fratelli Bocca Editori, 1943 (*BBS* 88). EB, March, publisher's wrappers, illus. (offered at the "buy it now" price of €19.90). It is remarkable that a complete translation of Blake's epic would be published in Italy in 1943, a year in which the country fell into chaos as it was being invaded from the south by the British and Americans and from the north by the Germans. Ungaretti (1888-1970) was an important figure in 20th-century Italian literature and a supporter of Mussolini. Perhaps the translator's connections with the fascist government, before its fall in July 1943, gave him special access to publishers and printers.

Blake, *Auguries of Innocence*, illus. by Leonard Baskin, 1959. EB, Nov., no. 121 of 250 copies, signed by Baskin, publisher's wrappers, illus. (offered at the "buy it now" price of \$495).

Poems from William Blake's Songs of Innocence, illus. by Maurice Sendak, 1967. Argosy Book Store, Nov. online cat., "inscribed on the flyleaf with an original ink sketch of a youthful Piper with his horn," signed by Sendak, original wrappers (\$8500). Apparently the copy offered at the same price, Justin Schiller, March 2002 cat. 50, #196, illus.

L. Baskin, *Portrait of William Blake*. Watercolor, 20.0 x 17.0 cm., inscribed "Blake for Roy from Leonard and Lisa ... Baskin" and dated 1981. BHL, 29 March, #265, framed, from the stock of the dealer Roy Davids, illus. (£3600; estimate £1000-1500).

E. Paolozzi, *Newton*. Bronze, 58.4 cm. long, signed and dated "Eduardo Paolozzi 1993," based on Blake's color print of Newton. CL, 17 Nov., #123, illus. (£85,250). The monumental version of Paolozzi's *Newton* stands in the forecourt of the British Library.

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

"The Distribution of Premiums at the Society of Arts," etching, 1792. EB, Sept., 3rd st. of 4, leaf 43.0 x 52.8 cm., framed, illus. (offered at the aggressive "buy it now" price of \$8900).

"Elysium or the State of Final Retribution," outline engraving by James Mitton after Barry's painting, n.d. (c. 1815?). EB, Nov.-Dec., foxed, illus. (£45).

"Jupiter and Juno on Mount Ida," etching. Campbell Fine Art, Aug. online cat., only the 3rd recorded impression of the 1st st. with aquatint, 1777, printed in brown ink, trimmed to the platemark, 2 repaired tears, illus. ("sold"). BL, 13 Oct., #297, 2nd st., c. 1790, with 19 other prints by various artists, illus. (£420).

Self-portrait engraved by J. Heath, 1783. Grosvenor Prints, April online cat., illus. (£130).

BASIRE, JAMES

"The Departure of Henry VIII from Calais," outline engraving after S. H. Grimm, 1788. Grosvenor Prints, April online cat., illus. (£360).

"The Distribution of His Majesty's Maundy," engraving after S. H. Grimm, 1789. Grosvenor Prints, April online cat., illus. (£280).

"The Encampment of King Henry VIII at Marquison," outline engraving after S. H. Grimm, 1788. Grosvenor Prints, April online cat., illus. (£160).

"The Siege of Boulogne by King Henry VIII," outline engraving after S. H. Grimm, 1788. Grosvenor Prints, April online cat., illus. (£360).

Rogers, *A Collection of Prints in Imitation of Drawings*, 1778, individual pls. from or probably intended for. EB, Jan., 3 figures mourning over a dead woman(?) based on a drawing by Guercino, illus. (\$42); a landscape based on a drawing by Guercino, marginal foxing, illus. (no bids on a required minimum bid of \$40); April, "Assumption of the Virgin" after Domenichino, illus. (offered at the "buy it now" price of €70); "Moses Placed in the Ark of Bulrushes" after Eustache Le Sueur, illus. (offered at the "buy it now" price of €60); Nov., "Assumption of the Virgin" after Carlo Maratti, illus. (offered at the "buy it now" price of €150); "The Vestals" after Polidoro da Caravaggio, illus. (offered at the "buy it now" price of €90).

CALVERT, EDWARD

"The Bacchante," wood engraving in part by Welby Sherman. Larkhall Fine Art, June online cat., 1 of 30 impressions from the Carfax printing of 1904, illus. (£575).

"The Cyder Feast," wood engraving. Campbell Fine Art, Aug. online cat., from the *Memoir* (1893), illus. ("sold").

FLAXMAN, JOHN

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

Thirty-seven pencil and gray ink drawings of the Hesiod designs, 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. Maggs, Jan. online cat. (£35,000; sold summer 2011 to an undisclosed collector or institution). For further information on this album and earlier attempted sales at higher prices, see *Blake* 43.4 (spring 2010): 135-36.

The Misses Harrison, Sharpe, and Rogers and Mrs. Sharpe at Samuel Rogers's Party, 1800. Pen and brown ink, 22.7 x 18.6 cm., inscribed with the names of the figures and dated 10 June 1800. W-S Fine Art/Andrew Wyld, June cat., #22, illus. (£3750; previously offered June 2005 cat., #23, illus., for £7500).

Orestes and His Friend Pylades, attributed to Flaxman. Pencil, leaf 19.1 x 24.1 cm., with all but the tops of the letters of an ink inscription trimmed from the bottom margin, inscribed in pencil on the verso "John Flaxman" followed by a description of the scene. EB, Dec. 2010, illus. (£81). Probably a competent copy of pl. 23 in the 1831 ed. of Flaxman's Aeschylus designs, but with a few very minor variants.

A Pair of Botanical Studies. Pen and brown ink, 17.1 x 15.2 cm. and 17.8 x 15.2 cm., both signed. SNY, 25 Jan., #115, from the collection of Charles Ryskamp, both illus. (not sold; estimate a startling \$10,000-15,000). SH, 25 June, #330, illus. (\$2500).

Portrait of Delvalle Elizabeth Rebecca Lowry. Pencil on wove paper, 17.3 x 13.4 cm., inscribed on the original mount "Flaxman" and the name of the sitter. SNY, 25 Jan., #121, from the collection of Charles Ryskamp, illus. (not sold; estimate \$10,000-15,000). SH, 25 June, #338, illus. (\$2750). An inscription on the back of the mat notes that the child portrayed was the daughter of the engraver Wilson Lowry and later the 2nd wife of John Varley. See Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton UP, 1983) 201-08 for Blake's engraving of John Linnell's portrait of Wilson Lowry.

Portrait of John Flaxman. Pencil, 18.5 x 19.0 cm., inscribed "Flaxman" in ink. Clevedon auction, Bristol, 10 March, #213, attributed to George Dance (1741-1825), illus. (£110). Possibly the preliminary drawing for the soft-ground etching by William Daniell after Dance, published 1 Feb. 1809.

Study of a Seated Male Nude. Pencil, 28.6 x 22.3 cm., signed "John Flaxman" and inscribed in another hand, "Academy" and "I sat behind Flaxman, at the R. A. / and saw him draw this / C H S—." CSK, 10 Nov., #136, illus. (£1000). Previously offered BHL, 11 March 2008, #25, illus. (withdrawn for unstated reasons; estimate £1500-2000).

"Antigone Forced from Her Father," lithograph by Maria Denman, 1827. EB, Jan., illus. (£50). See illus. 8.

Centerpiece candelabrum designed by Flaxman, stem and base by Paul Storr, 1816, branches by Philip Rundell and Storr, 1819. Silver gilt, 103.0 cm. high. CNY, 21 Oct., #173, illus. (not sold; estimate \$600,000-900,000). The sculpted stem portrays Mercury delivering the infant Bacchus to the Nymphs of Nysa with panthers below. The event is related in Lucian's *Dialogi deorum*; Ovid's brief reference in book 3 of the *Metamorphoses* does not mention Mercury.

Acts of Mercy, etchings with aquatint by F. C. Lewis, 1831. EB, Jan., title page and 7 of 8 pls. (lacking "Feed the Hungry"), pl. 1 partly hand colored, scattered foxing, contemporary half calf worn, illus. (offered at the "buy it now" price of £660).

Grosvenor Prints, April online cat., 3 pls. only, "Comfort the Afflicted," "Comfort the Fatherless and the Widow," and "Feed the Hungry," offered individually, illus. (£120, £130, and £120 respectively).

Aeschylus designs, 1831. Meiwes, Jan. online cat., foxed, original boards worn (€150). Toby English, Jan. online cat., severe foxing, half morocco worn (€200). See also *Iliad* designs, below.

Dante designs. Zentralantiquariat Leipzig, Jan. online cat., Carlsruhe, 1833-35, contemporary boards (€90). Librairie Chapitre, Jan. online cat., 1867 ed., modern boards, illus. (€150). Unsworth's Booksellers, Jan. cat. 24, #297, 1807 ed., contemporary calf worn (€200). J. Hunter Books, Jan. online cat., engraved by Réveil, n.d., "some spotting ... hardcover" (£80). EB, Aug., Milan, 1822, scattered foxing, covers missing, illus. (no bids on a required minimum bid of €160); 1807 ed., foxed, contemporary quarter calf very worn, illus. (£113.66); Sept., Milan, 1822, scattered light foxing, contemporary vellum very worn and stained, illus. (no bids on a required minimum bid of €180); Nov., 1807 ed., scattered foxing, half morocco, illus. (offered at the "buy it now" price of £190 or "best offer"); Nov.-Dec., Del Vecchio ed., n.d. (c. 1820?), scattered foxing, no description of binding other than "copertina morbida" (soft cover), illus. (no bids on a required minimum bid of €249).

Hesiod designs. See *Iliad* designs, below.

Iliad designs. EB, Jan., 1793 ed., bound with the *Odyssey* and Aeschylus designs, the latter 2 with title pages in French and without imprints, n.d. (c. 1818?), scattered light foxing, contemporary half calf worn, illus. (\$160.27); Florence, 1826, bound with the Aeschylus, Hesiod, and *Odyssey* designs of the same date, scattered foxing, contemporary quarter vellum, illus. (no bids on a required minimum bid of €350); same copy, Feb., illus. (no bids on a required minimum bid of €250); April, Del Vecchio ed., c. 1820?, 16 pls. only, contemporary wrappers, illus. (no bids on a required minimum bid of €25); Aug., 1793 ed., contemporary half calf worn, illus. (£99.99). Antiquariat Jean-Claude Enay, Jan. online cat., engraved by Riepenhausen, Berlin, c. 1817 or later reissue, some stains, early boards (€620); another copy, Antiquariat Lutz-Peter Kreussel, Jan. online cat., with the *Odyssey* designs engraved by Riepenhausen, both later reissues, foxed and with water stains, boards very worn (€220); the same or a very similar copy of both titles, Resource Books, Jan. online cat., later reissues, badly damp stained, contemporary boards very worn, covers detached (\$325). Unsworth's Booksellers, Jan. cat. 24, #295, "1796" ed. (an error for 1795?), with the Aeschylus (1795) and *Odyssey* (1805) designs, some foxing, half Russia very worn, spine lacking (£375).



Drawn in Stone by Maria Denman, from a Sketch by John Flaxman Esq. R.A.

ANTIGONE FORCED FROM HER FATHER.

From the OEDIPUS COLONEUS of Sophocles.

Published as the Act directed by M. Denman, May 1827. 7, Buckingham Street, Fitzroy Square.

Odyssey designs. Unsworth's Booksellers, Jan. cat. 24, #297, 1805 ed., some foxing and spotting, early 19th-century Russia worn (£200). Meiwes, Jan. online cat., 1805 ed., foxed, pls. coming loose, publisher's boards worn (€130). Keogh's Books, Jan. online cat., 1870 ed., publisher's boards worn (£150). EB, April, engraved by Réveil, 1835, publisher's wrappers worn, illus. (no bids on a required minimum bid of \$195); Aug., 1805 ed., foxed, original boards worn with cover label, illus. (no bids on a required minimum bid of €99.99); same copy, Aug.-Sept., illus. (£79.99); Dec., 1793 ed., modern half calf, original front wrapper bound in, illus. (no bids on a required minimum bid of £180); same copy, illus. (offered at the "buy it now" price of £200 or "best offer"). See also *Iliad* designs, above.

Oeuvres de Flaxman, engraved by Réveil, 1836. Antiquariaat Van Coevorden, Jan. online cat., 2 vols. only, the Dante designs and *Sujets divers*, "Contemp. leather bindings" (€1000). Librairie Ancienne Cambon, Jan. online cat., apparently complete in 2 vols., full calf (€420).

FUSELI, HENRY

A Fallen Horseman Attacked by a Monstrous Serpent (recto), *Satan Looming over Job and a Seated Old Man* (verso). Pen and brown ink, black chalk, leaf 38.1 x 29.8 cm. Bequeathed by Charles Ryskamp to the Frick Collection, New York, in 2010, accession no. 2010.3.07.

Huon Encounters Sherasmin in the Cave on Mount Lebanon. Oil, 61.0 x 45.0 cm., datable to 1804-05. Daniel Katz Gallery, advertised in the *British Art Journal* 11.2 (2010-11), detail illus. back cover (price on request). Previously offered by Richard L. Feigen & Co. at the European Art Fair, Maastricht, 12-21 March 2010, for \$525,000. The design was engraved by James Heath and published as an illus. to canto 1, verses 18-19, of Christoph Wieland, *Oberon*, trans. William Sotheby, 1805 (imprint dated 1 March 1806).

Huon Rescuing Angela from the Giant Angulaffer. Oil, 61.0 x 45.0 cm., datable to 1804-05. SL, 8 Dec., #291, illus. (£385,250;

8. John Flaxman. "Antigone Forced from Her Father," an illus. to Sophocles, *Oedipus at Colonus*. Lithograph by Maria Denman, signed lower left "Drawn on Stone by Maria Denman, from a Sketch by John Flaxman Esq. R.A." and dated May 1827 in the imprint. Design within framing lines 9.5 x 16.0 cm., image including inscriptions 11.2 x 16.0 cm., leaf of wove paper 19.0 x 28.3 cm. showing part of a J WHA[TMAN] / 18[?] watermark. Essick collection. Oedipus clings to his daughter as 2 of Creon's guards drag her away. Flaxman's wash drawing of the design, 9.1 x 15.8 cm., is in the British Museum, accession no. 1888,0503.34. The only other impression of Denman's print that I've been able to locate is also in the British Museum and is inscribed in pencil "The original drawing was bought by me at the Denman sale in 1862." Denman was Flaxman's sister-in-law and the copublisher of his Aeschylus and *Acts of Mercy* designs in 1831. Her drawing of Thomas Hayley's portrait medallion of Romney was engraved by Caroline Watson and published in William Hayley's *Life of George Romney* (1809).

estimate £60,000-80,000). The design was engraved by Francis Engelheart and published as an illus. to canto 3, verses 27-29, of Christoph Wieland, *Oberon*, trans. William Sotheby, 1805 (imprint dated 1 March 1806).

Lady Constance, Arthur, and the Earl of Salisbury (from Shakespeare, King John, III, I). Oil, 189.0 x 143.0 cm., datable to 1825. CL, 5 July, #30, illus. (not sold; estimate £200,000-300,000).

Portrait of Harriot Mellon. Pencil, 17.8 x 11.3 cm., signed and dated 1815 in ink and with an inscription in Greek just below the top margin. Lowell Libson, Jan. cat., pp. 86-87, illus. (price on request). The Greek inscription is from Euripides, *Hippolytus*: "But a clever woman—that I loathe! May there never be in my house a woman with more intelligence than befits a woman!"

A Sibyl. Pencil, leaf 11.6 x 13.7 cm. SNY, 25 Jan., #112, from the collection of Charles Ryskamp, with 2 impressions of an engraving of the design by Charles Grignion, both proofs before signatures, all 3 works illus. (\$30,000). Grignion's engraving was published in Lavater, *Essays on Physiognomy*, part 27 of 1793.

"Beatrice Eavesdropping on Hero and Ursula," mezzotint by John Jones, 1791. Cheffins auction, Cambridge, 14 July, #13, with 5 prints not by Fuseli, illus. (£220).

"Milton When a Boy, Instructed by His Mother," steel engraving by Henry Dawe, 1830. Grosvenor Prints, April online cat., illus. (£95).

Balmanno, *Pen and Pencil*, 1858. EB, Sept.-Oct., lacking the frontispiece but presumably with the 2 wood engravings after Fuseli, publisher's cloth very worn, illus. (offered at the "buy it now" price of \$25 or "best offer").

Bible, published by Macklin, 1800. EB, May, 7 vols., scattered foxing, contemporary calf worn, illus. (\$3950).

Bonnycastle, *Introduction to Astronomy*, 1796. Barnaby Rudge, Aug. online cat., contemporary calf rebaked, illus. (\$425).

Boothby, *Sorrows, Sacred to the Memory of Penelope*, 1796. Unsworth's Booksellers, Jan. cat. 24, #336, contemporary half morocco worn (£500). EB, Jan., large-paper copy, "mild discoloration throughout," contemporary boards, illus. (no bids on a required minimum bid of \$279); Jan.-Feb., same copy and results on required minimum bids of \$249 and \$179.

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, c. 1803. Clars auction, Oakland, California, 6 Feb., #2078, 2 vols., contemporary morocco worn, illus. (not sold; estimate \$4000-6000); same copy, 13 March, #6049, illus. (\$2500). Individual pls. in published sts. are not listed.

Cooke's Illustrations to the British Theatre. BG, 6 Oct., #164, light foxing, contemporary half calf worn (£40). Apparently published in the 1820s; see Weinglass 164.

Cowper, *Poems*. Thornton's Bookshop, Jan. online cat., 1806 ed., 2 vols., foxed, contemporary calf very worn and "crudely repaired" (£60).

Darwin, *Temple of Nature*, 1803. EB, Jan., contemporary half calf worn, illus. (no bids on a required minimum bid of \$699).

Gray, *Poems*, Du Roveray ed., 1800. Unsworth's Booksellers, Jan. cat. 24, #405, contemporary morocco (£150). EB, Aug., margins of pls. foxed, contemporary calf, illus. (offered at the "buy it now" price of \$375; previously offered at the same price, Jan. 2010); another copy, Nov., contemporary calf worn, illus. (£22.67).

Homer, *Iliad*. Grosvenor Prints, April online cat., 4 pls. only offered individually, 2nd sts. of the pls. 1st published in 1805 with the imprints removed and inscriptions above the designs added, illus. (£60-70 each). EB, Oct., 1813 ed., 6 vols., pls. foxed, contemporary calf very worn, illus. (offered at the "buy it now" price of \$179.99). The pls. offered by Grosvenor are Weinglass #227, 228, 230, and 232 as reissued in *A Series of Engravings Illustrative of Pope's Translation of Homer's Iliad and Odyssey*, dated by Weinglass to c. 1819-36.

Lavater, *Essays on Physiognomy*. EB, Dec. 2010, 1810 ed., 3 pls. only, "Brutus," "St. John," and the portrait of Fuseli, margins browned, illus. (£29.95).

Milton, *Paradise Lost*, Du Roveray ed., 1802. EB, Jan.-Feb., 2 vols., small-paper issue with the 2nd st. of the pls., scattered foxing, contemporary calf with damage to spines, illus. (no bids on a required minimum bid of £165); same copy, Feb., offered at the "buy it now" price of £165 (not sold; offered twice again at the same price in March-April and April-May).

Milton, *Poetical Works*, with Fuseli's "Silence" engraved by John Rogers. Rulon-Miller, March cat. 142, #650, Chidley ed., 1844, publisher's morocco (\$250). EB, Oct., Churton ed., 1836 (the 1st to include the pl. after Fuseli), foxed, contemporary calf worn, front cover detached (offered at the "buy it now" price of \$54).

Penny Magazine of the Society for the Diffusion of Useful Knowledge, vol. 1, 14 July 1832 issue. EB, Jan., disbound, illus. (offered at the "buy it now" price of £3.50). Includes John Jackson's wood engraving of "Lycidas" after Fuseli.

Sartain's Union Magazine of Literature and Art, vol. 5, 1849. EB, Aug., pl. after Fuseli only, "The Nightmare," mezzotint by Samuel Sartain, illus. (\$33.26).

A Series of Engravings to Illustrate the Works of Shakspeare, 1817. Grosvenor Prints, April online cat., 2 pls. only offered individually, "Oberon Squeezing the Flower on Titania's Eyelids" engraved by Richard Rhodes and "The Witches Appear to Banquo and Macbeth" engraved by William Bromley, illus. (£180 each).

Shakespeare, *Plays*, published by Stockdale, 1807. Classic Bindings, March online cat., 6 vols., contemporary morocco rebounded, bindings illus. (£4500). Antiquariat Markus Wolter, March online cat., 6 vols., contemporary half calf worn, bindings illus. (€2500). EB, Aug., 6 vols., contemporary calf very worn, illus. (no bids on a required minimum bid of £399.99); same copy, Aug.-Sept., illus. (no bids on a required minimum bid of £199.99); same copy, Sept., illus. (£369).

Young, *Catalogue of the Celebrated Collection of ... Angerstein*, 1823. EB, Aug., contemporary calf elaborately gilt, worn with some nasty stains, illus. (\$229); half calf very worn, illus. (no bids on a required minimum bid of £79.99).

JEFFERYS, JAMES⁹

Heroic Classical Figure Group. Monochrome wash, 36.0 x 56.5 cm. BL, 13 Oct., #206, framed, illus. (£44,000; estimate £10,000-15,000).

LINNELL, JOHN

Six sketches and letters, including a pictorial letter dated 1828, another to Thomas Palmer (Linnell's father-in-law) dated 1832, another dated 1863, and 3 small pen and ink sketches. Lawrences auction, Bletchingley, Surrey, 11 May, #1610A, the sketches described as "'Seville' [so inscribed], 'A Cat and a Monkey,' and a bat in flight with a nude female," illus. (no price information; estimate £500-800).

Two chalk drawings, *Studies of a Shepherd*, leaf 26.9 x 35.0 cm., signed and dated 1820, and *Portrait of the Reverend Thomas Thomas*, leaf 18.4 x 13.7 cm., signed. SNY, 25 Jan., #71, from the collection of Charles Ryskamp, both illus. (\$12,500).

An Angler by a River at Sunset. Watercolor, 11.4 x 19.3 cm., signed. CSK, 8 Dec., #396, illus. (£4750).

Captain Sutherland. Pastel portrait, 55.9 x 38.1 cm. Abbott and Holder, Nov. online cat. 412, #67 (£1100).

The Cattle Pond. Oil, 70.0 x 98.0 cm., signed and dated 1874. Lowell Libson, May online cat., illus. (not priced). Previously offered SL, 24 Nov. 2005, #6, illus. (not sold; estimate £8000-12,000).

The Cowper Madonna, after Raphael. Pencil with touches of watercolor, 19.0 x 14.0 cm., datable to 1822. EB, May, framed, illus. (no bids on a required minimum bid of £595); offered again with a required minimum bid of £495, same result. A preliminary drawing for Linnell's miniature on ivory, painted between 22 April and 3 May 1822 and copying Raphael's painting then in the possession of Lord Cowper. For the miniature, see Katharine Crouan, *John Linnell: A Centennial Exhibition* (Cambridge: Fitzwilliam Museum, 1982), #79 and illus.

The Farmer's Boy. Watercolor, 43.8 x 27.7 cm., datable to 1829, inscribed "J. Linnell Shoreham." SL, 8 July, #341, illus. (£85,250; estimate £30,000-50,000. Probably an auction record for a drawing by Linnell.). A preliminary drawing for Linnell's oil painting of 1830, last offered for sale by the Fine Art Society and Lowell Libson, April 2008 cat., *Power and Poetry: The Art of John Linnell*, #4, illus. (price on request). The same figure appears in *The Shepherd Boy Piping* (see below).

9. Jefferys was much influenced by Mortimer, Barry, and Fuseli. See Martin Butlin, "The Rediscovery of an Artist: James Jefferys 1751-1784," *Blake* 10.4 (spring 1977): 123-24.

A Felled Oak, Windsor Great Park. Black and white chalk, 32.4 x 44.4 cm., signed and dated 1815. CL, 5 July, #117, illus. (not sold; estimate £4000-6000); CSK, 8 Dec., #376, illus. (£3500). Previously sold SL, 30 Nov. 1978, #8, with 7 other tree studies by Linnell, illus. (£660).

Hampstead. Watercolor, 10.0 x 14.6 cm., signed. CSK, 8 Dec., #398, illus. (£5250). Very probably an early work, datable to c. 1815-20.

Harvest Dinner. Oil, 101.6 x 139.7 cm., signed and dated 1860. CL, 15 Dec., #69, illus. (not sold; estimate £120,000-180,000).

Harvest Time. Oil, 71.0 x 100.0 cm., signed and dated 1869. Halls auction, Shrewsbury, 26 Oct., #311, illus. (£5500).

Landscape with Figures and Sheep at Sunset. Oil, 29.2 x 45.1 cm., signed and inscribed on verso, "Retouched May 11/75 for Mr McLean. John Linnell Sen." Mallams auction, Oxford, 13 July, #154, damaged upper right, illus. (not sold; estimate £800-1200). Rather crude; the attribution would be suspect without the verso inscription.

Landscape with Windmill, attributed to Linnell. Oil, 17.3 x 33.5 cm., inscribed "J. Linnell." EB, Dec. 2010, illus. (offered at the "buy it now" price of \$990).

Old Cottage, Probably Hampstead Heath. Pencil heightened with white on buff paper, 32.0 x 42.0 cm., inscribed on verso "J. Linnell." EB, Nov., illus. (no bids on a required minimum bid of £155).

On the Road from Harlech to Barmouth. Watercolor, 7.5 x 27.5 cm., title inscribed lower left. BHO, 16 March, #203, illus. (£384).

Path through a Wood, attributed to Linnell. Oil, 41.0 x 51.0 cm. Woolley & Wallis auction, Salisbury, 28 Sept., #148, illus. (not sold; estimate £400-600).

Piping down the Valleys Wild. Oil, 66.9 x 68.6 cm., signed "J. Linnell." CSK, 10 Nov., #83, illus. (not sold; estimate £3000-5000). Previously sold CSK, 12 March 1998, #176, illus. (£3220), and 12 March 2008, #24, illus. (£5250). The title, not known to be Linnell's own, is taken from Blake's "Introduction" to *Songs of Innocence*. This painting bears no clear relationship to any design by Blake known to me.

Portrait of a Gentleman Wearing a Black Stock. Oil, 38.1 x 31.4 cm. EB, July, illus. (not sold at the "buy it now" price of \$3500); Nov., illus. (same "buy it now" price). Previously offered Freeman's auction, Philadelphia, 7 Dec. 2008, #15, illus. online (not sold; estimate \$1000-1500), and EB, May-June 2009, illus. (reserve not met; highest bid \$1777).

Portrait of a Young Gentleman. Pencil and wash, 34.0 x 27.0 cm., signed and dated 1847. EB, Jan., framed, illus. (£199).

The Refuge—Storm. Watercolor, 20.4 x 34.6 cm., signed and dated "[18]53." Lowell Libson, May online cat., illus. (not priced).

Returning Home. Oil, 31.0 x 43.0 cm., signed "Linnell." BHL, 18 Jan., #36, illus. (£1320). Although attributed to John Linnell by Bonhams, I suspect that this may be a work by his son William—if by a family member at all.

The Sheep Drove. Oil, 71.1 x 98.4 cm., signed and dated 1868. CL, 15 Dec., #46, illus. (not sold; estimate £15,000-25,000).

The Shepherd Boy Piping. Watercolor, 26.4 x 21.6 cm., inscribed "J. Linnell Shoreham," datable to 1829. Lowell Libson, May online cat., illus. (not priced; sold to a "Private Collection, USA"). See also *The Farmer's Boy*, above.

A Summer Landscape. Watercolor, 10.5 x 14.6 cm., inscribed "J.L. / [18]16." CSK, 8 Dec., #399, illus. (£1188).

The Supper at Emmaus. Oil, 117.0 x 150.5 cm., signed and dated 1843. SL, 27 Oct., #141, illus. (£5000).

Three Studies of a Young Girl. Charcoal, leaf 33.0 x 50.8 cm., signed and dated 1862. BHNY, 26 Oct., #82, illus. (\$1875).

Trees, Kensington Gardens. Watercolor, 14.2 x 13.1 cm., signed, datable to c. 1811. Lowell Libson, May online cat., illus. (not priced; previously offered Sept. 2006 cat., #33, illus., for \$28,000).

View of Lymington, the Isle of Wight Beyond. Watercolor, 15.5 x 19.3 cm., signed and dated 1815. CSK, 8 Dec., #397, illus. (£2000).

View over Redhill, Surrey. Watercolor, 17.8 x 25.4 cm., inscribed lower left "Linnell Redhill." John Nicholson auction, Haslemere, 7 April, #2053, illus. ("£170"—but probably not sold); 2 June, #2072, illus. (not sold; estimate £150-250); 27 July, #2033, illus. (no price information; estimate £100-150). Possibly by one of Linnell's children.

Autograph letter signed to Richard E. Tagart, 2 pp., July 1846. BHL, 29 March, #297, concerning payment for a portrait (not sold; estimate £300-400). Previously offered EB, Oct. 2008, at the "buy it now" price of £150.

Manuscript draft of an advertisement for Blake's Job engravings. See illus. 6.

"Sheep at Noon," etching. Rosebery's auction, West Norwood, south London, 5 Nov., #531, signed in the pl. and dated 1818, with 2 prints not by Linnell, illus. (£420; estimate £100-150).

MORTIMER, JOHN HAMILTON

A Battle in the Precincts of a Temple. Pen and ink, traces of black chalk, 23.5 x 37.2 cm. CNY, 26 Jan., #304, illus. (\$8750).

Fishermen Drawing In Their Nets. Pencil, pen and ink, 36.2 x 41.9 cm. CL, 5 July, #112, illus. (£8750). The etching of this design by Robert Blyth is inscribed "Drawn by J. Mortimer, 1774" and "Publish'd ... Nov. 9th 1780."

Fishermen Netting a Drowned Man. Pen and ink, 12.7 x 17.8 cm., signed. Abbott and Holder, May online cat. 408, #59, "original wash mount" (£125).

Two Women Watching a Parrot in a Cage. Pen and ink, 25.6 x 25.0 cm., top corners trimmed diagonally. CNY, 26 Jan., #303, illus. (\$13,750; estimate \$3000-4000).

"Banditti Going Out" and "Banditti Returning," etched by Robert Blyth, 1780. Grosvenor Prints, Oct. online cat., illus. (£260).

"Bardolph," etched by Mortimer, 1775. Grosvenor Prints, Oct. online cat., illus. (£160).

"Battle of Agincourt," engraved by Thomas Burke, 1783. Grosvenor Prints, Oct. online cat., on paper with an 1820 watermark, illus. (£280).

"Bearded Man with Turban and Young Woman," etched by Robert Blyth, 1782. Grosvenor Prints, April online cat., later printing, illus. (£160).

"Boat in a Storm at Sea," etched by Blyth, n.d. Grosvenor Prints, April online cat., later st. published 1805, illus. (£180).

Fifteen Etchings Dedicated to Sir Joshua Reynolds, etchings by Mortimer, 1778. Grosvenor Prints, April online cat., title pl. only, illus. (£140); "Tragedy" only, illus. (£90); Nov. online cat., "Tragedy" and "Comedy," a pair, illus. (£260).

"The Frere and Thomas," an illus. to *The Canterbury Tales* engraved by James Hogg, 1787. EB, Dec. 2010, water stained, illus. (offered at the "buy it now" price of \$32.10).

"Man Carrying His Stomach in a Wheelbarrow," soft-ground etching by Samuel Ireland, n.d. Grosvenor Prints, April online cat., illus. (£180).

"Man Struggling with Monster," etched by Blyth, n.d. Grosvenor Prints, April online cat., proof before letters printed in brown, illus. (£220).

"Marcus Curius Dentatus Rejecting the Bribes of the Samnites," engraved by Anthony Walker, 1763. Grosvenor Prints,

April online cat., illus. (£240); another impression, marginal tear, illus. (£230).

"Nebuchadnezzar Recovering His Reason," etched by Blyth, 1781. Grosvenor Prints, April online cat., c. 1810 printing, trimmed to the platemark, illus. (£220).

"Packhorse with Soldiers," etched by Blyth, 1783. EB, Oct., illus. (offered at the "buy it now" price of \$130).

"Silenus," etched by Blyth, 1779. Grosvenor Prints, April online cat., illus. (£130).

"Le Singe," illustrating Frances Burney's *Evelina*, engraving by Francesco Bartolozzi, 1779. Grosvenor Prints, Oct. online cat., proof before letters, illus. (£110).

"Soldier's Death," etched by Blyth, 1781. EB, Nov.-Dec., tear in upper margin, old creases, illus. (£50).

"Three Oriental Heads," etched by Blyth, 1780. Art of the Print, Feb. online cat., titled "The Gypsies" by the vendor, trimmed close to the image on the sides, illus. (\$495).

Twelve Characters from Shakespeare, etched by Mortimer, 1775-76. Grosvenor Prints, April online cat., 6 pls. only offered individually, "Bardolph," "Beatrice," "Cassandra," "Falstaff," "Ophelia," and "Shylock," later printing by Palser, illus. (£160, £160, £180, £180, £230, £180 respectively).

"Two Male Oriental Heads," etched by Blyth, 1782. Grosvenor Prints, April online cat., later printing, illus. (£140).

PALMER, SAMUEL

Donnington, Berkshire. Watercolor, 29.5 x 52.8 cm., datable to 1843, signed "S. Palmer." SL, 8 July, #339, illus. (not sold; estimate £30,000-50,000).

The Evening Star: A Landscape Study. Watercolor, 9.7 x 15.3 cm., datable to c. 1848-50. Lowell Libson, May online cat., illus. (not priced; sold to a "Private Collection, UK").

The Golden Hour. Watercolor, 25.7 x 35.6 cm., signed, datable to 1865. Acquired c. 2010 by the Cleveland Museum of Art through Lowell Libson.

Head of Christ, attributed to Palmer and sometimes described as a self-portrait. Oil, 35.0 x 23.5 cm. Lyon & Turnbull auction, Edinburgh, 1 Nov., #248, from the Forbes collection, illus. (not sold; estimate £10,000-15,000). Previously offered CL, 20 Feb. 2003, #219, illus. (not sold; estimate £20,000-30,000). The attribution of this painting to Palmer has not been generally accepted.

In the Chequered Shade (a title taken from Milton's "L'Allegro"). Watercolor and body color, 20.2 x 43.2 cm., signed and dated 1861. Guy Peppiatt, May cat., #46, illus. (£35,000).

In Vintage Time. Watercolor and body color, 19.6 x 42.9 cm., signed and dated 1861. Guy Peppiatt, May cat., #45, illus. (£35,000).

Llyn Gwynant, North Wales. Pencil, leaf 18.0 x 22.5 cm., inscribed by Palmer with notes about the sky. SNY, 25 Jan., #100, from the collection of Charles Ryskamp, illus. (\$10,625).

Porta di Posillipo and the Bay of Baiae, Italy, with Ischia and Misenum Beyond. Watercolor and body color, 19.7 x 41.9 cm. CL, 5 July, #180, illus. (not sold; estimate £7000-10,000).

The Simplest Rustic Cap. Pencil and chalk on wove paper, leaf 18.0 x 11.1 cm., inscribed "carrying wood" on the recto and the title on the verso. SNY, 25 Jan., #89, from the collection of Charles Ryskamp, illus. (not sold; estimate \$7500-10,000). SH, 25 June, #345, illus. (\$1500).

View of a Lake, attributed to Palmer. Monochrome wash, 9.0 x 12.5 cm. BL, 13 Oct., #98, "indistinctly inscribed lower left, 'Parkhurst'?", illus. (£1100).

Six letters and notes by Palmer and George Richmond. BHL, 29 March, #310, comprising an autograph letter signed by Palmer, "an autograph note [2 pp.] by him" about the "failed negotiations for a sale of William Blake's picture *The Spiritual Form of Pitt Guiding Behemoth* to the National Gallery," and 4 letters by Richmond, all to William Boxall, director of the National Gallery, "one letter each by Palmer and Richmond dated 7 July 1870" (£1440). Some of these letters may be among those sold SL, 24 Feb. 2000, #359 (£27,600).

Autograph letters signed. BHL, 29 March, #308, to Thomas Oldham Barlow, 3 pp., Sept. 1873, concerning etching acids, "unpublished" (£504); #309, to Mrs. George, 4 pp., March 1872, "unpublished" (£420); #311, 44 letters of which 16 are "unpublished," 1866-81 (£8400). The letter to Barlow was offered at BL, 9 June 1994, #218 (not sold). The letter to Mrs. George was offered BHL, 24 March 2009, #117 (not sold), and was probably among those offered by Roy Davids, Sept. 2003 online cat.—see *Blake 37.4* (spring 2004): 132.

Autograph letter signed. BHL, 22 Nov., #141, to the picture dealer Henry Mogford, 23 Oct. 1854, 1 p., illus. (not sold; estimate £300-400).

"The Bellman," etching. SL, 16 June, #110, 7th st., 1926 printing, illus. (£3500; estimate £800-1200).

"Christmas or Folding the Last Sheep," etching. See "The Sleeping Shepherd," below.

"The Early Ploughman," etching. EB, Dec. 2010, 5th st., illus. (offered at the "buy it now" price of \$799.99 or "best offer"); same impression?, May, illus. (\$450); July, 5th st., illus. (\$510); Sept., probably 5th st., illus. (\$320). CSK, 19 April, #31, 4th st., trimmed inside the platemark on 3 sides, minor staining and foxing, with "The Willow," 2nd st., and "The Herdsman's Cottage," 2nd st., all 3 framed, "Early Ploughman" illus. (£2000). SL, 16 June, #109, probably 5th st., illus. (£1125). Larkhall Fine Art, June online cat., 8th st., c. 1879-80 printing by A. H. Palmer, pencil signature, illus. (£7500). DW, 21 July, #271, 5th st., pencil signature, "some overall toning," framed, illus. (not sold; estimate £1000-1500). BHL, 21 Sept., #95, 8th st., trimmed within the platemark, illus. (£475).

"The Herdsman's Cottage," etching. Art of the Print, Feb. online cat., 2nd st., illus. ("sold"). EB, March, 2nd st., full leaf from *The Portfolio* (1872), illus. (\$406). See also "The Early Ploughman," above, and "The Sleeping Shepherd," below.

"The Morning of Life," etching. Duke's auction, Dorchester, 29 Sept., #7, 5th st., illus. (£1500).

"The Skylark," etching. Hartleys auction, Ilkley, Yorkshire, 22 June, #510, 7th st., illus. (£1100; estimate £400-500).

"The Sleeping Shepherd," etching. BHL, 12 July, #71, 3rd st., with "The Herdsman's Cottage," 2nd st., and "Christmas or Folding the Last Sheep," 3rd st., "Herdsman's Cottage" illus. (£7800; estimate £1000-1500).

"The Willow," etching. DW, 3 March, #682, 2nd st., illus. (£320). BL, 13 Oct., #352, apparently 2nd st., illus. (£440). See also "The Early Ploughman," above.

Dickens, *Pictures from Italy*, 1846. EB, May, 1st ed., contemporary half morocco, illus. (£99.95); June, 2nd ed., publisher's cloth, illus. (offered at the "buy it now" price of \$250); July, same copy of the 2nd ed.?, illus. (\$64.87); Aug.-Sept., 1st ed., later morocco with publisher's cloth bound at the end, illus. (no bids on a required minimum bid of \$300); Nov., 1st ed., publisher's cloth, illus. (offered at the "buy it now" price of \$875). BHNY, 18 Oct., #59, 1st ed., publisher's cloth, morocco clamshell case, illus. (\$875).

S. Palmer, *English Version of the Eclogues of Virgil*. Gallagher Books, Sept. online cat., 1883 large-paper issue, publisher's vellum worn (\$2400). DW, 6 Oct., #581, 2nd ed., 1884, with Palmer, *Shorter Poems of John Milton* (1889), both with scattered spotting, both with publisher's cloth very worn (£450); 14 Dec., #495, *Eclogues* only, 1st ed., small-paper issue, publisher's cloth very worn (£480).

PARKER, JAMES

“Fainasollis, Borbar & Fingal,” engraving after John J. Barralet, 1809. Grosvenor Prints, April online cat., Whatman paper with an 1808 watermark, illus. (£180). Reissue of a pl. 1st published in 1783.

“The Revolution, 1688,” engraving after James Northcote, 1790. Grosvenor Prints, April online cat., illus. (£140).

Akenside, *Pleasures of Imagination*. Ely Books, Jan. online cat., n.d. (1795?), foxed, “full leather,” illus. (£62). Andrew Johnson, Jan. online cat., 1806 ed., pls. foxed, contemporary “leather” very worn, covers detached (£15). MW Books, Jan. online cat., 1806 ed., full calf, illus. (\$146.63). John Turton, Jan. online cat., 1810 ed., contemporary calf rebaked, worn (£16).

Arabian Nights, published by Miller, 1802. Richard Sylvanus Williams, Jan. online cat., 5 vols., spotting and browning, full “leather” very worn (£199). Vashon Island Books, Jan. online cat., 5 vols., “Large Paper format,” some foxing, later morocco (\$1225). Quaker Hill Books, Jan. online cat., 5 vols., contemporary morocco (\$1375).

Armstrong, *Art of Preserving Health*. MW Books, Jan. online cat., 1795 ed., contemporary calf rebaked, illus. (€195); 1796 ed., modern cloth (€185). Classic Bindings, Jan. online cat., 1806 ed., contemporary morocco, binding illus. (£150).

Book of Common Prayer, 1794. Neil Summersgill, Jan. online cat., contemporary morocco worn (£68). Peter Harrington, Jan. online cat., contemporary morocco worn and repaired, binding illus. (£175). Jarndyce, Jan. online cat., later morocco (£437).

Collins, *Poetical Works*, published by Cadell and Davies. Brick Row, Jan. online cat., 1797 ed., contemporary calf (\$150). A. R. Heath, Jan. online cat., 1797 ed., early calf (£100). Northwood Books, Jan. online cat., 1797 ed., foxed, full calf (\$200). Astley Book Farm, Jan. online cat., 1802 ed., “full leather” (£34). Castle Bookshop, Jan. online cat., 1802 ed., full calf (£40). Sterling Books, Jan. online cat., 1802 ed., contemporary morocco, hinges repaired (£65). Macloubooks, Jan. online cat., 1802 ed., some spotting, no description of binding other than very worn (£90).

Collins, *Poetical Works*, published by Sharpe, 1804. Ziern-Hanon Galleries, Jan. online cat., contemporary calf with “modest wear” (\$245).

[Combe], *History of the River Thames*, 1794-96. Natural History Books, Jan. online cat., 2 vols., “large format copy,” scattered foxing, later three-quarter morocco, cloth slipcases (\$8500).

Cowper, *Poems*. Bohemian Bookworm, Jan. online cat., 1798 ed., 2 vols., “leather” binding (\$250). Librairie Picard, Jan. online cat., 1798 ed., 2 vols., sheepskin binding (€200). David Brass, Jan. online cat., 1798 ed., 2 vols., contemporary morocco, illus. (\$450). Best Buy Books, Jan. online cat., 1798 ed., 2 vols., contemporary calf worn (\$110). Zarak Books, Jan. online cat., 1800 ed., 2 vols., some spotting, full calf (£55).

Falconer, *The Shipwreck*. MW Books, Jan. online cat., 1800 ed., modern half calf (€85). Rooke Books, Jan. online cat., 1802 ed., “leather” worn, binding illus. (£118.44). Librería de Bilbao, Jan. online cat., 1802 ed., contemporary calf (€150). A. D. Constance, Jan. online cat., 1806 ed., contemporary calf (£40). Clevedon Books, Jan. online cat., 1811 ed., some foxing on pls., half calf (£35). Hollett & Son, Jan. online cat., 1811 ed., slightly later morocco worn (€65).

Fénelon, *Adventures of Telemachus*, 1795. Crow and Weasel, Jan. online cat., 2 vols., “spotting throughout,” no description of binding other than very worn and falling apart (\$200). Haunted Bookshop, Jan. online cat., 2 vols. in 1, no description of binding (\$287.50). Better Book Getter, Jan. online cat., apparently 2 vols. in 1, “leather” rebaked and worn (\$350). Sanctuary Books, Jan. online cat., apparently 2 vols. in 1, pls. hand colored and foxed, contemporary calf rebaked (\$1000).

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

Goldsmith, *Vicar of Wakefield*, 1792. Silvertwigs, Jan. online cat., 2 vols. in 1, pls. slightly foxed, calf with cloth spine worn (£92.55). Classic Bindings, Jan. online cat., 2 vols., contemporary calf, binding illus. (£300).

Green, *The Spleen, and Other Poems*, 1796. Wyseby House, Jan. online cat., “decorated boards worn” (£30). B & L Rootenberg, Jan. online cat., some spotting, calf rebaked (\$150). Rambler Rare Books, Jan. online cat., contemporary calf (\$175). James Cummins, Jan. online cat., contemporary calf (\$200). D & E Lake, Jan. online cat., contemporary calf (\$205).

Hamilton, *Memoirs of Count Grammont*, n.d. (c. 1794). William Dailey, Jan. online cat., marginal foxing, modern morocco (\$300). Shoemaker Booksellers, Jan. online cat., “leather” binding (\$410). Minster Gate Bookshop, Jan. online cat., light foxing, later morocco (£275). Brick Row Book Shop, Jan. online cat., moderate foxing, contemporary morocco (\$425). Royoung Bookseller, Jan. online cat., light foxing, contemporary morocco rebaked (\$550). Phillip Pirages, Jan. online cat., large-paper issue, later morocco (\$1700).

Hayley, *Essays on Old Maids*, 1793. Rothwell & Dunworth, Jan. online cat., vol. 2 only with Parker’s only pl., half calf very worn (£20).

Hume, *History of England*, Bowyer ed., 1806. Classic Bindings, Jan. online cat., "6" vols. (an error for 5?) in 10, "large paper edition," contemporary half calf, binding illus. (£3500). Staniland, Jan. online cat., 5 vols. in 10, contemporary morocco (£4750). Kitrenwick Books, Jan. online cat., 5 vols. in 10, some damp staining, contemporary morocco worn, 1 cover detached (£3000).

Johnson, *Rasselas*, 1796. Dust Jacket, Jan. online cat., "full leather" (\$195). Archer's Books, Jan. online cat., "leather" (\$198.48). Windle, Jan. online cat., early calf repaired, worn (\$375).

Lodge, *Portraits of Illustrious Personages of Great Britain*. Bauman Rare Books, Jan. online cat., 1823-34 ed., complete in 12 vols., marginal foxing, contemporary morocco (\$4000). Cornell Books, Jan. online cat., 1823-28 ed., vols. 1-6 (parts 1-24), presumably containing Parker's 4 pls., later cloth worn (£100). Fine Books Co., Jan. online cat., 1826 ed., vol. 5 only, presumably with 3 of Parker's 4 pls., half "leather" worn (\$62.70). Hollett & Son, Jan. online cat., 1834 ed., 12 vols., contemporary morocco, bindings illus. (£1437.50). James Cummins, Jan. online cat., 1835 ed., 12 vols. in 6, contemporary morocco (\$2500). K Books, Jan. online cat., 1835 ed., 12 vols., slight foxing, 19th-century morocco (£1500). Tony Hutchinson, Jan. online cat., 1835 ed., vols. 5 and 6 offered individually, presumably containing Parker's 4 pls., foxed, contemporary calf worn, binding illus. (£12.50 each). Better World Books, Jan. online cat., 1835 ed., 12 vols., foxed, later cloth very worn (\$33.01). Zupal Books, Jan. online cat., 1835 ed., 12 vols. in 6, stained, no description of binding other than "most joints severed" (\$85.44).

Macneill, *Poetical Works*, 1801. Barter Books, Jan. online cat., 2 vols., "leather" binding (£110). Old Hall Bookshop, Jan. online cat., 2 vols., contemporary calf (£60).

Marmontel, *Belisarius*, 1794. Better World Books, Jan. online cat., light foxing, "leather" very worn (\$65.45). Rockland Bookman, Jan. online cat., pls. foxed, contemporary morocco (\$375).

Pope, *Essay on Man*, 1796. Martin's Books, Jan. online cat., stains, "full leather" very worn (£30). Oxfam Broomhill, Jan. online cat., "leather" worn, illus. (£150).

Robertson, *History of Scotland during the Reigns of Queen Mary and of King James VI*, 1797. Graham York Books, Jan. online cat., 3 vols., contemporary calf (£125).

Rogers, *Pleasures of Memory*. Nigel Sustins, Jan. online cat., 1801 ed., half "leather" very worn (£30). Barter Books, Jan. online cat., 1801 ed., some browning, later cloth (£57.80). Krown & Spellman, Jan. online cat., 1801 ed., some foxing, later morocco (\$100). Hollett & Son, Jan. online cat., 1802 ed.,

contemporary calf very worn (£30). Barry McKay, Jan. online cat., 1802 ed., contemporary morocco (£35). Ken Spelman, Jan. online cat., 1802 ed., contemporary half calf (£49.50). San Francisco Book Co. (Paris), Jan. online cat., 1803 ed., "leather" binding (£45.50). Cornelius Muhilly, Jan. online cat., 1806 ed., spotting, "leather" very worn (\$250).

Shakespeare, *Plays*, 1807. Antiquariat Aurora, Jan. online cat., 12 vols. complete, contemporary calf worn, binding illus. (€680).

Shakespeare Illustrated, by an Assemblage of Portraits, 1793. W. Hornby, Jan. online cat., 2 vols., 156 of 158 pls. (Parker engraved 5), contemporary calf very worn, covers of vol. 1 missing, covers of vol. 2 detached (£95). Dublin Bookbrowsers, Jan. online cat., c. 130 pls. in 1 vol., light foxing, half calf (£175).

Somerville, *The Chase*, 1800. BritoBooks, Jan. online cat., "minimal foxing, ... leather boards" worn (£59.99). Llibreria Antiquària Farré, Jan. online cat., recent half calf (€210).

Thomson, *The Seasons*, 1793. John Turton, Jan. online cat., later calf worn (£38). Book Shop (Iowa City), Jan. online cat., "leather" worn (\$59.95). James Fenning, Jan. online cat., light foxing, contemporary morocco (£185).

RICHMOND, GEORGE

A folio of drawings and prints, including *A Sheet of Head Studies*. BHL, 21 June, #278, quantity not stated, head studies illus. (not sold; estimate £600-800).

Five studies, including 2 pencil sketches of oaks, 17.7 x 10.7 cm. and 12.0 x 17.3 cm., and 3 watercolor landscapes in 1 frame. BHL, 21 June, #280, illus. (£1020).

Three drawings of Otford Castle and scenes near Panton, Norfolk. Pencil, 12.0 x 19.6 cm., 8.8 x 19.7 cm., and 12.4 x 19.6 cm., each signed with initials, 1 dated 1848 and 1 dated 1849. BHL, 21 June, #275, illus. (not sold; estimate £600-800).

Three drawings, *Study of a Man's Right Leg*, pen and ink on wove paper, leaf 17.5 x 7.0 cm.; *Studies of a Reaper Sharpening a Scythe*, watercolor, 12.1 x 17.2 cm.; *Otford, Kent*, wash, 14.6 x 22.2 cm. SNY, 25 Jan., #153, from the collection of Charles Ryskamp, all 3 illus. online (\$8125).

Dawn. Oil on panel, 35.0 x 40.7 cm. CSK, 16 March, #152, illus. (£2125). See illus. 9.

The Entombment. Oil, 40.0 x 55.0 cm. BHL, 21 June, #276, verso label inscribed "Painted in Florence, 1840," illus. (not

sold; estimate £2000-3000). Abbott and Holder, Aug. cat. 410, #14 (£4000).

Head of a Man. Pen and ink, 24.5 x 17.5 cm. BHL, 21 June, #277, illus. (£600).

Portrait of a Lady Holding a Rosary. Charcoal and oil, 54.0 x 34.5 cm. BHL, 21 June, #281, illus. (£1560). The figure's diaphanous gown suggests an early date, c. 1830-40.

The Sower. Pencil, pen and ink, gray wash, 35.3 x 18.4 cm., signed and dated Feb. 1830. CL, 5 July, #111, illus. (£34,850; estimate £7000-10,000). Previously sold CL, 20 Nov. 1984, #117, illus. (£7020).

Study of a Dancing Nude. Pencil, 40.5 x 24.0 cm., possibly dating from the 1830s. BHL, 21 June, #279, "indistinctly inscribed," illus. (not sold; estimate £400-600).

Study of a Man, attributed to Richmond. Pen and ink, 9.0 x 8.0 cm. with a rounded top. EB, Jan.-Feb., illus. (offered at the "buy it now" price of £200 or "best offer"). Awkward and unpleasant, but the attribution is probably correct. Previously offered EB, Dec. 2010, at the same price.

Study of a Man Looking Down. Pen and ink, 18.2 x 14.0 cm. W·S Fine Art/Andrew Wyld, June cat., #46, illus. (£2500).

View across a Wooded Valley. Watercolor, 19.2 x 39.4 cm. W·S Fine Art/Andrew Wyld, June cat., #45, illus. (£7500; previously offered at the same price, July 2008 cat., #40, illus.).

Letters by Richmond. See Palmer, six letters, above.



9. George Richmond. *Dawn*. Oil on panel, 35.0 x 40.7 cm., inscribed on the back "The moon is up. I have not / heard the clock. and she / goes down at twelve. / G. Richmond." The absence of human figures and the loose, painterly, and atmospheric style are unusual for Richmond; the work would probably not be attributable to him without the verso inscription. Possibly datable to the late 1820s or early 1830s when Richmond, Palmer, and others among Blake's youthful followers were interested in moonlit scenes. "Their motto was 'Poetry and Sentiment', and at night they rambled over the nearby countryside by moonlight or in thunderstorms, or sat on campstools in the open air, reciting poetry to one another, and sometimes acting scenes from *Macbeth*" (Raymond Lister, *George Richmond: A Critical Biography* [London: Robin Garton, 1982] 15). The inscription on the painting, quoted here from the CSK cat. of 16 March, is from the beginning of act 2, scene 1, of *Macbeth*, with "the moon is down" changed to "the moon is up." The 1st 10 words are spoken by Fleance, the remainder by Banquo. Richmond's engraving of 1827, "The Fatal Bellman," includes an inscription from *Macbeth*, act 2, scene 2: "It was the owl that shriek'd, the fatal bell-man." Lister mentions "a drawing" by Richmond "of Lady Macbeth of about 1825" (124). *Dawn* previously sold SL, 31 March 1976, #96. Digital image courtesy of Christie's London.

ROMNEY, GEORGE

Three drawings on 2 leaves, *Studies of a Seated Lady*, pen and ink (recto), pencil (verso), leaf 31.2 x 24.1 cm., and *Seated Woman*, pen and ink, size not recorded. SNY, 25 Jan., #242, from the collection of Charles Ryskamp, all 3 illus. (\$12,500).

Descent from the Cross. Pencil, 16.4 x 19.6 cm., datable to c. 1792-93. Guy Peppiatt/Stephen Ongpin, Nov. "winter" cat., #6, illus. (£1800).

King Lear, Edgar, and the Fool. Pencil, 45.0 x 41.0 cm. BHL, 13 July, #1, illus. (£30,000; estimate £4000-6000).

Miss Ann Parry, Seated. Pencil, 23.5 x 17.6 cm. W·S Fine Art/Andrew Wyld, June cat., #11, illus. (£7500). Previously offered Agnew's, June 2002 cat., #7, illus. (£15,000).

Portrait of Mr. William Hayley. Oil, 77.5 x 63.5 cm., datable to c. 1778. SNY, 27 Jan., #354, illus. (not sold; estimate \$90,000-120,000). Previously sold CL, 28 Nov. 1969, #198 (price not recorded), and SNY, 23 Jan. 2003, #8, illus. (\$90,000).

The Rev. William Atkinson (1724-1764) Wearing a Broad-Brimmed Hat. Pencil, 15.2 x 18.4 cm., inscribed on the back

“G Romney.” W-S Fine Art/Andrew Wyld, June cat., #10, illus. (£15,000).

Sketch of a Lady. Pencil, 11.0 x 8.5 cm. BHO, 16 Nov., #216, illus. (£125).

Studies of Figures Arranged in Friezes. Pen and ink with wash, 10.6 x 18.7 cm., datable to c. 1776-77. Lowell Libson, May online cat., illus. (not priced).

Study of a Female Figure. Pen and ink, black wash, 25.4 x 19.7 cm. CSK, 8 Dec., #363, illus. (£5000).

Study of a Muse. Pen and ink, 10.2 x 7.6 cm. Waddington's auction, Toronto, 13 Dec., #46, illus. (\$1020 Canadian).

Study of Emma, Lady Hamilton, as Miranda. Oil, 46.0 x 41.5 cm. BHL, 7 Dec., #5, illus. (not sold; estimate £25,000-30,000). Probably 1 of Romney's preparatory studies for his Boydell Shakespeare painting of *The Tempest*, act 1, scene 1.

Study of the Warren Family. Pencil, 13.5 x 23.0 cm. SL, 8 July, #301, with Romney, *Study of a Death-Bed Composition, Traditionally Identified as the Death of Cordelia*, and 3 drawings by other artists, illus. (not sold; estimate £3000-5000).

Titania and Her Attendants. Oil, 119.4 x 149.9 cm.; datable to c. 1792. Lowell Libson, May cat. devoted to this single work, illus. (not priced). Libson's online cat. of late May states that this work was sold to a “Private Collection, UK.” Previously sold SL, 23 Nov. 2006, #68, titled *Titania's Attendants Chasing Bats*, illus. (£38,400); offered in Libson's April 2007 cat., #9, illus. (not priced), and Jan. 2009 cat., pp. 54-57, illus. (price on request).

Two Figures in a Lazaretto. Pen and brown ink, 11.4 x 19.0 cm. CSK, 8 Dec., #364, illus. (£1250).

“Il Penseroso L'Allegro,” mezzotint by George Keating, 1799. Grosvenor Prints, April online cat., 2nd st., light staining, illus. (£360). The 1st st. is dated 1798 in the imprint.

Portrait of Romney, etching/engraving of his self-portrait now in the National Portrait Gallery, London. Grosvenor Prints, April online cat., proof before all letters, inscribed in pencil in the lower margin, “George Romney the Portrait Painter Self Portrait,” image 18.4 x 14.5 cm., leaf of wove paper without watermark trimmed within the platemark to 23.8 x 18.2 cm., “slightly soiled, glued to card,” illus. (£230; acquired by Windle for Essick). For discussion, see the introductory essay to this sales review and Mark Crosby's essay forthcoming in *Blake*.

Hayley, *Life of Romney*, 1809. Grosvenor Prints, April online cat., 1 pl. only, “Newton with the Prism,” engraved by Robert Meadows, illus. (£90). See also Hayley, *Life of Romney*, under Letterpress Books with Engravings by and after Blake, above.

Hayley, *Memoirs*, 1823. Grosvenor Prints, April online cat., frontispiece to vol. 2 only, Romney's portrait of Hayley with his son Thomas, engraved by Caroline Watson, illus. (£140).

STOTHARD, THOMAS

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

Four drawings for the *Novelist's Magazine*. Monochrome wash, each about 11.5 x 7.0 cm., datable to 1784-85. BL, 27 Oct., #520, 2 for *Arabian Nights*; #521, 1 for *The History of Betsy Thoughtless* and 1 for *The History of Jemmy and Jenny Jessamy*, all illus. (£1300 for lot 520, £1200 for lot 521).

Two drawings, *Christian Making His Escape with Hopeful from the Dungeon of Doubting Castle and Giant Despair*, wash, 9.0 x 9.9 cm., signed, and *Design for a Monument to Mariamne [sic] Johnes*, wash, 14.2 x 11.6 cm. SNY, 25 Jan., #101, from the collection of Charles Ryskamp, with a drawing by Richard Westall, all illus. (not sold; estimate \$6000-9000). SH, 25 June, #336, *Design for a Monument*, illus. (\$1200); #337, *Christian Making His Escape*, illus. (\$2300).

Cartouche Enclosing a Young Couple at Harvest Time. Pen and ink, gray washes, 8.9 x 6.4 cm. Abbott and Holder, Nov. online cat. 412, #114 (£225).

Don Quixote at the Ball, attributed to Stothard. Oil, 15.0 x 20.0 cm. BHO, 7 Sept., #194, illus. (not sold; estimate £500-800).

An Elegant Assembly Studying a Scroll. Pen and ink, 7.6 x 5.1 cm. Abbott and Holder, Nov. online cat. 412, #115 (£125).

Emily Davies. Watercolor, 10.2 x 7.6 cm. Abbott and Holder, May online cat. 408, #85, “a sweet little girl sitting for her portrait” (£225).

Helen of Whitby. Oil, 91.4 x 63.5 cm. CSK, 13 Dec., #389, illus. (£1000). The attribution to Stothard is questionable.

Henry and Emma. Gray wash, 10.2 x 7.6 cm. Abbott and Holder, May online cat. 408, #84 (£325). An illus. to Matthew Prior's poem, “Henry and Emma,” engraved by John Walker and published in *Lady's Poetical Magazine*, 1781.

The Rival Brothers. Monochrome wash, no size given but probably about 12.0 x 7.0 cm. EB, Feb., with “gift inscription” signed by Stothard and dated 16 Sept. 1829, illus. (no bids on a required minimum bid of \$2500); July (same minimum bid and result); Oct. (no bids on a required minimum bid of £1250). This illus. to Mary Leapor's poem, “The Rival Brothers.”

ers,” was engraved by William Angus and published in *Lady’s Poetical Magazine*, 1782. Previously offered EB, March-April 2010, the date recorded as “15 Sept. 1829” and offered at the “buy it now” price of \$8500 (not sold).

Simon, attributed to Stothard. Watercolor, 7.2 x 12.8 cm., datable to 1790-91. EB, April, titled “Saint Barnabas,” framed, illus. (£295). Possibly a skillful copy after Louis Schiavonetti’s engraving of the design, published by W. N. Gardiner and J. Good in 1791 as part of a group of “sacred subjects” (Coxhead 180). This watercolor is the same size as the engraving and its coloring is almost identical to the hand-tinted issue of the pl.

A Snake Charmer. Watercolor, 22.0 x 17.0 cm., signed “T Stothard del.” BHL, 7 Dec., #71, illus. (not sold; estimate £400-600).

“Caroline de Lichtfield,” a pair of pls. illustrating Isabelle de Montolieu’s novel, engraved by John Ogborne and Joseph Strutt. Keys auction, Aylsham, Norfolk, 6 May, #55, titled “Caroline & Lindorf” and “Caroline & Walstien,” imprints (and hence dates) trimmed off, illus. (£110).

R. Collins, trade card for, engraved by John Neagle, n.d. Grosvenor Prints, April online cat., laid India, illus. (£220).

“The Innocent Stratagem” and “The Power of Innocence,” 2 pls. from a suite of 4 illustrating Frances Burney, *Cecilia*, engraved by Joseph Strutt, 1792. Grosvenor Prints, Sept. online cat., marginal “damage,” illus. (£350). See also “The Power of Innocence,” below.

“The Lost Apple,” lithograph. Campbell Fine Art, Nov. online cat., 1st printing on original mount with aquatint border, illus. (£1450). This or a very similar impression offered by Campbell Fine Art, spring 2000 cat. 8, #74 (£1450), and Nov. 2001 cat. 9, #9 (£1100).

“Pilgrimage to Canterbury,” engraved by Schiavonetti and Heath, 1817. JS Auctions, Oxfordshire, 26 March, #396, illus. (£115).

“The Power of Innocence,” engraved by Antonio Suntach, 1794. EB, Jan., illus. (offered at the “buy it now” price of €250). Probably copied from Strutt’s engraving of 1792 (see “The Innocent Stratagem,” above).

“Princess Catherine of France Presented to Henry V of England,” mezzotint by Anthony Cardon, 1797. Keys auction, Aylsham, 9 Sept., #36, illus. (£30).

“The Sorrows of Lady Alice,” engraved by Henry Richter, 1797. Grosvenor Prints, April online cat., color printed, foxed, illus. (£240).

“The Wellington Shield,” etched by Stothard after his own design. Campbell Fine Art, Aug. online cat., “complete set of 6 original etchings” (but apparently lacking the outline etching of the entire shield), “uncut sheets with wide margins,” illus. (“sold”). Probably the set sold Cheffins auction, Cambridge, 22 March 2007, #247 (£4400; estimate £100-200).

T. Bowen, *Historical Account of ... Bethlem Hospital*, 1783. EB, July-Aug., frontispiece only, a drawing by Stothard, engraved by William Sharp, of Caius Cibber’s statues over the main gate to Bedlam, slight marginal stains, illus. (£14.95). Not in Bennett or Coxhead. For a discussion of the possible influence of these statues on Blake and an illus. of this print, see Jenijoy La Belle, “Blake’s Bald Nudes,” *Blake* 24.2 (fall 1990): 52-58.

Appendix: New Information on Blake’s Engravings

Listed below are substantive additions or corrections to Essick, *William Blake’s Commercial Book Illustrations* (1991).

Pp. 39-40, Fenning and Collyer, *A New System of Geography*, 1785-86, 1787. Copies of the 1785-86 issue in the Essick collection and in the Morris Miller Library, University of Tasmania, Hobart, include a previously unrecorded 2nd st. of pl. 1 in which the imprint is dated “July 16.th 1785” followed by a semi-colon.¹⁰ In the 1st st. (British Library), the date is “June 6.th 1784” followed by a semi-colon. In the 3rd (previously 2nd) and final st., the imprint is dated “July 16.th 1787” followed by a comma. The attribution of this unsigned pl. to Blake as the engraver and Stothard as the designer is based only on a pencil inscription (by Robert Balmanno?) on a proof of the central design in the British Museum. Pl. 2 in the Essick copy of the 1785-86 issue is in the 2nd st., with a 1787 imprint, previously recorded only in copies of the 1787 issue.

BB #455A lists only the British Library (designated “BM”) copy of the 1785-86 issue; copies of the 1787 issue are in the Explorers Club, New York (BB #455B), and in the University of Reading Library (BBS 213). As CB fig. 57 shows, Blake’s pl. 1 in the British Library copy is torn and abraded lower left. The copy of the 1785-86 issue in the Morris Miller Library is badly damaged by water; many leaves are stuck together and only part of Blake’s pl. 2 is visible. The University of Minnesota online library cat. does not list the 1787 issue located there by BBS 213. According to its online cat., a copy of the 1787 issue is in the Hennepin County Library, Minnetonka, Minnesota. For an illus. of and comments on Blake’s pl. 2, see *Blake* 36.4 (spring 2003): 124. A complete reproduction of the British Library copy of the 1785-86 issue is available on *Eighteenth Century Collections Online* <<http://find.galegroup.com/ecco>>.

10. I am grateful to Luana J. Nandan of the Morris Miller Library for all information about the copy in that collection (e-mail, 16 March 2011).

Pp. 41-42, Lavater, *Essays on Physiognomy*. In the original issue of the work in parts, Blake's pl. 1 was included in part 5, dated July 1788 on the printed back wrapper. The pl. is listed on the front wrapper as "7. AGED FIGURES, GARDENING." Blake's pl. 2 was issued in part 3, dated May 1788, and is listed on the front wrapper as "7. DEMOCRITUS, FINISHED."

Pp. 45-49, Darwin, *Botanic Garden*, 1st ed. of Part 1, 1791. For a copy that includes Blake's pl. 6 of 1795, see the final entry on Darwin under Letterpress Books with Engravings by and after Blake, above.

P. 101, Flaxman, *Compositions from the Works Days and Theogony of Hesiod*, 1817. The complete set of prepublication proofs at the Bodleian Library, unseen at the time of writing, has now been listed on the Bodleian's online cat. (<<http://solo.bodleian.ox.ac.uk>>, accessed 1 Nov. 2011). These are described as "37 proofs, of which 27 are before letters," call number Arch. AA b.15, Aleph system number 013996444.

Corrigendum

In my 2010 review I noted "a Small Etching" attributed to Blake, "representing Sampson destroying the Lion," offered by A. E. Evans and Son in an 1845 cat. (*Blake* 44.4 [spring 2011]: 129). This is almost certainly the impression of "Samson and the Lion," an etching by Welby Sherman, inscribed "WS / 1827" and acquired by the British Museum in 1847, accession no. 1847,0318.122. According to Campbell Dodgson, "The Engravings of George Richmond, R.A., and Welby Sherman," *Print Collector's Quarterly* 17.4 (Oct. 1930): 361, the museum's impression was "bought as 'an etching by Blake.'" Dodgson was keeper of prints and drawings at the British Museum, 1912-32.

MINUTE PARTICULAR

"Mr CLAY of Hercules Buildings"

BY ANGUS WHITEHEAD

IN his manuscript "Life of Blake" (c. 1832), Frederick Tatham writes that during the 1790s William and Catherine Blake

resided in Hercules Buildings in a pretty clean House of 8 or 10 Rooms & at first kept a servant, but finding (as M.^{rs} Blake declared & as every one else knows) the more service the more Inconvenience, she like all sensible women, who are possessed of industry & health & only moderate means, relinquished this incessant Tax upon domestic comfort, did all the Work herself, kept the House clean, & herself tidy, besides printing all Blakes numerous Engravings, which was a Task alone sufficient for any industrious Woman, but however as there is no state, or scheme, or plan, without its accompanying Evil Blake had reason to regret his having left no one in possession of his House during his & M.^{rs} Blakes absense for one day paying some friendly visit, some Thieves entered it & carried away Plate to the Value of 60 Pounds & clothes to the amount of 40 more.¹

However, as this note will demonstrate, by the end of January 1791 William and Catherine may have been all too aware that leaving a servant in charge of 13 Hercules Buildings was no sure security against burglary.

Rate book entries for 13 Hercules Buildings, Lambeth, reveal that by early March 1791 the Blakes had moved from their former residence at 28 Poland Street, Soho, to their new house.² In the second edition of *Blake Records* (2004), G. E. Bentley, Jr., suggests that the Blakes may have moved to 13 Hercules Buildings as early as "the autumn of 1790" or at least "before the end of 1790."³ A short paragraph that appeared in the *Evening Mail* on Wednesday 26 January 1791 suggests a slightly later date for the move. The *Evening Mail* reports:

A few days since the house of Mr CLAY of Hercules Buildings, Lambeth, was stripped of every article of furniture in it during his absence. His house-keeper who had lived with him three years is the thief and had hired a cart to remove the

1. Quoted in G. E. Bentley, Jr., *Blake Records*, 2nd ed. (New Haven: Yale University Press, 2004) [hereafter *BR*(2)] 676. Bentley suggests a date of Sept. 1795 for the robbery (676fn). On the night of 7 June 1793 Blake's neighbor Philip Astley "of the Royal Saloon, in Hercules Buildings" was burgled and robbed of "cash, plate, watches, &c. &c. to the amount of 800 l." (*World* 2 Sept. 1793: 3, col. c).

2. Blake is first recorded as payer of the poor rates for 13 Hercules Buildings on 9 Mar. 1791 (see *BR*[2] 744fn).

3. *BR*(2) 744 and fn (see also 742-43fn).