



Blake

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NEWSLETTER

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Blake's "The New Jerusalem Descending": A Drawing (Butlin #92) Identified

BY CHRISTOPHER HEPPNER

I

The early to mid 1780s was a time of heightened awareness of apocalyptic subjects as a potential source of visual imagery. 1783 saw the exhibition of West's *Death on a Pale Horse*, Barry's *Elysium, or the State of Final Retribution*, and Lowe's *The Deluge*.¹ This interest may well have been triggered in part by the events and rhetoric of the American War of Independence; even as early as 1772 Joseph Priestley wrote that the developing crisis in America looked like the beginning of the end of the world: "Every thing looks like the approach of that dismal catastrophe . . . I shall be looking for the downfall of Church and State together. I am really expecting some very calamitous, but finally glorious, events."²

Blake himself began using Revelation as a basis for designs in 1784,³ when he exhibited a watercolor of *War Unchained by an Angel, Fire, Pestilence, and Famine Following* in the Royal Academy, though that design is untraced.⁴ I now propose to add to the list of early Blake versions of apocalyptic subjects a wash drawing which has not hitherto been properly identified; Martin Butlin's proposed dating of c. 1785-90 would place it just after the designs listed, and would help bridge the gap between those early treatments and Blake's well known series of watercolors from the 1800s.

On loan to the Fogg Art Museum at Harvard is an ink and wash drawing known by the Museum as *Allegorical Female Figure*, and more descriptively as #92, *A Crowned Woman Amid Clouds with a Demon Starting Away* by Butlin (illus. 1). Butlin records that there is a text written "illegibly on book b.1." and that the number "525" is written on the design, with the implication, perhaps, that the number represents an act of vandalism by an uncaring dealer, comparable to the numbers written on several Blake drawings by Joseph Hogarth.⁵

A close look at the original drawing, however, suggests a different explanation. The illegible descrip-

tion at bottom left, though it remains unintelligible to me, is not completely illegible; one can just make out a top row of letters beginning with a capital "N" and perhaps continuing with lower case "i v i," a second line that may begin with a capital "D" and continues with a lower case "u," and a third line that seems to begin confidently, if unintelligibly, "L G" and continues, perhaps, with a lower case "a l i" (?). The form of this capital "G" is very similar to the form of what Butlin reads as the first "5" of "525"; on closer view, the second "5" is clearly a "G" also, and Butlin's "2" looks more like a not completely closed "O." The number turns into a name, and the name obviously belongs to the figure whose outline it follows. The name seems to have been written in the same dark pigment that has been used on the rest of the drawing, and the calligraphy suggests strongly that the hand that formed the letters on the open book also formed the letters of the word "Gog." Those "G"s are very similar to the capital "G" in Blake's drawing of *The Making of Magna Charta*,⁶ and I shall assume henceforward that the letters were written by Blake himself.

II

The identification of the lower figure as Gog leads to a more accurate interpretation of the design, though the process is not completely straightforward. Gog appears significantly in two places in the Bible. In Ezekiel 38-39 Ezekiel is told by the word of the Lord to prophesy against Gog, "the chief prince of Meshech and Tubal," who with his "army, . . . all of them clothed with all sorts of armour, even a great company with bucklers and shields, all of them handling swords," will "come like a storm, . . . like a cloud to cover the land," threatening to "carry away silver and gold, to take away cattle and goods"; this "shall be in the latter days." But the Lord also promises that Gog and his bands will fall, and

be given to "the ravenous birds of every sort, and to the beasts of the field to be devoured."

The second major reference to Gog is in Revelation 20; when the thousand years during which Satan is bound come to an end, Satan "shall be loosed out of his prison, And shall go out to deceive the nations which are in the four quarters of the earth, Gog and Magog, to gather them to battle"; but finally "fire came down from God out of heaven, and devoured them."

Blake has imaged Gog in the context provided by the account in Ezekiel. The somewhat miscellaneous hardware at the bottom of the design—one can make out a goblet, a helmet, and what look like a sword handle and a shield—derive from the descriptions in Ezekiel of Gog and his army with bucklers, shields, and swords, and the spoils of silver and gold which they will loot. Blake has pictured both spoils and weaponry as discarded in Gog's hasty flight.

The woman descending from the clouds in Blake's design is at first sight a puzzle, but there is a solution close at hand. The account of Gog in Ezekiel is followed by an extended revelation to the prophet of the dimensions of the temple of the Lord in chapters 40–47. The account of Gog and Magog in Revelation leads directly to the Last Judgment and the descent in chapter 21 of "the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband." That means that there is a powerful structural analogy between the last chapters of Ezekiel and the last chapters of Revelation, an analogy which Matthew Henry, in a popular Bible commentary first published in 1710, had already explicitly articulated: "These chapters [Ezekiel 40–47] are the more to be regarded, because the last two chapters of the *Revelation* seem to have a plain allusion to them, as *Rev.* 20. has to the foregoing prophecy of Gog and Magog."⁷ Blake has obviously also perceived the analogy, and has constructed his design as a kind of Aristotelian proportional metaphor,⁸ identifying the prophecies of Ezekiel and John by shifting from the language of one to the language of the other within a single design. The woman in the design is Blake's first visual representation of Jerusalem, the bridal city who is the true form and fulfillment of Ezekiel's vision of the temple of the Lord.

Behind Blake's readiness to fuse elements from the Old Testament prophet and John's Revelation lies a history which is worth sketching in briefly. It was the Protestant reformers who recharged the discussion of Biblical prophecy by asserting that the Papacy was the Antichrist, and by using that to give unity to their interpretations of, primarily, Daniel and Revelation. But the Gog of Ezekiel was seen as a related figure, and there are an appreciable number of comments that constitute one historical context for Blake's design, specifically one that supports his uniting of elements from

the Old and the New Testaments. Behind this of course lies the fundamental concept of typology,⁹ but this is not the place for an account of Blake's relationship to that doctrine, and I shall restrict my quotations to comments that bear fairly directly on the design under discussion.

Joseph Mede, in his widely read comments on Revelation, described Gog and Magog as the "counter-type" of the Gog of Ezekiel, which "should after the same manner attempt against the *Beloved City* then, which the *Scythian Gog* and *Magog* (I mean the *Turk*) [i.e. the Gog of Ezekiel] doth against the *Church of the Gentiles* now."¹⁰ David Pareus, in another widely read commentary, also sees analogy or typology rather than identity as the relation between the two prophecies: "The sense is thus: Like as of old *Gog* and *Magog* invaded the Holy Land with very great Armies. . . . *So Satan being loosed* at the end of the thousand fatal years, shall raise up against the Church a new *Gog* and *Magog*, that is, most cruell adversaries. . . ." ¹¹ The two commentators differ in their historical identifications—Mede sees the Gog of Ezekiel as referring to the Turkish enemy of the Church in Mede's own time, while Pareus sees him as referring to an episode in the past—but both see the relationship between the two prophecies as analogical and typological.

From 1710 comes Matthew Henry's statement of the double analogy between Gog, Magog, and the temple in Ezekiel, and Gog, Magog, and the new Jerusalem in Revelation, a statement I have already cited. Henry's commentary went through a series of editions well into the nineteenth century.

Somewhat later Isaac Newton wrote an essay on Daniel and Revelation as prophecies. While accepting and refining what were rapidly becoming standard historical identifications of prophetic references, he also formulated an overall view of prophecy as a particular form of "figurative language . . . , taken from the analogy between the world natural, and an empire or kingdom considered as a world politic." This language has a distinctly Blakean ring to it: "the heavens, and the things therein, signify thrones and dignities . . . , the earth, with the things thereon, the inferior people; and the lowest parts of the earth, called *Hades* or Hell, the lowest or most miserable part of them."¹² Newton sees this language shared by Daniel and Revelation as fusing them together into "one complete Prophecy."¹³ Prophecy, in other words, not only points to specific historical events, but also constitutes an always available poetic language.

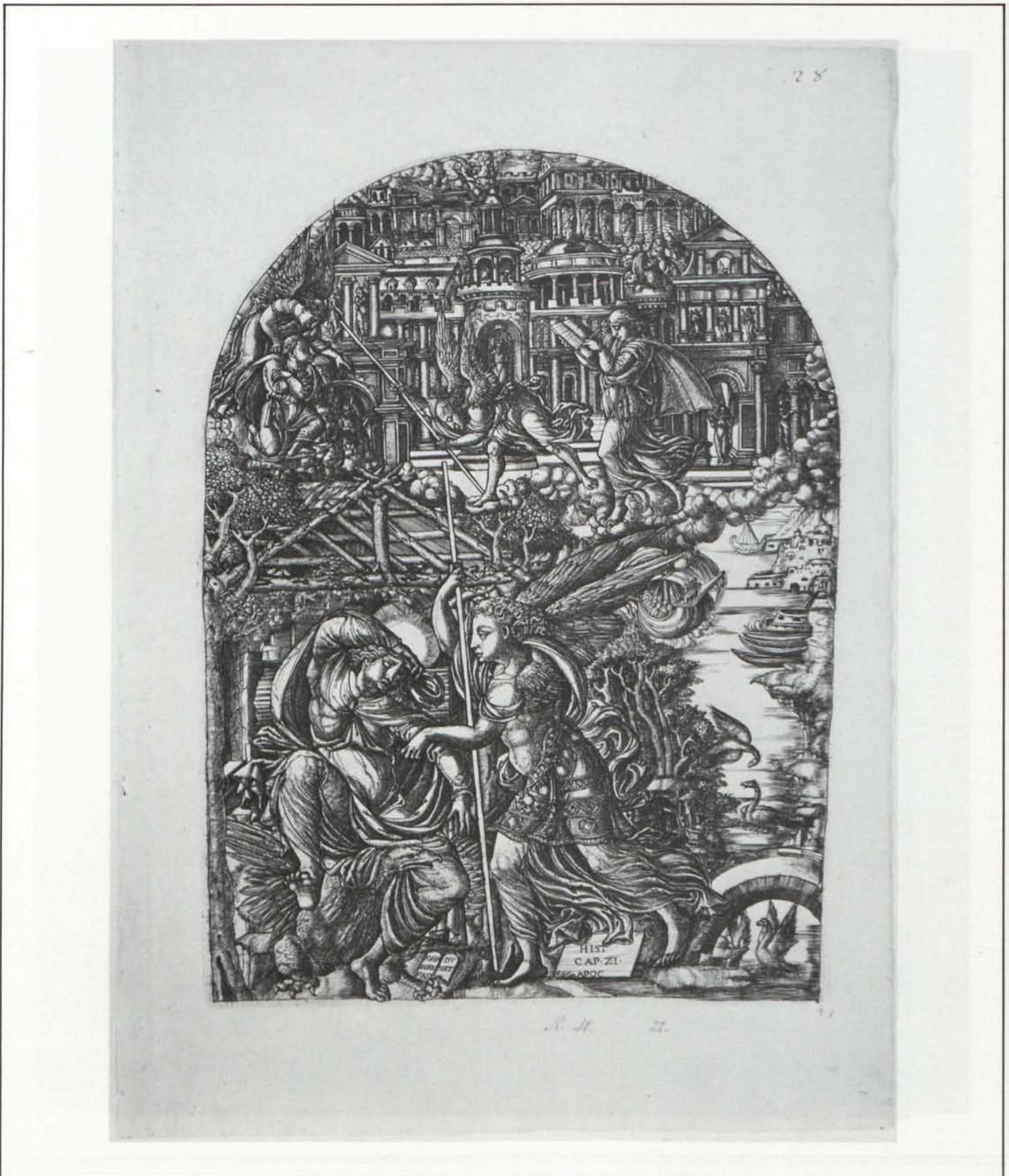
At about the same time William Lowth wrote a major commentary upon the prophets, including Ezekiel, which was influential into the early nineteenth century. Lowth identifies the prophecy of Israel's final victory over Gog and Magog in Ezekiel 38 and 39 as relating



1. W. Blake, *A Crowned Woman Amid Clouds with a Demon Starting Away* (Butlin #92); a new subject and title are suggested by the present essay. Courtesy of the Fogg Art Museum, Harvard University, Loan Aimée Lamb, Boston.



2. A. Dürer, *The Imprisonment of the Dragon and the New Jerusalem*. Samuel P. Avery and Special Print Funds. Courtesy, Museum of Fine Arts, Boston.



3. J. Duvet, *Apocalypse* [chap. 21]. 1951 Purchase Fund. Courtesy, Museum of Fine Arts, Boston.

"to the latter ages of the world, when the whole house of Israel shall return into their own land."¹⁴ This implicitly recognizes a close relationship, even virtual identity, with the analogous prophecy in Revelation, without making that relationship explicit.

When Lowth discusses the chapters in Ezekiel that describe the Temple, he is much more explicit in articulating the relationship with Revelation: "The Temple, and the temple worship, was a proper figure of Christ's Church, and of the spiritual worship to be instituted by him." Lowth recognizes that "The New Testament copies the style of the Old," and exemplifies this by explaining that "St. John in the Revelation, not only describes the heavenly sanctuary by representations taken from the Jewish Temple, Rev. XI. 19. XIV. 17. XV. 5, 8. but likewise transcribes several of Ezekiel's expressions, Rev. IV. 2, 3, 6. XI. 12. XXI. 12, & XXII. 1, 2. and borrows his allusions from the state of the Temple as it was built by Solomon, not as it stood in our Saviour's time; as if the former had a more immediate reference to the times of the Gospel."¹⁵ Lowth's references, particularly the reference to Revelation 21:12, make it quite clear that he sees Ezekiel's temple as a true figure or type of the new Jerusalem.

This highly selective collection of commentary should be sufficient to show that there is a substantial body of interpretation in the background to support the intellectual structure of Blake's design. To combine elements from Ezekiel with a basic structure taken from Revelation is to work within the mainstream of Protestant commentary on biblical prophecy. But one can still ask whether Blake, in combining elements from the Old and New Testaments, is to be understood as illustrating the text of Revelation (using additional details from Ezekiel), or as formulating a new, compound statement based on extant prophecies, but extending and changing their language—in other words, is he really creating a new but implicit text, founded on the prophets but constituting a new virtual text of his own invention?¹⁶

Blake's contemporary and nearly contemporary writing suggests that this is indeed how he understood the relationship between prophecy and creation. In *All Religions are One* from 1788, he treats "the Jewish & Christian Testaments" as being equally "An original derivation from the Poetic Genius," which is "every where call'd the Spirit of Prophecy."¹⁷ And in *The Marriage of Heaven and Hell*, Ezekiel is equally clear that prophecy derives from the Poetic Genius, and that the prophet's true function is not to predict, but to raise "other men into a perception of the infinite" (E 39). I think that we can be confident that Blake held something like these views at the time he created the drawing, and that he felt free to combine statements from both "The Jewish & Christian Testaments" into one poetic vision of the victory of freedom and truth over tyranny and blindness.

III

The relationship between Blake's design and earlier versions of the subject can be dealt with fairly briefly, since there were relatively few. Louis Réau has pointed out that apocalyptic subjects become popular only at times of major epidemics, religious ferment, and social and political upheaval.¹⁸ The reformation brought forth many versions, but such subjects only became really popular again in the 1780s, to which moment Blake's design belongs.

By far the most influential printed series of illustrations of Revelation was Dürer's set of 1498, versions of which appeared in Luther's Bible and many subsequent editions. In one of these woodcuts (illus. 2) Dürer shows John before the city of the new Jerusalem in the upper part of the design, and Michael about to stuff Satan back under the ground in the lower part. This is not identical with the subject of Blake's design, but there is overlap, and both share analogous two-part structures.

In 1561 Jean Duvet published a very interesting series of twenty-three engravings in a volume titled *L'Apocalypse figurée*, a title which reflects Dürer's *Apocalypsis cum figuris*.¹⁹ Two of the series come close to the subject of Blake's design. The first illustrates Revelation 20, and shows a castle at the top with, below, an angel chaining Satan and, below that, another angel driving Satan into "the bottomless pit." The other (illus. 3) shows, below, an angel waking John to show him the new Jerusalem, which fills the upper part of the design. An angel with a measuring reed is at work before the city, a detail derived from 21:15, which in turn derives from Ezekiel 40:3.

One further version is worth noticing. F. van der Meer illustrates a sixteenth century tapestry showing the new Jerusalem above a battlefield on which the armies of Gog and Magog are being destroyed, while Michael leads off a many-headed tentacled Satan.²⁰ With its multitude of figures, this has very little relationship to Blake's design, but it does show Gog and Magog, and that is very rare.

If we compare Blake's design with these earlier versions, admitting that the subjects are not identical, two immediately striking differences present themselves. One is Blake's characteristic tendency, visible even this early in his career, to visualize an image in the form of the vehicle rather than the tenor—Jerusalem is pictured as a woman.²¹ The other is the drive towards simplification, another lifelong characteristic of his work. Here the situation has been pared down to only two figures and a few items of hardware.

This simplification changes the dynamics of the situation as narrated in Revelation. There, the agencies of the action in chapter 20 are unnamed images of spir-

itual power: an angel binds up Satan in vv. 1–3, and fire comes down from God to devour Gog and Magog in v. 9. These victories are separate from, and preparatory to, the descent of Jerusalem in chapter 21. Dürer respects this division by showing John recording the vision in the upper part of the design, while Michael binds and disposes of Satan in the lower. The two actions appear simultaneous but separate, with no visual dynamic or logic to connect them other than their appearance within a single landscape.

In Blake's version, Jerusalem descends in a flood of light to open up the dark clouds that move off to the sides. She does not look at Gog, but the line of his body follows the angled line of parting clouds (as does his name), and those same clouds darken his body. The dynamics of the design suggest that Jerusalem herself has vanquished and scattered Gog, pushing him out of the frame—his darkness flees her radiance. The structure of the design itself is evidence that Blake is not illustrating Revelation and Ezekiel directly, but is rather illustrating—or creating—a prophetic text of his own, based on, but not limited by, the language of those earlier prophets.

One result is that the design has communicated part of its essential meaning even without a recognition of the texts that lie behind it. Butlin's title, developed from Rossetti, identifies a "Demon Starting Away" and "A Crowned Woman Amid Clouds"; that simple act of description already points to the basic structure, the retreat of something ugly and evil before the descent of something fine and beautiful. It may indeed, up to a point, be the case that, as Blake claimed, "True Painting" is "addressed to the Imagination which is Spiritual Sensation & but mediately to the Understanding or Reason" (letter 23 August 1799, E 703).

But it is also true that Blake—so I have argued—inserted the name Gog in order to give that figure, and by implication the other figure also, a more specific and culturally based identity. The identification invites us to use our knowledge to make specific interpretative connections; as Blake also wrote, "to Labour in Knowledge is to Build up Jerusalem: and to despise Knowledge, is to Despise Jerusalem & her Builders" (J 77, E 232).

IV

Most commentators on the prophetic books of the Bible had been very concerned to make specific historical identifications, and the fact that Blake reshaped the Revelation account increases the probability that he too saw his design as having a specific relationship to contemporary history, of the general kind suggested by the quotations from Priestley given above. Two possible

contemporary applications suggest themselves.

The first, intriguing but highly unlikely, would depend in part on the fact that Blake has made Jerusalem herself appear to be the agent as well as the result of the defeat of Gog, and in part on the identification that most commentators had made between Gog and Magog and the Scythians and/or Turks. Russia commenced a major offensive to win territory from the Ottoman empire in 1787, in which year Catherine, on a ceremonial visit to the Crimea, passed under an arch inscribed "The way to Constantinople" as a symbol of her intentions. This sparked two splendid caricatures,²² but Catherine's sexual reputation makes it virtually impossible to associate her with the figure of the new Jerusalem in Blake's drawing, and another historical target for Blake's design is much more likely.

Commentators on the prophecies had been widely impressed by the text of Daniel 7:19–28 that identified the ten horns of the fourth beast as "ten kings that shall arise," and King James himself had identified these, and the horns of Revelation 17, as the kings of Europe.²³ This identification made it easy to see these horned beasts as images of one aspect of Antichrist, and thus as associated with Gog and Magog in meaning. The power of the European kings had been badly shaken by the creation of the American Republic, and there were many prophetic statements that pointed forward to the French Revolution and the downfall of European monarchy. Even as early as 1772 Priestley had made the general prediction of the "downfall of Church and State" cited above; by 1794, he was specifically identifying the crowned heads of Europe with the horns of the beast in Revelation, and declaring that "the execution of the king of France is the falling off of the first of these horns; and . . . the nine monarchies of Europe will fall one after another in the same way."²⁴

Blake's drawing can be seen as dressing such a political hope in prophetic and apocalyptic imagery. The political and military tyranny which had always been associated with Gog makes him a more suitable choice for the defeated villain than the Satan who was so common in analogous earlier designs. The vision of Jerusalem as the image of the new society of freedom that replaces the old tyranny suggests a faith in the inevitability of transformation. The drawing can then be related to such designs as that of *The King of Babylon in Hell* (Butlin # 145), dated c. 1780–85, which illustrates a text from Isaiah, and perhaps the lost *War Unchained by an Angel, Fire, Pestilence, and Famine Following*, which Blake exhibited at the Royal Academy in 1784.²⁵ They would all represent versions of "the historical fact [given] in its poetical vigour" (DC, E 543), visions of contemporary events or trends interpreted through the poetic language created by "the Spirit of Prophecy."

V

It remains to say a word about the later careers of the two symbolic figures that Blake here uses for the first time. Gog, usually with his sidekick Magog, has a modest future in Blake's work. The two together appear in an odd passage in *A Vision of The Last Judgment* (E 558), where they are described as having been compelled to subdue Satan their master, with Ezekiel 38:8 given as a reference (an error for 38:7—"and be thou a guard unto them"?). I shall not attempt to explicate this passage here, but it does show Blake again treating the prophecy in Ezekiel as an extension of Revelation. Later still, Gog's name is attached to Hyle as the latter attempts to draw Jerusalem's Sons toward Babylon in *Jerusalem* 74:28-31, a passage which once more defines Gog and Jerusalem as polarized terms. Finally, Gog and Magog appear together as "the Triple Headed Gog-Magog Giant" that "Taxed the Nations into Desolation" at the end of *Jerusalem* (98:52-53). Here Gog and Magog still function as a symbol of the totality of political and economic aggression that gathers to a head before the final liberation, no doubt with the implication of a more specific aim at Pitt and subsequent war administrators.

There is no need to comment at length on the future centrality of the figure of Jerusalem to Blake's work. This drawing would seem to be her first appearance there, and from the beginning she is in her human rather than her civic form, "a City yet a Woman" (FZ 122:18, E391). Her bridal attire is simple, a white gown and small crown. The revelation of the glory of her naked freedom will come later. But I propose that her first appearance here be marked by renaming the drawing "The new Jerusalem descending."

¹ Morton Paley deals with this in an as yet unpublished paper on "The Apocalyptic Sublime" delivered at the symposium held in association with the Blake exhibition at Toronto on 3 Dec. 1982.

I would like to thank the Humanities Research Grants Subcommittee of McGill University for a travel grant, and Gordon Tweedie, my research assistant, for help in the preparation of this essay.

² Cited by Clarke Garrett, *Respectable Folly* (Baltimore: Johns Hopkins Univ. Press, 1975), 130.

³ Blake's plate of "The Vision of the Seven Golden Candlesticks" for Herries' *The Royal Universal Family Bible*, dated 1782, was formerly thought to be designed by Blake, but has now been shown by Tolley and Essick to have been designed by Picart: see Robert N. Essick, *William Blake, Printmaker* (Princeton: Princeton Univ. Press, 1980), 48.

⁴ Martin Butlin, *The Paintings and Drawings of William Blake* (New Haven and London: Yale Univ. Press, 1981), #187. For general discussion of this moment in Blake's art, see the chapter "Painting and Prophecy" in David Bindman, *Blake as an Artist* (Oxford: Phaidon, 1977).

⁵ See Butlin, note under #137.

⁶ See Butlin #62.

⁷ Matthew Henry, *An Exposition of the Old and New Testament* (New York; 1853), IV, 767. Henry published most of his commentary by 1710, including that on Ezekiel quoted here. A commentary on the Epistles and Revelation, using his notes, was completed after his death, and the completed commentary first published in 1811. See DNB.

⁸ *Poetics* 1457b, *Rhetoric* 1411a.

⁹ See Leslie Tannenbaum's discussion in chapter 4 of *Biblical Tradition in Blake's Early Prophecies: The Great Code of Art* (Princeton, NJ: Princeton Univ. Press, 1982).

¹⁰ The quotation comes from *The Third Book of the Works of the Pious and Profoundly-Learned Joseph Mede, B.D.* (London, 1664), 751.

¹¹ David Pareus, trans. Elias Arnold, *A Commentary Upon the Divine Revelation of the Apostle and Evangelist John* (Amsterdam, 1644), 536.

¹² Isaac Newton, *Observations upon the Prophecies of Daniel and the Apocalypse of St. John* (London, 1733), 16.

¹³ Newton, 254.

¹⁴ William Lowth, *The Prophets*, vol. 4 of Simon Patrick, ed., *A Commentary upon the Old and New Testaments, with the Apocrypha*, 7 vols. (London, 1809), 334-35. Lowth's commentary on Ezekiel was originally published in 1723, and his *A Commentary Upon the Larger and Lesser Prophets* in 1727.

¹⁵ Lowth, 339-40. Lowth also cites a more literal-minded unifier of the two versions of the temple: "the learned Mr. Potter, in his Book of the Number 666, hath, with great acuteness, reconciled the 1200 furlongs, the measure of the New Jerusalem in the Revelation, with the measures of Ezekiel here [48:20], by interpreting them of solid measures, and by extracting the root of each of them" (Lowth, 366).

¹⁶ I have discussed this question in "Reading Blake's Designs: Pity and Hecate," *BRH*, 84 (1981), 337-65.

¹⁷ David V. Erdman, ed., *The Complete Poetry and Prose of William Blake* (Berkeley: Univ. of California Press, 1982), 1. Further references will be parenthetical.

¹⁸ Louis Réau, *Iconographie de l'art chrétien*, II, ii (Paris: Presses universitaires de France), 724. Frederik van der Meer, *L'Apocalypse dans L'art* (Paris: Chene, 1978), 48, states that Dürer's set of woodcuts dominated the field until well into the eighteenth century.

¹⁹ On Duvet, a very interesting and original engraver, see Colin Eisler, *The Master of the Unicorn: The Life and Work of Jean Duvet* (New York: Abaris, 1977). The engravings briefly discussed here are nos. 59 and 60 in his catalogue.

²⁰ Frederik van der Meer, 315-26 and illus. 217.

²¹ See Heppner, 343-44, 353.

²² See *Catalogue of Prints and Drawings in the British Museum, Division 1 Political and Personal Satires*, vols. 5-11 by Mary Dorothy George (London: British Museum, 1870-1954), vol. 6, nos. 7180 and 7843. The creator of the first is unknown; that of the second is probably H. Wigstead or W. Holland.

²³ LeRoy E. Froom, *The Prophetic Faith of Our Fathers*, 4 vols. (Washington, D.C.: Review and Herald, 1948), II, 541, and the tables of identification, 528-31. Chapter 32 is titled "Predictions of French Revolution and Papal Overthrow," and provides further relevant context for Blake's drawing.

²⁴ Garrett, 133.

²⁵ Butlin #187, and the presumed sketch, #186.

Blake in the Marketplace, 1985

BY ROBERT N. ESSICK

In my last review of sales (*Blake* 19 [1985], 24–38), I attempted to attract readers with an opening comment on the number of “newsworthy” sales which had occurred in 1984. That record pales in comparison to 1985. It seems very probable that more original and important Blakes changed hands in 1985 than at any time since the sale of the Graham Robertson collection some thirty-seven years ago. Many of the transfers of ownership happened because of gifts and bequests. These are not recorded in the following (and by now customary) lists, devoted exclusively to sales, and thus I will review them here by former owner.

Many of the works by Blake collected by Sir Geoffrey Keynes were removed to the Fitzwilliam Museum, Cambridge, only days after his death on 5 July 1982. Most of the estate’s complexities now seem to have been sorted out and the majority of the drawings, paintings, illuminated books, and prints have been transferred to the Museum’s ownership. Certain typographic publications, however, and manuscripts related to Blake were sold in 1982 with the bulk of Sir Geoffrey’s library to the Cambridge University Library (see G.E. Bentley, Jr., “Keynes and Blake at Cambridge,” *Blake* 19 [1985], 69–71). There are far too many works for listing here, but the appendix in the 1970 catalogue of the Blake collection at the Fitzwilliam, edited by David Bindman, offers a full enumeration. The only deductions from the 1970 accounting are a few duplicate impressions of separate plates and intaglio book illustrations, sold or given away by Sir Geoffrey between 1970 and 1982. Several important works which were not part of the original bequest to the Fitzwilliam, including the first state of the “Job” separate plate and the hand-colored “Chaucers Canterbury Pilgrims,” remain in the Keynes Family Trust. The unique impression of the second state of “Mirth” has been given to the British Museum, where it joins the only known impression of the first state. Scholars wishing to examine any works from the Keynes collection should contact the Fitzwilliam and/or the University Library well in advance to determine the availability of works owned by, or on deposit at, those institutions.

The death of Philip Hofer on 9 November 1984 initiated the transfer of the bulk of his collection to the Houghton Library, Harvard University, according to a long-standing bequest. Many of his Blakes have been on deposit at the Houghton for a long time, but the following works are now being accessioned by the library as additions to its own holdings:

America copy C, uncolored.

Jerusalem, proof of pl. 50, lacking considerable white-line hatching which extends the flames around the figures in the published (and only previously recorded) state. Perhaps the impression sold from the George C. Smith collection, Parke-Bernet, 2 Nov. 1938, #41, with impressions of pls. 51 and 99 of *Jerusalem* (\$300 to the New York dealer E. Weyhe). According to Bentley, *Blake Books*, p. 341, all three plates, which he lists as “untraced,” were offered separately by Weyhe in a catalogue of Dec. 1938, with pl. 50 as #121 (“sold”—to Hofer?). Photographs of this plate are not presently available.

Visions of the Daughters of Albion copy M, hand colored.

Dante engraving, proof state of pl. 7, “Wherefore dost bruise me?” Described and reproduced in *Blake’s Illustrations of Dante* (London: Trianon Press for the Blake Trust, 1978).

Job engravings, suite of pre-publication proofs lacking only the title-page, from the collection of George Richmond. Described in *Blake’s Engravings to the Book of Job: An Essay on Their Graphic Form with a Catalogue of Their States and Printings*, forthcoming from the Blake Trust.

Virgil, *Pastorals* of, ed. Thornton. Proofs on one sheet of cuts 2–5 pulled before the blocks were cut down for publication. Accompanying the leaf is Samuel Palmer’s letter to Mrs. George of Sept. 1864 referring to the proofs. This letter is printed, but listed as untraced, in

The Letters of Samuel Palmer, ed. Raymond Lister (Oxford: Clarendon Press, 1974), 2:707-708.

Young, *Night Thoughts*, group of 24 pre-publication proofs. Described and reproduced in Grant, Rose, Tolley, and Erdman, eds., *William Blake's Designs for Edward Young's Night Thoughts* (Oxford: Clarendon Press, 1980).

Two important water colors, *Oberon and Titania on a Lily* and *The Parable of the Wise and Foolish Virgins* (Butlin #245, 481), remain in the possession of the Hofer family.

The death of yet another great collector, Robert H. Taylor, on 5 May 1985, led to the fulfillment of his bequest to the Princeton University Library. Works from the Taylor collection now at Princeton include the following Blakes:

Songs of Innocence copy T, hand colored.

A Descriptive Catalogue copy S, from the collection of Charles Lamb.

Three of Blake's drawings illustrating English history: *The Landing of Brutus in England*, *A Landing in Britain*, and *Sketch for "Non Angli sed Angeli"* (Butlin #51, 52, 56).

A Squatted Devil with Young Horns, pencil drawing (Butlin #596).

An Archer with a Large Sword, pencil drawing from the Blake-Varley Sketchbook (Butlin #692.89-90).

Turning from gifts to actual sales, we find again some significant events. Justin Schiller of New York has added *Songs of Innocence and of Experience* copy H to his small but choice collection of Blake's works which includes *Songs* copy BB and an impression of "Little Tom the Sailor" with hand coloring very probably by Blake. Copy H is richly color printed and is one of the most beautiful illuminated books I have ever seen. Although it contains just 17 *Experience* plates, the volume was probably issued by Blake in that form. What may be the original paper wrapper is still retained with it. This copy—consisting of pls. 28-33, 37-38, 40-43, 46, 47, 49, 50, and 51—may have been among the first copies of *Experience* completed in 1794-1795, before Blake combined it with *Innocence* and perhaps even before he produced pls. 39, 44, 45, 48, 52, and a. That the absence of these six plates is *not* due to excisions after issue is supported by the fact that the *Experience* section of *Songs* F (another early copy, still bound in contemporary calf) consists of the same group of 17 plates. Thus, copies F and H lend additional credence to the

theory that Blake originally conceived of *Experience* as a separate volume, completed a few copies before etching some (slightly later) plates, and did not transfer what were originally *Innocence* plates (34-36, 53-54) to *Experience* until after he began issuing the two together as a single work. It now seems likely that the multiple differences among copies of the *Songs* indicate a structure that evolved in the course of—not prior to—acts of production over a considerable period of time. The intentionality of such a structure thereby becomes equally fluid and indeterminate.

The record of drawings sold during the year includes two small but attractive works, *Waking of Leonora* and *Sabrina's Silvery Flood*, plus two pencil sketches of subjects not previously known (see illus. 1-3 and captions thereto for details). The period from June 1985 to Jan. 1986 included sales of some notable separate plates, the least of which was the fourth recorded impression of "Revd. Robert Hawker" (illus. 7). Except for "Chaucers Canterbury Pilgrims" and "George Cumberland's Card," the separate plates both designed and executed by Blake are extremely rare. Thus, it is remarkable that three such works should come on the market within a few weeks of each other: the unique impression of "Deaths Door" in white line (illus. 5); one of the four known impressions of the "Enoch" lithograph (illus. 6), which set an auction record for a print by Blake; and one of only two known impressions of the "Laocoön." It is unlikely that we will ever see again this number of important separate plates in the marketplace.

As in 1984, an auction catalogue provided the most entertaining misrepresentation of a bit of Blakeana. In its catalogue of 23 July, Sotheby's offered as lot 550 a copy of the first prospectus for Cromek's edition of *The Grave* with Blake's designs (illus. 8). This was trumpeted as "unique" and as "previously only known through a mention by Blake himself (in a letter to Hayley) and by a reference in Gilchrist's biography." When it was pointed out to Sotheby's that another copy of the prospectus was at Princeton, and had been well known to Blake scholars since Bentley's 1974 articles on it in the *Princeton University Library Chronicle* and *Modern Philology*, the auction house decided to make a brief announcement correcting its catalogue statements when the lot came before the block. I'm told, however, that the purchaser was bidding on the telephone, and thus may not have heard Sotheby's demur. The bidding soared well beyond the £3000-3500 estimate (which seemed astronomical enough) and the two-leaf prospectus was knocked down for a bid of £5000 from someone listed as "Majestic" in the official price list. Who would pay such a price for a prospectus, even one with Cromek's inscriptions? I have not been able to confirm the rumor that "Majestic" is a code-name for Charles Bronson.

ABBREVIATIONS

BBA cat.	Bloomsbury Book Auctions, London catalogue or sales list issued by a dealer (usually followed by a number or letter designation) or auction house (followed by the day and month of sale)
CL	Christie, Manson & Woods, Ltd., London
CNY	Christie, Manson & Woods, New York
illus.	the item or part thereof is reproduced in the catalogue
pl(s).	plate(s)
SL	Sotheby's London
SNY	Sotheby's New York
st.	state of an engraving, etching, or lithograph
Swann #	Swann Galleries, Inc., auctioneers, New York auction lot or catalogue item number

The year of all sales and catalogues is 1985 unless noted otherwise. Except for Swann, the auction houses listed above add their purchaser's surcharge to the hammer price (i.e., the winning bid at auction) in their price lists. These net amounts are given here, following the official price lists in all cases. Plate numbers and copy designations for the illuminated books follow G.E. Bentley, Jr., *Blake Books* (Oxford: Clarendon Press, 1977). "Butlin #____" refers by entry number to Martin Butlin, *The Paintings and Drawings of William Blake* (New Haven & London: Yale Univ. Press, 1981), 2 vols.

I am grateful to Martin Butlin, Eleanor Garvey, Donald Heald, Thomas Lange, David Vander Meulen, Patrick Noon, and Justin Schiller for their help in compiling this review.

ILLUMINATED BOOKS

Songs of Innocence, copy X, hand colored. Offered for sale by Shaunagh Fitzgerald Ltd., advertisement in *Apollo*, June issue, p. 120, "Infant Joy" illus. color (not priced). Bentley, *Blake Books*, records this copy as having 12 pls. on 6 leaves, but this advertisement records 14 pls. on 7 leaves. According to information supplied by Fitzgerald, the volume contains the following pls. in the following order, printed recto/verso: 35/36, 18/25, 16/17, 13/14, 24/27, 19/54, 23/53. The last leaf is not recorded in the list of pls. in copy X in *Blake Books*, p. 377.

Songs of Innocence and of Experience, copy H. 17 pls. on 17 leaves, color printed. Sold March from the collection of the Earl of Crawford and Balcarres to Justin Schiller, New York. See discussion, above.

DRAWINGS

The Death of Hector. Pencil drawing, 42.5 × 54.3 cm., c. 1821–1827. Sketch of alternative figure on verso.

Butlin #451 (based on a mis-description of the subject in a sale catalogue of 1923). CL, 19 March, #104, sold "the Property of a Nobleman," recto and verso illus. (D. Heald for R. Essick, £7560). See illus. 1 and 2.

Head of Jonathan. Pencil, 9³/₄ × 6⁷/₈ in., spotted and with surface damage. Not previously recorded. CL, 9 July, #110 (Colnaghi [for a private customer?], £4428 on an estimate of £300–400). See illus. 3.

Laocoön, for Rees's Cyclopaedia. Pencil copy, approx. 19 × 15 cm., of the classical sculpture. Butlin #679. Acquired June from the collection of Dr. and Mrs. Frederick Zimann by the Yale Center for British Art, New Haven. See illus. 4.

Sabrina's Silvery Flood. Pencil, pen, and wash preliminary drawing for Blake's 8th wood engraving for Thornton's ed. of Virgil's *Pastorals*, 1821. 3.3 × 9.4 cm., c. 1820. Butlin #769.8. Passed by inheritance (with *Waking of Leonora*—see below) in 1985 from the collection of Mr. and Mrs. Anton G. Hardy to their son, Peter Hardy, of Hingham, Mass. Purchased Sept. by Aileen Stamas of Cottage Treasures antique shop, Hingham, Mass., who offered the pair of drawings, plus a copy of vol. 1 only of Thornton's ed. of *Virgil* (1821), for \$25,000. Both drawings sold Sept. to Goodspeed's Bookshop, Boston, which in the same month sold *Sabrina's Silvery Flood* to the Houghton Library, Harvard University, and *Waking of Leonora* to Arthur Vershbow, Boston.

Waking of Leonora. Design for the tailpiece of Bürger's *Leonora*. Water color, 6.7 × 12.7 cm., c. 1796. Butlin #338. Now in the collection of Arthur Vershbow, Boston; for recent history, see *Sabrina's Silvery Flood*, above.

MANUSCRIPTS BY OR ABOUT BLAKE

Blake. Illuminated manuscript poem of 24 lines of rhymed couplets on the recto of a single leaf of wove paper, 22.7 × 15.4 cm., entitled "The Phoenix/ To M^r Butts," signed lower right "William Blake." Acquired July 1985 by The British Library, Dept. of Western Manuscripts, Add. MS. 63583. No photo presently available. For text, attribution, and commentary, see Geoffrey Keynes, "An Unpublished Poem by William Blake," *TLS* (14 Sept. 1984), 1021. Some authorities have questioned the authenticity of this work; I find the physical object itself most convincing. The illuminations in blue, red, and olive green water colors include tendrils in both margins, a soaring figure upper right seen from the back, and a flying bird further to the right. The general mood and style recall the illustrations to *The Book of Thel*, particularly pl. 3. The text in blue ink is written in a formal "copperplate" hand; many letters are colored over in red, orange, and olive—rather like the text coloring in *The Marriage of Heaven and Hell* copy H.



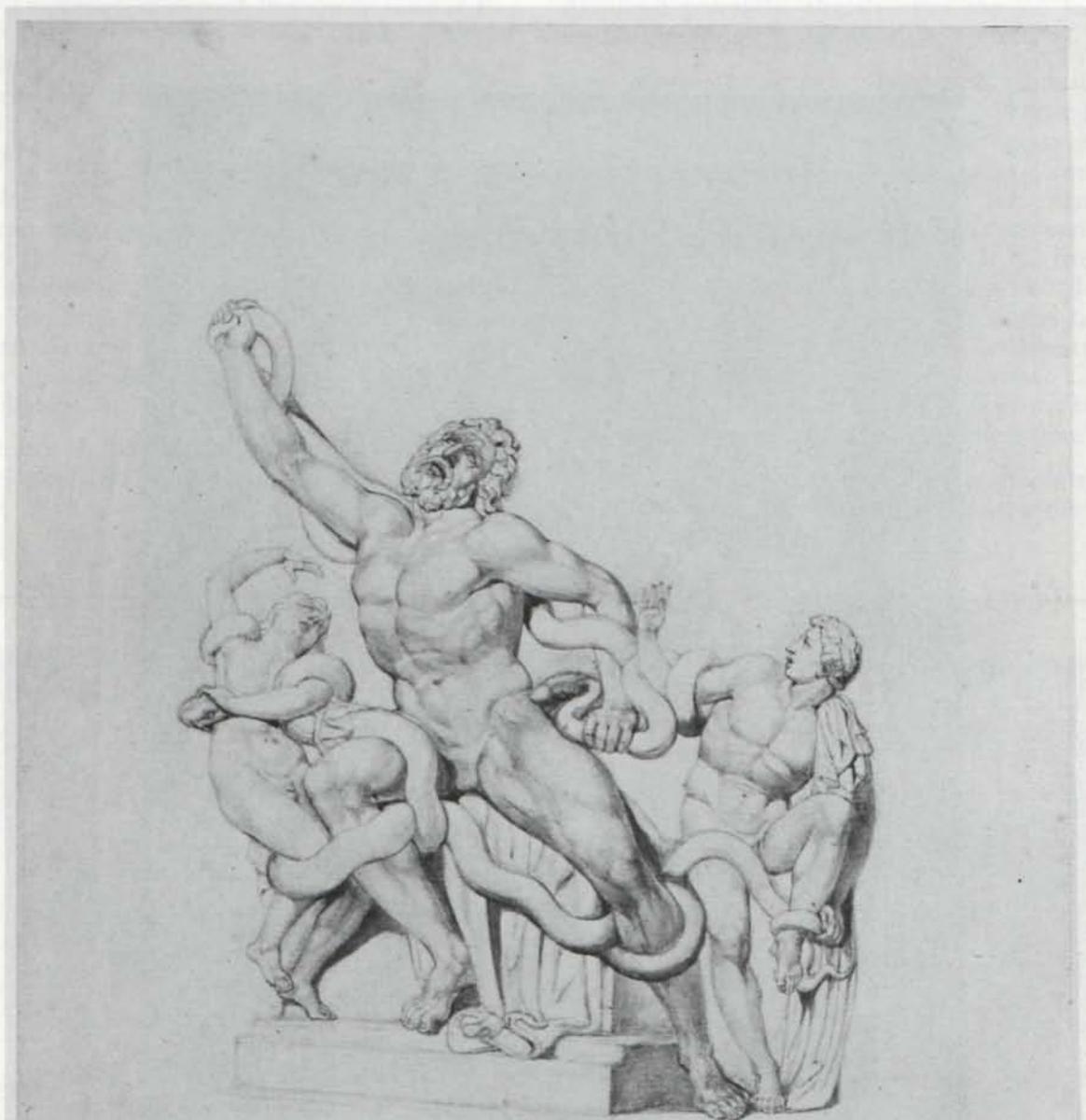
1. Blake. *The Death of Hector*. Pencil drawing on sheet 42.5 × 54.3 cm., c. 1821–27. Essick collection. Untraced between its misdescription as *Jephthah Met by His Daughter* by the London bookdealer James Tregaskis in 1923 (cat. 870) and its sale at Christie's, 19 March 1985. Butlin #451 (entry based on the Tregaskis description), where the provenance is traced to John Flaxman.



2. Blake. Verso of illus. 1, showing an alternative sketch for the kneeling figure lower-center in the recto design. Pencil, approx. 15.5 × 24 cm. Inscribed in pencil, not by Blake, "Jephthah [sic] met by his Daughter" and "by Wm Blake" (lower left), "By Blake" (lower right). The lettering in reverse, top left, would seem to be written on the underside of the thin rice paper used to back the drawing and is not related to it.



3. Blake. *Head of Jonathan*. Pencil, 24.8 × 17.5 cm. Apparently one of the "Visionary Heads" of c. 1819–1825, inscribed top left in pencil (by Varley or Linnell?), "[Jona]than the / [trimmed off] of David." Not known until its appearance at Christie's, 9 July 1985; not previously reproduced. Photo courtesy of Christie, Manson & Woods.



This drawing was made by Mr Blake in the Royal Academy drawing room for a small plate he made of the Laocoön for the artists in the Encyclopaedia. The article itself was on sculpture being written by Flaxman, when Mr B was drawing this his old friend finished above in a few days by Mr B. I was a while of your night to trace it in my notebook from John Blake & Tatham

4. Blake. *Laocoön*, for Rees's *Cyclopaedia*. Pencil sketch on sheet 32 × 22.8 cm., 1815, with pencil annotation by Frederick Tatham. Yale Center for British Art.



5. Blake. *Deaths Door*. White-line etching with gray (India ink?) wash, 18.6 × 11.7 cm., 1805. Essick collection. It is very difficult to represent adequately this print in a reproduction. I hope that the present attempt will prove more successful than its predecessors by indicating something of the ink texture and washes applied by hand.

Blake. Receipt signed, "of Mr. Butts six pounds six shillings for Drawings, Songs of Innocence [and of Experience copy E?], &c.," dated 9 Sept. 1806. CL, 27 March, #146A, illus. (Rendall, £5184). The Rendalls previously acquired this receipt at SNY, 23 May 1979, #1 (\$2500), and offered it in their cat. 152 of Oct. 1980, #3 (\$25,000). What's going on here?

Gerard Manley Hopkins. 3 pp. autograph letter signed to R. W. Dixon, 22 Dec. 1887. W. Thomas Taylor, May cat. 38, #34 (\$4250). According to the cat., the letter includes the following comment: "I have Blake's poems by me . . . The best are of an exquisite freshness and lyrical inspiration, but there is mingled with the good work a great deal of rubbish, want of sense, and some touches of ribaldry and wickedness. . . ."

Edward Garrard Marsh. Series of 64 autograph letters to William Hayley, 1801–1814, with references to Blake. SL, 22 July, #74 (not sold; estimate £4000–5000).

Previously offered SL, 6 Dec. 1984, #87 (also not sold). Acquired privately, shortly after the 22 July auction, by D. Heald for R. Essick.

John Middleton Murry. Holograph manuscript of his *William Blake*, first published 1933. Wilder Books, May cat. 15, #455, "with extensive revision throughout. . . . Over 400 pp. . . . with a . . . contract dated Dec. 21, 1938 from the publisher Jonathan Cape concerning the publication in Life and Letter series, a signed letter from the publisher, an A. L. s. from Bonamy Dobree and a 1964 printing of the book" (\$1000). The book was reissued by Cape in the Life and Letters series in 1936 and thus the contract and perhaps the revisions in the manuscript may have been made for a second edition never published. The 1964 printing by McGraw-Hill is a photo-reprint of the 1933 edition.

William Michael Rossetti. 3 pp. autograph letter signed, 14 Sept. (no year), to "Dear Sirs" about some prospective



6. Blake. *Enoch*. Modified lithograph, 21.7 × 31 cm., printed on light-brown paper c. 1806–1807. Photo courtesy of Sotheby's, London.

Blake facsimiles sent to him for his appraisal. Edward Nudelman, March cat. 8, #223 (\$285).

Charles Townley. Archives of, comprising his correspondence, amounting to several thousand letters, and the papers relating to his celebrated collection of classical antiquities. SL, 23 July, #560, 13 illus. (Newman, £187,000). The archive includes letters by and references to many of Blake's contemporaries, including Flaxman, Cosway, the book binder Thomas Edwards, Thomas Hope, C.H. Tatham, and Hayley. I have not been able to confirm rumors that the archive was acquired by the Getty Museum.

SEPARATE PLATES & PLATES IN SERIES,
INCLUDING PLATES EXTRACTED FROM
PRINTED BOOKS

"Christ Trampling on Satan." SL, 7 March, #202, inscribed "To Mr. B. G. Martin with regards from E. J. S[haw]," heavy wove paper, water stained (£220).

Dante, illus. to. SL, 7 March, #200, complete on India laid on Whatman paper, probably the 1838 printing, 2 pls. slightly discolored, minor foxing, pls. 2, 3, 6 illus. (£23,100—probably a world record).

"Deaths Door," white-line etching with gray wash. Sold Jan. 1986 by Mrs. Lucile Johnson Rosenbloom to R. Essick. See illus. 5.

"Enoch," modified lithograph. SL, 11 Dec., #299, on light-brown paper, from the collection of Raymond Lister, illus. black and white and in color on cover (£28,600 to "an American collector bidding on the telephone," according to D. Heald). Apparently an auction record for a single print by Blake. See illus. 6.

Gay, *Fables*, pl. 6 only. Ben Abraham Books, fall cat., #38 (\$30).

"Hawker, Revd. Robert." SL, 27 June, #162, illus. (D. Heald for R. Essick, £748). See illus. 7.

Job engravings. Weston Gallery, Jan. cat. 1, #68, 1874 printing complete, pls. 6, 13, 19, 21 illus. (\$9600). N.G. Stogdon, April cat. 1, #52, 1826 issue with "Proof" removed, Whatman paper, original wrappers with label, A.E. Newton's set with his bookplate, pl. 14 illus. (not priced). Dreweatt, Waston & Barton, May(?) auction, complete "Proof" set (on French paper?), reported to have been sold for £9000 in *Antiquarian Book Monthly Review*, June 1985, p. 243. Weston Gallery, Nov. cat. 11, #2, 1874 printing complete, pl. 13 illus. (\$11,000); #3-20, pls. 1-5, 7-12, 14-20 offered individually, all first issue "Proof" impressions, pls. 8 and 19 on laid India, the remainder on wove "French" paper, all illus. (\$1190 for pl. 1, all others \$1225 each).

"Laocoön," engraving. Sold Jan. 1986 by Mrs. Lucile

Johnson Rosenbloom to R. Essick. After removal from the backing mat, the wove paper revealed a J. WHATMAN/ 1826 watermark.

Lavater, *Essays on Physiognomy*, pl. 1 only. Ben Abraham Books, fall cat., #36 (\$25).

"Lavater, Rev. John Caspar," 3rd (final) st. SL, 27 June, #160B, paper scraped, soiled, sold with 1 Blake pl. from Lavater's *Essays on Physiognomy*, 3 from Hayley's *Life of Cowper*, 2 from Blair's *Grave* (not sold; estimate £300-400). Probably the same impression of the portrait offered SL, 14 June 1984, #198, illus. (bought-in at £250).

Stedman, *Narrative*, Blake's pls. from. CL, 18 July, #267, 4 pls., some stained (not sold). Ben Abraham Books, fall cat., #39, pl. 6 only, illus. (\$85).

BOOKS WITH ENGRAVINGS BY & AFTER BLAKE

Blair, *Grave*. Bow Windows Bookshop, Jan. cat. 100, #10, 1808 quarto, original boards with cover label, some foxing (£1200); #11, 1870 folio, rebacked (£175). Jeffrey Stern, March cat. 1, #532, 1813 "large quarto, original blind decorated gilt lettered cloth" (and thus the 1870 folio?), little spotting (£425); #533, 1813 quarto, slight wear (£140). Swann, 25 April, #134, 1808 quarto, title imprint partly trimmed (\$325). Traylen, July cat. 97, #82, 1808 quarto slightly foxed (£330). Heritage Bookshop, Sept. cat. 150, #149, 1808 quarto, lacking "Last Judgment" pl., title shaved at foot, worn (\$600—rather brave for a defective copy).

Blair, *Grave*, prospectus for, Nov. 1805, with Blake named as engraver of the designs, 3 pp. of text, the 1st with annotations by Cromek. SL, 23 July, #550, p. 1 illus. ("Majestic," £5500). See illus. 8 and discussion above.

Boydell, *Graphic Illustrations . . . of Shakspeare*. SL, 16 July, #12, spotted, worn (Knill, £528).

Bryant, *New System, or, an Analysis of Ancient Mythology*. Daniel McDowell, June cat. 1, #570, 2nd ed. of vols. 1-2, fancy binding (£240).

Cumberland, *Attempt to Describe Hafod*. Lawson, June cat. 223, #88, small paper, uncut in original boards (£250). The first copy I have seen on the market in 18 years of collecting. Bentley, *Blake Books*, p. 541, questions the attribution to Blake of the engraved map in this book on the basis of the left-pointing serif on "g" (see Erdman, "Dating Blake's Script: The 'g' Hypothesis," *Blake Newsletter*, 3 [1969], 8-13). As Bentley writes, "since pl. 2-3, 5-11, 22 signed with some variant of 'Engraved by G: C:' in Cumberland's *Thoughts on Outline* (1796) exhibit this eccentric, sinister 'g,' it seems likely that Cumberland too used this 'g.' (Otherwise, we must

assume that Blake lettered the plates signed 'Engraved by G: C:'.') Bentley's parenthetical suggestion seems a good one to me. In a letter of 1784, Cumberland noted that his "new mode of Printing" resulted in texts which "can only be read with the help of a looking Gla[ss] as the letters are reversed" (*The Cumberland Letters*, ed. Clementina Black [London: Secker, 1912], p. 317). In his "Hints on Various Modes of Printing from Autographs," Cumberland complimented Blake on his ability to write backwards on copper, calling him one "who alone excels in that art" (*Journal of Natural Philosophy, Chemistry, and the Arts*, 28 [1811], 56). These comments suggest that Cumberland did not himself know how to etch or engrave letters in reverse—hardly a shocking deficiency in someone who was not a trained copy engraver. Thus, it seems likely that he would have asked Blake to add the lettering to plates in the *Thoughts on Outline* on which Cumberland had engraved the pictorial images. The forms of the scratched (probably drypoint) letters on these plates, as well as the map in the *Hafod* volume, are very similar to Blake's hand on "Edward & Elenor" (1793), "Our End is come" (1st st. of "The Accusers of Theft Adultery Murder," 1793), and "Albion rose" (2nd st., c. 1804 or later). The initial "A" in this last plate, with its odd arch to the right, is almost identical to the "A" in "A Map . . ." on the *Hafod* plate. The capital "G" throughout the imprints in *Thoughts on Outline*, formed with a descender similar to a lower case "g," also appears in the "Albion rose" inscription. All letters on these plates are of course not exactly identical in shape, but all have the same number of strokes apparently drawn in the same directions.

Darwin, *Botanic Garden*. Sims, Reed & Fogg, Jan. cat. 70, #20, 3rd ed. of Part I (£285); same copy, Oct. cat. 80, #20 (£285). BBA, 17 Jan. #33, 1st ed., some browning, covers detached (Wells, £110). William Duck, March cat. 45, 4th ed. (1st octavo), 1799 (£165). Blackwell's, April cat. A78, #259, 2nd ed. of Part I, a few tears (£225). BBA, 25 April, #262, Part I only, 3rd ed., stained and worn (not sold). Jeffrey Stern, June cat. 2, #1262, 3rd ed. of both Parts, 1795, fancy binding (£425). BBA, 10 Oct., #209, Part I only, 1st ed., rubbed and spotted (Kunkler, £66).

Flaxman, Hesiod illustrations. C.J. Sawyer, May cat. 317, inside front cover, 1818 ed., with *Iliad* 1805, *Odyssey* 1805, and Aeschylus 1831, in 4 vols. with Charles Dickens's bookplate in the *Iliad* vol. and his library label in each (£1575).

Flaxman, *Iliad* illustrations, 1805. Philadelphia Rare Books & Manuscripts, March cat. 853, #11, with 1805 *Odyssey*, spotted, minor water stains (\$300). Plandome Book Auctions, 21 Nov., #106, with 1805 *Odyssey* in 1 vol., worn, some foxing (estimate \$125-175).

Gay, *Fables*. Bow Windows Bookshop, Jan. cat. 100, #49, some browning (£145). Quaritch, Feb. cat. 25, #65, 1st ed. (\$675). Jeffrey Stern, March cat. 1, #531, "large paper," 2 vols. bound in 1 (£285). Howes, March cat. 227, #227, 1st ed., fancy binding, uncut (£325). Book Block, April cat. 12, #98, 1st ed., original boards uncut (\$1650); same copy(?), Quaritch, July cat. 31, #42a (\$3000—a record?).

Hayley, *Life . . . of Cowper*. Howes, March cat. 227, #198, 1st ed., with supplementary vol. (£220). John Andrew, March cat. 6, #40, 2nd ed. (£275).

Hayley, *Life of Romney*. Heritage Bookshop, Sept. cat. 150, #239 (\$400).

Hayley, *Triumphs of Temper*, 1803. Beeleigh Abbey Books, March cat. 39, #134, apparently small paper issue (£160). G. Stuart, April cat. 3, #112, "large copy" (i.e., large paper?), minor foxing (\$395). Ximenes, June cat. 71, #27, large paper lacking half-title, contemporary binding signed Edmund Lloyd (\$750). Lawson, Sept. cat. 224, #170, lacking half-title, apparently small paper (£165).

Hunter, *Historical Journal*, 1793 quarto. SL, 3 May, #554, title-page imprint shaved, binding repaired (Bonham, £1870); 28 July, #207, imprint shaved, Blake's pl. illus. (Traylen, £2200—an auction record?); apparently same copy, Traylen, Dec. cat. 99, #345 (£3300). BBA, 13 Nov., #472, some spotting, rubbed (Demetzy, £1210).

Lavater, *Aphorisms*, 1788. Grinke & Burmester, June Cat. 2, #170, uncut (£60).

Lavater, *Essays on Physiognomy*. CL, 27 March, #370, 1789-98 ed. (Joseph, £432). Swann, 25 April, #365, 1789-98 ed. (\$850). Jeffrey Stern, June cat. 2, #1261, 1789-98 ed. (£450). SL, 30 July, #809, worn, 1789-98 ed. (Shapero, £165). Swann, 7 Nov., #80, 1789-98 ed. (\$275).

Nicholson, *Introduction to Natural Philosophy*, 1782. Pickering & Chatto, April cat. 657, #144 (\$650).

Olivier, *Fencing Familiarized*. James Cummins, July private offer, uncut, lacking frontispiece (\$225).

Ritson, *Select Collection of English Songs*. James Burmester, Nov. cat. 4, #416, fancy binding (£450).

Scott, *Poetical Works*. John Andrew, March cat. 6, #78, 1786 ed., lacking 1 Blake pl., binding worn (£35). Jeffrey Stern, June cat. 2, #1260, 1782 ed., fancy binding (£390). Plandome Book Auctions, 12 Sept., #320, 1795 ed., lacking 1 Blake pl. (\$44).

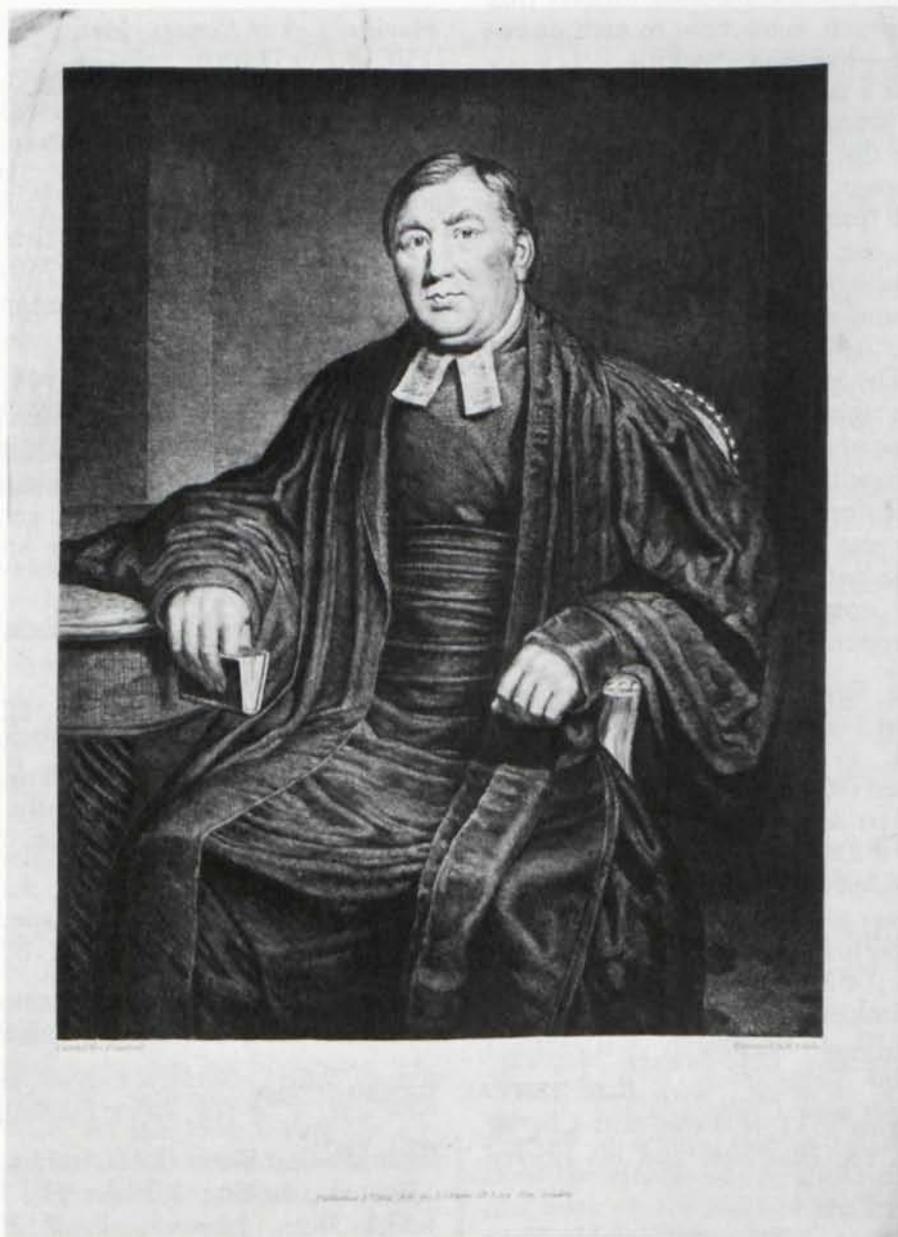
Shakespeare, *Plays*, 1805. Jeffrey Stern, March cat. 1, #188, the 1805 pls. after Fuseli bound in a copy of

Shakespeare, *Plays*, 1765, ed. Johnson (£425); #189, 10 vol. issue, fancy binding worn, 7 leaves in vol. 9 from another ed. (£100).

Stedman, *Narrative*. BBA, 28 Feb., #144, 1796 ed., pls. stained, some leaves torn and misbound, binding repaired (Ayres, £275). SL, 28 June, #364, 1796 ed. (Laggett, £550). Sims, Reed & Fogg, Oct. cat. 80,

#21, 1813 ed., "Flagellation of a . . . Slave" illus. (£750). SNY, 21 Nov., #91, 1813 ed., hand colored, few tears and browning, 1 pl. (not by Blake) illus. (not sold). Traylen, Dec. cat. 99, #200, 1796 ed., rebacked (£750); #201, 1796 ed., rebacked (£695).

Varley, *Zodiacal Physiognomy*. W. & V. Dailey, March private offer, pls. stained, 2 pls. shaved with slight loss



7. Blake after John Ponsford, "Revd. Robert Hawker." Intaglio etching/engraving, only known state with "Proof" lower right, 1820. Image 35.1 × 27.7 cm. on wove sheet 46.7 × 34.2 cm. Essick collection. This impression was not known until its sale by an anonymous owner at Sotheby's, 27 June 1985.

of parts of inscriptions (approx. \$1500); same copy, Quaritch, July cat. 31, #9 (\$3000). Only the 3rd copy I've seen on the market in the last 18 years. Quaritch also reported in Aug. that it had yet another copy, stitched, uncut (\$3000).

Virgil, *Eclogues*, ed. Thornton. Weston Gallery, Nov. cat. 11, #1, vol. 1 only, presentation inscription from Harrison, one of the publishers, to Mary Stovell Falkener, 1828, 12 cuts illus. (\$4760). See also *Sabrina's Silvery Flood* under DRAWINGS, above.

Whitaker, *Seraph*, 1st ed. Edward Nudelman, March cat. 8, #279, vol. 2 only (\$150). Bentley, *Blake Books*, p. 632, records an inscription below the imprint reading "Ent. Sta. Hall. Price $\frac{L}{1} \frac{S}{11} \frac{D}{6}$ each Vol." I have seen 4 impressions of this 1st st. of the engraved title-page; all read "Ent. Sta. Hall." below the imprint and to the left, and "Price. $\frac{L}{1} \frac{S}{11} \frac{D}{6}$ in Boards." below and to the right. In the 2nd st., the latter inscription is removed.

Wollstonecraft, *Original Stories*, 1791. Johnson Rare Books, March private offer, Stopford Brooke's copy with the pls. in 2 sts. (£750). Marlborough Rare Books, May cat. 111, #157 ("sold"). SL, 21 June, #538, 1 pl. illus. (Taylor, £770).

Young, *Night Thoughts*, uncolored. Phillip Pirages, April cat. 9, #133, lacking Explanation leaf, top edge gilt, others uncut, 41 × 32.5 cm., title to Night the Third illus. (\$3500). Heritage Bookshop, Sept. cat. 150, #148, lacking Explanation leaf, but with "all the imprints, . . . paper browned and brittle with a few tears" (\$3500).

BLAKE'S CIRCLE & FOLLOWERS

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

BARRY, JAMES

"King Lear," lithograph. SL, 7 March, #244, with original aquatint border, illus. (£5940 to a private collector; very probably a record—the estimate was only £500–800); 27 June, #159, with original aquatint border, illus. (Heald, £2750); 11 Dec., #294, without border, minor creasing (£1100).

BASIRE, JAMES

"Le Champ de Drap d'Or," after F. Edwards, and "The Embarkation of King Henry VIII at Dover," after S.H. Grimm. Etchings/engravings, each 66.5 × 123 cm. CL, 18 July, #107, both slightly stained, "Le Champ" illus. (£594).

CALVERT, EDWARD

Girl with a Staff, probably a Shepherdess. Oil, 7 × 3¹/₈ in. CL, 19 Nov., #5, illus. (£594).

Greek Brigantine at Anchor. Oil, 20 × 21.5 cm. SL, 30 Jan., #92, illus. (not sold).

Iasius the Old Arcadian. Oil, 15 × 24 cm. SL, 21 Nov., #71, illus. (£3960).

"Bride," engraving. Weston Gallery, Nov. cat. 11, #41, from the *Memoir*, illus. (\$1680).

"Brook," wood engraving. Weston Gallery, Nov. cat. 11, #43, from the *Memoir*, illus. (\$875).

"Cyder Feast," wood engraving. Weston Gallery, Nov. cat. 11, #40, from the *Memoir*, illus. (\$1400).

"Lady with the Rooks," wood engraving. Weston Gallery, Nov. cat. 11, #44, from the *Memoir*, illus. (\$875).

"Ploughman," wood engraving. Weston Gallery, Nov. cat. 11, #39, from the *Memoir*, illus. (\$1400).

"Return Home," wood engraving. Weston Gallery, Nov. cat. 11, #45, impression on pale cream wove paper before the *Memoir* printing and with traces of the inscription below the image, illus. (\$1225); #46, from the *Memoir* (\$875).

"Sheep of His Pasture," engraving. Weston Gallery, Nov. cat. 11, #42, from the *Memoir*, illus. (\$1190).

FLAXMAN, JOHN

Augustus William Hare, aged 22 Months, with his Nurse Maria. Pencil and brown wash, 12³/₄ × 9⁵/₈ in., inscribed and dated "Sep. 1794" on mount. CL, 9 July, #111 (£1080).

Francis George Hare as a Boy. Pencil, 13 × 10¹/₈ in., inscribed and dated "July 1792" on mount. CL, 9 July, #112 (£378).

Scholar, Cleric, and Soldier: Three Boys Inscribing a Monument. Pencil, pen, brown wash, 6¹/₄ × 4⁷/₈ in. CL, 19 Nov., #30, illus. (£1404).

Youthful Orestes Taken from his Native Country. Pencil, pen, gray wash illus. to Sophocles' *Electra*, 5 × 3³/₈ in. CL, 19 Nov., #31 (£345).

George IV wine-cooler in silver by Philip Rundell after a design possibly by Flaxman, 1820, 52 cm. high. CL, auction of "Important Gold and Silver and Objects of Vertu," 27 March, #124, illus. (£135,000).

Denham family collection, including 4 letters from Flaxman, 1 with references to Fuseli, and 2 pen and ink figures attributed to Flaxman. Bow Windows Bookshop, April cat. 102, p. 1 (£750).

Aeschylus illustrations, 1831. Sims, Reed & Fogg, Oct. cat. 80, #97, binding rubbed (£45).

Anatomical Studies, 1833. Daniel McDowell, June cat. 1, #169, spotted, original cloth with label, rebaked (£58).

Dante illustrations, 1807. Plandome Book Auctions, 21 Nov., #105, worn, marginal staining (estimate \$125–175).

Flaxman, *Lectures on Sculpture*, 2nd ed., 1838. R. Clark, March cat. 2, #59 (£65). Michael Bennett, March cat. 48, #140 (£38). Sanders, Aug. cat. 109, #46 (£90). Marlborough Rare Books, Oct. cat. 113, #247 (£100).

Odyssey illustrations, 1805. Swann, 6 June, #110, foxed (\$70).

FUSELI, HENRY

Cleopatra Receiving the Asp. Pencil, pen, gray wash, 21.5 × 30.5 cm., c. 1805–10. SL, 11 July, #103, illus. (not sold).

Creation of Eve. Oil, 126.9 × 101.6 cm., c. 1795. CL, 22 Nov., #75, illus. color (£75,600; estimate £30,000–50,000).

Head of a Woman (recto); *Abduction* (verso). Pencil, gray wash on recto, 24.8 × 19.9 cm. CNY, 24 May, #345, both illus. (\$3300).

Head of a Woman, possibly Lavinia de Irujo. Pencil, 20.5 × 14 cm. SL, 14 March, #60, illus. (£2640).

Lady's Maids Discovered (recto), *Woman Astride a Man* (verso). Pencil, pen, washes, 10½ × 7 in. CL, 19 Nov., #32, both illus., recto in color (£20,520; estimate only £8000–12,000).

Odysseus Addressing the Shadow of Ajax in Tartarus. Oil, 90.2 × 69.8 cm. CL, 22 Nov., #74, illus. color (£70,200).

Orestes Following the Murder of Clytemnestra and Aegisthus. Black and white chalk, 36.8 × 45.8 cm. Richard Feigen & Co., advertisement in *Burlington Magazine*, Sept. 1985, p. iv (not priced).

Portrait of a Woman, probably Mrs. Fuseli. Black chalk heightened with white, 31.8 × 30.7 cm. CL, 9 July, #99, illus. color (£113,400). See illus. 9.

Portrait of the Artist's Wife. Oil, oval, 74 × 63 cm. SL, 20 Nov., #59, illus. color (not sold).

Study of Mrs. Fuseli, Wearing an Elaborate Head Dress. Pencil, pen, gray wash; anatomical pencil sketch on verso, 21.5 × 13.5 cm., c. 1792. SL, 11 July, #102, illus. (not sold).

Venus and Cupid, Inspired by Cambiaso. Pencil, pen, 8¼ × 9 in., inscribed and dated "Sept' 99." CL, 19 Nov., #33, illus. (£8100; estimate £4000–6000).

Woman in Chains and Another Figure. Recto and verso, pencil, pen, 19¼ × 11½ in. CL, 19 Nov., #32A, recto illus. (£16,200; an extraordinary price for a rough sketch estimated at only £3000–5000).

Young Woman. Recto and verso, pencil, 31.7 × 19 cm., watermark 1812. CNY, 24 May, #344, recto and verso illus. (\$8800).

"Beatrice, Hero, and Ursula," mezzotint by J. Jones, 1791. CL, 5 Nov., #28, 1st st., stained, illus. (not sold).

"Woman Sitting by a Window" ("O Evening thou Bringest All"), lithograph. Weston Gallery, Jan. cat. 1, #30, 1st st., illus. (\$1440). SL, 7 March, #242, 2nd st. with original aquatint border, slight foxing, illus. (£5610; probably a record—the estimate was £500–800).

Bible, Macklin's ed., 1800. Howes, Oct. cat. 229, #59, 6 vols., fine contemporary binding (£480).

Bonnycastle, *Introduction to Astronomy*, 5th ed., 1807. Daniel McDowell, June cat. 1, #145 (£60).

Boothby, *Sorrows Sacred to . . . Penelope*, 1796. Marlborough Rare Books, Oct. cat. 113, #36, fancy binding (£1500).

Boydell, *Collection of Prints . . . for . . . Shakspeare*. CL, 5 Nov., #59, 91 pls., some damage (£756).

Gray, *Poems*, 1800. Blackwell's, April cat. A77, #93, lacking half-title, fancy binding (£75).

Milton, *Poetical Works*, 1852. Grinke & Burmester, June cat. 2, #202, original cloth (£40).

Pope, *Poetical Works*, 1804. Howes, March cat. 227, #314, 6 vols. in 3, large paper, fine contemporary binding (£200).

Pope, *Rape of the Lock*, 1798. Marlborough Rare Books, April cat. 110, #54 (£125).

Theophilus Swift, *Temple of Folly*, London, J. Johnson, 1787. Stuart Bennett, Nov. cat. 10, #159, modern binding, frontis. illus. (£185 to Monash Univ., Australia). The volume contains as a frontispiece Fuseli's etching of "Fortuna" (see Schiff #844), previously known only as separate impressions in the British Museum and the Yale Center for British Art.

Thomson, *The Seasons*, 1802. Howes, March cat. 227, #361, pls. foxed (£65).

Winckelmann, *Reflections on Painting . . . of the Greeks*, trans. Fuseli, 1765. Marlborough Rare Books, Oct. cat. 113, #135 (£175).

*With Schiavonetti's
respect.*

PROSPECTUS
OF A NEW AND ELEGANT EDITION OF
BLAIR'S GRAVE,
ILLUSTRATED WITH
FIFTEEN PRINTS
FROM DESIGNS INVENTED ~~AND TO BE ENGRAVED~~
BY
WILLIAM BLAKE;
and to be engraved by L. Schiavonetti
WITH A PREFACE
CONTAINING AN EXPLANATION OF THE ARTIST'S VIEW IN THE DESIGNS,
AND
A CRITIQUE ON THE POEM.

The Work has been honoured with the Subscriptions and Patronage of the following Gentlemen:

BENJAMIN WEST, Esq. PRESIDENT OF THE ROYAL ACADEMY.	
SIR WILLIAM BEECHY, R. A.	JAMES NORTHCOTE, Esq. R. A.
RICHARD COSWAY, Esq. R. A.	JOHN OPIE, Esq. Pr. in Painting.
HENRY FUSELI, Esq. R. A.	THOMAS STOTHARD, Esq. R. A.
JOHN FLAXMAN, Esq. R. A.	MARTIN ARCHER SHEE, Esq. R. A.
THOMAS LAWRENCE, Esq. R. A.	HENRY THOMSON, Esq. R. A. and
JOSEPH NOLLEKENS, Esq. R. A.	HENRY TRISHAM, Esq. R. A.
THOMAS HOPE, Esq. and WILLIAM LOCKE, JUN. Esq.	

The Preface will be contributed by BENJAMIN HEATH MALKIN, Esq. M. A. F. S. A.

THE Proprietor of the present Work, diffident of his own Judgment in general, and more particularly so in a Case, where private Friendship and personal Interests might be suspected of undue Influence, was afraid to venture on ushering this Prospectus into the World, merely on his own Opinion. That he might know how far he was warranted in calling the Attention of the Connoisseurs to what he himself imagined to be a high and original Effort of Genius, he submitted the Series of Drawings to Mr. WEST, and Mr. FUSELI, whose Character and Authority in the highest Department of the Art are unquestionable. The latter Gentleman has favoured the Proprietor with some Observations from his elegant and classical Pen, with Permission to make them public: they are decisive in their Testimony, and as they preclude the Possibility of any additional Remarks, they are here subjoined in the Author's own Words.

8. First prospectus of November 1805 for R.H. Cromek's edition of Robert Blair's *The Grave*. First page of the three page prospectus, with presentation inscription by Cromek. "AND TO BE ENGRAVED" struck through by Cromek, who has added "and to be engraved by L. Schiavonetti." According to Donald Heald, who inspected the prospectus prior to its sale on 23 July 1985, it contains no further annotations. Photo courtesy of Sotheby's, London.

Young, *Catalogue of Pictures by British Artists in the Possession of Sir John Fleming Leicester*, 1821. Fine Art Catalogues, Oct. cat. 51, #27 (£45).

Young, *Catalogue of the . . . Collection of . . . John Julius Angerstein*, 1823. Fine Art Catalogues, Oct. cat. 51, #1 (£60).

LINNELL, JOHN

Bayswater: Corn Harvest. Water color, signed and dated "1811 or 1814," 4 × 5³/₄ in. CL, 19 Nov., #81, illus. color (£5940; estimate only £800–1200).

Death of Absalom. Oil sketch, signed and dated 1815, 24.1 × 38.1 cm. CL, 18 Oct., #216, illus. (not sold).

Gleaners' Return. Oil, signed and dated 1855–7, 33 × 45.5 cm. SL, 13 March, #99, illus. color (withdrawn before the sale).

Gravel Pits. Water color, signed and dated [18]16, 4¹/₈ × 5³/₈ in. CL, 19 Nov., #86 (£1728).

Herdsmen and other Figures with Cattle in a Landscape. Water color, signed "J Linnell 1861," 16.5 × 26.5 cm. SL, 14 March, #221, illus. (£935).

Hoppers—Evening. Oil, signed and dated 1849, 39 × 52 cm. SL, 17 July, #597, illus. (not sold).

Hyde Park. Water color, signed and dated 1814, 4¹/₈ × 5³/₈ in. CL, 19 Nov., #85, illus. (£3456; estimate only £400–600).

Lane by Alpha Cottages. Water color, signed and dated 1814, 5³/₄ × 4¹/₈ in. CL, 19 Nov., #82, illus. (£2808).

Old Lady Gathering Faggots. Oil, signed and dated 1828, 19.7 × 24.8 cm. CL, 18 Oct., #67, illus. (£648).

On the Thames, Looking East from beneath Old Battersea Bridge. Water color, 11¹/₂ × 8³/₄ in., signed. Andrew Wyld, May cat. (not priced).

Opening the Gate. Oil, signed and dated 1849, 69 × 90 cm. SL, 13 March, #100, illus. color (withdrawn before the sale).

Portrait of a Gentleman, Thought to be Charles Aders. Oil, signed and dated 1833, 36.9 × 29.3 cm. CL, 26 April, #105, illus. color (£1296). See illus. 10.

Portrait of James Cooper, attributed to Linnell. Oil, 25.4 × 19.7 cm. CL, 26 April, #104, illus. color (not sold); 18 Oct., #158, illus. (£810).

Portrait of Thomas Cadby. Oil, signed and dated 1820, 28 × 22.2 cm. CL, 26 April, #103, illus. color (£2808).

Regent's Park. Water color, signed and dated 1814, 4¹/₈ × 5³/₄ in. CL, 19 Nov., #84, illus. (£5616; estimate only £500–700).

Study of Woodland. Pencil and white on blue paper, signed, 13 × 17.5 cm. SL, 11 July, #110 (not sold).

Sunset over a Line of Trees. Water color, signed and dated 1812, 3⁷/₈ × 5⁵/₈ in., with a small sky study. CL, 19 Nov., #88 (£864).

Tatham's Garden, Alpha Road, at Evening. Water color, signed and dated 1812, 3⁷/₈ × 4³/₄ in. CL, 19 Nov., #83, illus. (£1188).

Windsor Forest. Oil, signed and dated 1827, 50.8 × 76.2 cm. CNY, 24 May, #263, illus. color (\$27,500—an auction record for a work by Linnell?).

Winkfield Plain at Sunset. Water color, signed and dated 1815, 5 × 7³/₈ in. CL, 19 Nov., #87, illus. (£4104; estimate only £500–700).

Young Harvester. Oil, 19 × 14.6 cm., signed. CL, 3 May, #31, illus. (£3240).

MORTIMER, JOHN HAMILTON

Folio of 6 figure drawings, pen, various sizes. SL, 21 Nov., #8, illus. (not sold).

Philosopher. Pen, 28 × 22 cm. SL, 21 Nov., #9, illus. (£1650).

Rustick Dance, after Mortimer. Oil, 38 × 43 cm. SL, 30 Jan., #93, illus. (£330).

War Instigated by the Demon of Discord and Restrained by the Virtues. Gray wash, red chalk; oval, 24.5 × 21.5 cm. SL, 11 July, #106, illus. (not sold).

"Musical Monster," etching. Weston Gallery, Jan. 85 cat. 1, #20, illus. (\$150).

"Pilgrims" and "Banditti," pair of etchings by Haynes. Weston Gallery, Jan. 85 cat. 1, #22, illus. (\$120).

"Sailing Ferry in a Storm," etching by Blyth. Weston Gallery, Jan. 85 cat. 1, #21, illus. (\$78).

"Tragedy," etching. Weston Gallery, Jan. 85 cat. 1, #19, illus. (\$120).

PALMER, HANNA

Job Offering up Sacrifices for his Children, by Palmer and John Linnell. Oil, 56.5 × 76.2 cm. CL, 26 July, #290, illus. (not sold). The image bears no compositional similarity to Blake's Job designs.

PALMER, SAMUEL

Abinger, Surrey. Water color, 3¹/₈ × 7¹/₈ in. CL, 19 Nov., #265, illus. color (not sold).

Crossing the Brook. Water color, 14³/₄ × 19³/₄ in., exhibited 1877. Martyn Gregory, Feb. cat. 39, #105,

illus. color (price "on request").

Farm near Princes Risborough, Buckinghamshire. Water color, 14 × 18 in., c. 1845. Advertised by Spink & Son, *Country Life*, 25 April 1985, p. 54, illus. color.

Piper, Shepherd Boy and Cattle at Sunset. Water color and body color, 51.5 × 72.5 cm., c. 1860–64. SL, 11 July, #165, illus. color (£44,000).

Road Past a House and Trees and Landscape with Trees Against the Setting Sun. 2 water colors in 1 frame, 2³/₄ × 5 in. and smaller. CL, 19 Nov., #207, both illus. (£3240).

Sunset: A Labourer and Cattle Forging a Stream, a Ruined Castle on a Hill Beyond. Water color, signed, 19 × 27 in. CL, 19 Nov., #97, illus. color (£10,800; rather disappointing, given an estimate of £12,000–16,000).

Sunset over the Sea Seen from a Shoreline with Trees. Water color, 5 × 7¹/₄ in. CL, 19 Nov., #263, illus. color (£4860).

Treeline. Water color, 2⁷/₈ × 6¹/₂ in. CL, 19 Nov., #264, illus. (not sold).

"Bellman," etching. Weston Gallery, Nov. cat. 11, #32, A.H. Palmer printing of 6th st., illus. (\$5600). SL, 11 Dec., #304, 7th st., 1926 printing, illus. (£1100).

"Christmas," etching. Weston Gallery, Nov. cat. 11, #26, 4th st., proof printing, illus. (\$1190); #27, 4th st., publication printing (\$700).

"Cypress Grove," etching. Weston Gallery, Nov. cat. 11, #36, 2nd st., illus. (\$250).

"Early Ploughman," etching. SL, 7 March, #215, 6th st., "Etched by Samuel Palmer" inscribed in pencil (not sold). Weston Gallery, Nov. cat. 11, #29, 5th st., illus. (\$1190). CL, 5 Nov., #104, 4th st., pencil signature (£324).

"Herdsman's Cottage," etching. Sims, Reed & Fogg, Jan. cat. 70, #91, bound in P.G. Hamerton, *Etchings & Etchers*, 1880 (£400). SL, 7 March, #212, 2nd st., slight foxing (£143). Craddock & Barnard, summer cat. 150, #226, 2nd st. (£190). Weston Gallery, Nov. cat. 11, #24, proof before st. 1, illus. (\$2100); #25, 2nd st. (\$420). CNY, 12 Sept., #469, 2nd st., with "Sleeping Shepherd," 4th st. (\$440).

"Homeward Star," etching. Weston Gallery, Nov. cat. 11, #35, 2nd st., illus. (\$350).

"Lonely Tower," etching. SL, 11 Dec., #305, 6th st. (£2145).

"Moeris & Galatea," etching. Craddock & Barnard, summer cat. 150, #231, 2nd st. (£140). Weston Gallery, Nov. cat. 11, #38, 2nd st., illus. (\$170).

"Morning of Life," etching. Weston Gallery, Nov. cat. 11, #31, 7th st., illus. (\$420).

"Opening the Fold," etching. SL, 7 March, #216, with "Homeward Star," "Cypress Grove," "Sepulchre," and "Moeris & Galatea," all from 2nd ed. of *Eclogues of Virgil*, 1884 (£308). CL, 25 April, #696, 10th st., 1926 printing, minor spotting (£140). Craddock & Barnard, summer cat. 150, #228, 10th st., 1926 printing (£420); #229, 6th st. (£170). Weston Gallery, Nov. cat. 11, #33, 5th st., pencil signature, illus. (\$1400); #34, 8th st. (\$630).

"Rising Moon," etching. SL, 11 Dec., #302, 2 impressions, between 6th and 7th sts. and published st. (£990).

"Sepulchre," etching. Craddock & Barnard, summer cat. 150, #230, 2nd st. (£110). Weston Gallery, Nov. cat. 11, #37, 2nd st., illus. (\$250).

"Skylark," etching. Weston Gallery, Nov. cat. 11, #22, proof before st. 7, illus. (\$2100); #23, 7th st. (\$700).

"Sleeping Shepherd," etching. CL, 5 Nov., #103, 3rd st., minor staining (£302).

"Vine," etching. Weston Gallery, Nov. cat. 11, #30, 4th st., large paper issue, illus. (\$280).

"Weary Ploughman," etching. SL, 7 March, #213, 8th st., slight foxing (not sold); #214, 8th st., slight staining (£308). Craddock & Barnard, summer cat. 150, 8th st. on laid India (£375). Weston Gallery, Nov. cat. 11, #28, 8th st. on laid India, illus. (\$560). CL, 5 Nov., #105, 2nd st., inscribed in pencil "first proving July 3^d 1858," slight foxing, illus. (£3780).

"Willow," etching. Craddock & Barnard, summer cat. 150, #225, 2nd st. (£220). Weston Gallery, Nov. cat. 11, #21, 2nd st., illus. (\$490).

Dickens, *Pictures from Italy*, 1846. Claude Cox, Nov. cat. 51, #126, rebound (£50).

Palmer, A.H., *Life and Letters of S. Palmer*, 1892. SL, 20 June, #363, large paper issue, blue half morocco (Swales, £132). Blackwell's, Nov. cat., #54, rubbed (£220).

Virgil, *English Version of the Eclogues*, 1883. SL, 20 June, #362, large paper, original vellum (Blackwell's, £121).

PARKER, JAMES

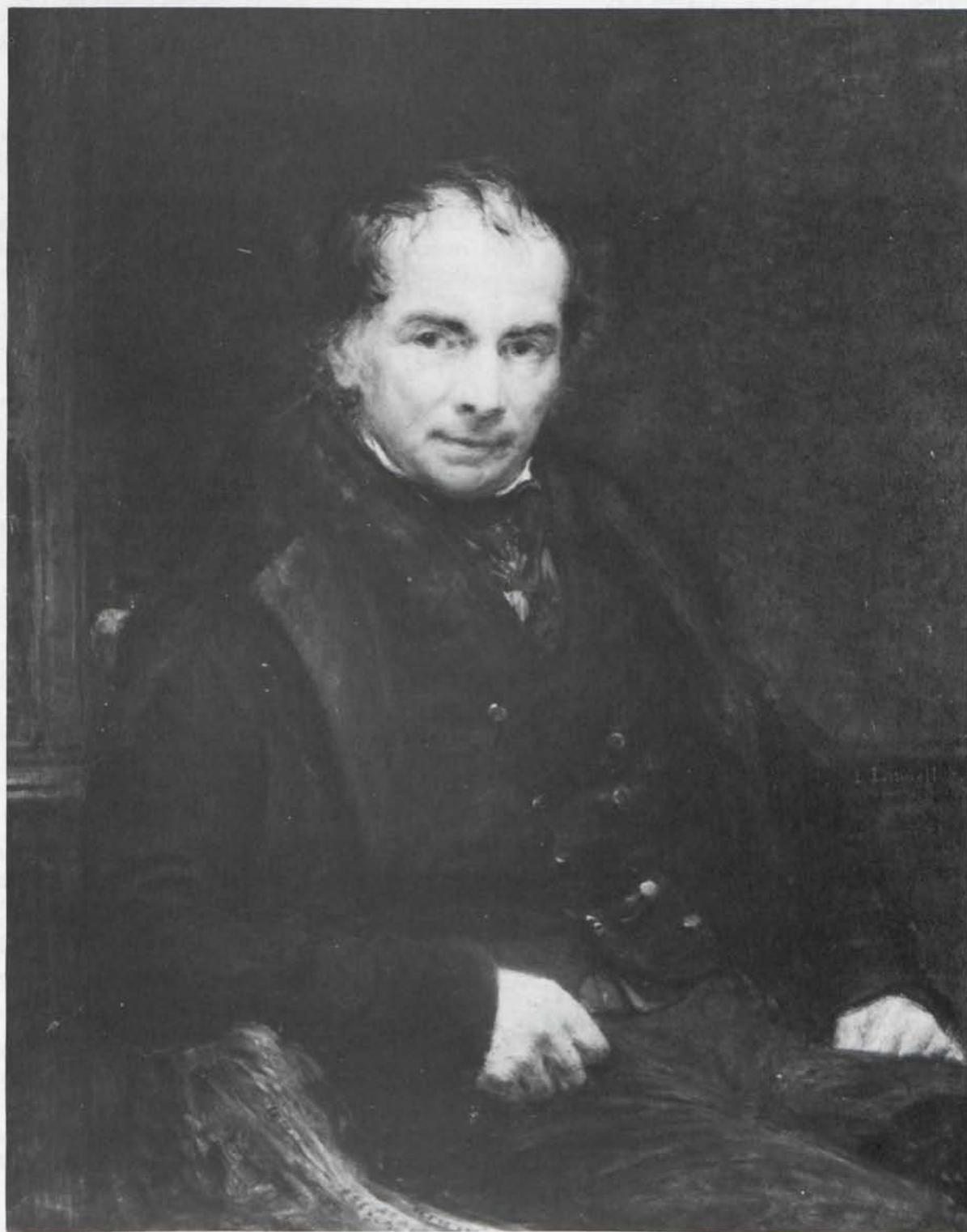
"The Pulse," engraving after Northcote illustrating Sterne's *Sentimental Journey*, 1785. Colnaghi's, June cat. of "Master Prints," #127, printed in sepia, illus. (\$375).

RICHMOND, GEORGE (excluding later portraits)

7 drawings, 1 colored, including "Three Fisherwomen," "Moses," "Beelzebub," "Woman Gathering Firewood."



9. John Henry Fuseli. *Portrait of a Woman, probably Mrs. Fuseli*. Black chalk heightened with white, 31.8 × 30.7 cm. According to *Christie's International Magazine* (Aug.-Sept. 1985), 26, the price of £113,400 fetched by this drawing on 9 July 1985 is a "record auction price for an English Drawing." The gradual metamorphosis of Fuseli's images of his wife from pretty young girl to domineering virago offers an interesting analogue to the range of female types in Blake's poetry. Photo courtesy of Christie, Manson & Woods.



10. John Linnell. *Portrait of a Gentleman, Thought to be Charles Aders*. Oil, 36.9 × 29.3 cm., dated 1833. Mr. and Mrs. Aders befriended Linnell and Blake in the last few years of the latter's life. Both artists attended the Aders's dinner parties in the company of luminaries such as Sir Thomas Lawrence, Flaxman, Coleridge, and Henry Crabb Robinson. Late in 1825, Mrs. Aders acquired from Blake the splendidly hand-colored copy AA of *Songs of Innocence and of Experience*. Photo courtesy of Christie, Manson & Woods.

10⁷/₈ × 7¹/₂ in. & smaller. CL, 9 July, #14 (£302).

Isaac Meditating in the Fields. Oil, 51 × 30.5 cm. SL, 30 Jan., #94, illus. (£1430).

Pilgrim. Tempera, 35.5 × 21.5 cm., dated 1854–5 on verso. SL, 30 Jan., #96 (£220).

Rape of Proserpine. Oil, 66.5 × 98 cm. SL, 30 Jan., #97, illus. (£1430).

Samson Carrying the Gates of Gaza (recto); *Male Nude* (verso). Pencil, pen, the recto squared for copying and/or engraving. Dated Jan. 1827, 6¹/₂ × 4³/₄ in. CL, 19 March, #35, illus. (£302).

Seated Figure of Bathsheba. Pen, gray wash, 11³/₄ × 7⁷/₈ in. CL, 9 July, #15 (not sold).

Seated Male Nude (recto); *Fisherman* (verso). Pencil, pen, water color on verso, 5³/₈ × 6³/₈ in., c. 1828. CL, 19 March, #37 (not sold).

Standing Male Figure (recto); *Female Figure* (verso). Pencil, pen, 6¹/₄ × 4⁵/₈ in. CL, 19 March, #36 (not sold).

St. John on the Isle of Patmos. Oil, 47.5 × 99 cm. SL, 30 Jan., #95, illus. (£1760).

"Shepherd," engraving. SL, 7 March, #218, 2nd st. on laid India, some foxing, illus. (£2310).

ROMNEY, GEORGE (excluding portrait paintings)

Folio of 8 sheets of figure studies, pencil and pen, 24 × 14 cm., including studies for *Howard Visiting a Lazaretto* and *Fall of the Rebel Angels*. SL, 11 July, #6, 1 p. illus. (not sold).

2 folios of figure studies, 6 and 8 pp., pencil and pen, 15 × 20 cm. & 19.5 × 16 cm. SL, 14 March, #7 & 8, 1 p. in latter illus. (neither sold).

Apollo Sending the Plague. Pencil, pen, wash, 14¹/₂ × 8 in. CL, 19 Nov., #235 (£1188).

Charon Ferrying Psyche across the Styx. Pencil, pen, 11⁷/₈ × 10¹/₄ in. CL, 19 Nov., #233, illus. (£3780; estimate only £700–1000).

Fall of the Rebel Angels. Pencil, pen, gray wash, 14³/₈ × 12³/₈ in., c. 1794. CL, 19 Nov., #100, illus. (£1728).

Il Penseroso, or Melancholy, a personification of. Oil, 236.1 × 143.5 cm. CL, 19 July, #96, illus. color (not sold; estimate £30,000–40,000). The pendant, *L'Allegro or Mirth*, was sold CL, 13 July 1984, #122.

Study of the Infant Shakespeare. Pencil, pen, 4³/₈ × 7¹/₄ in. CL, 19 Nov., #234 (£486).

Woman Reclining in a Landscape. Pencil and gray and black wash, 14³/₈ × 19 in. CL, 9 July, #108, illus. (£2052).

SHERMAN, WELBY

"Bacchante," wood engraving after Calvert. Weston Gallery, Nov. cat. 11, #47, from the Carfax portfolio, illus. (\$280).

STOTHARD, THOMAS

Birth of Venus. Oil, 30.5 × 37 cm. SL, 17 July, #574, illus. (£352).

Chinese Figures. 3 in 1 mount, each signed, water color, each approx. 22 × 16 cm. SL, 11 July, #244, 1 illus. (£396).

Gathering in the Vintage. Oil, 21.5 × 15 cm., similar to one of Stothard's illus. to Rogers's *Pleasures of Memory*. SL, 22 May, #226 (£55).

Love's Labour [sic] Lost, Act V, Scene 2. Oil, oval, 26.2 × 31.8 cm. CL, 1 March, #154, illus. (£518).

Portrait of a Boy. Oil, 142.2 × 114.3 cm. CL, 22 Nov., #114A, illus. color (£6480; estimate only £2000–3000).

Portrait of Lawrence Sterne: Design for a Title-Page. Water color, 6³/₈ × 4¹/₄ in. CL, 19 Nov., #113 (£183).

Soldier's Farewell. Oil, 12.7 × 9.5 cm. CL, 3 May, #85, illus. (£378).

Twelfth Night, Act II, Scene 3. Oil, oval, 26.2 × 31.8 cm. CL, 1 March, #155, illus. (£594).

"Chaucer's Canterbury Pilgrims," engraved by Schiavonetti and Heath, 34.3 × 96.6 cm. CL, 5 March, #101, "open letter proof before alteration to title and addition of the coat of arms and key" (£410).

"Lost Apple," lithograph. Weston Gallery, Jan. cat. 1, #36, proof before title and some shading, illus. (\$960). SL, 11 Dec., #303, 3rd st., some staining (not sold).

Bijou, 1828. Thorp, Sept. cat. 453, #63 (£22).

Bonnycastle, *Introduction to Mensuration*, 1812. Claude Cox, Nov. cat. 51, #33 (£20).

Bray, *Life of Stothard*, extra-illus. copies only. Thorp, June cat. 452, #405, with 147 added pls., 2 water colors, 8 sketches (£420).

Burns, *Works*, 1820 (with 1814 pls. by Cromek). Sanders, Aug. cat. 109, #136, with *Reliques of Burns*, ed. Cromek, 1817 (£60).

Defoe, *Robinson Crusoe*, 1804. Thorp, April cat. 451, #102, large paper, fancy binding (£350).

Gessner, *Death of Abel*, 1799. Claude Cox, Jan. cat. 46, #178, original boards rebaked (£35); another copy, July cat. 49, #173, pls. spotted (£30).

Hayley, *Triumphs of Temper*. Swann, 14 Feb., #92, 1801

ed., with a fore-edge painting (\$225). Deighton Bell, Sept. cat. 232, #219, 1799 ed. (£35).

Johnson, *Rasselas*, 1796. Howes, March cat. 227, #264 (£35).

Milton, *Comus, L'Allegro, and Il Penseroso*, 1799. Blackwell's, April cat. A77, #129, original boards (£30).

Rogers, *Italy*. Bow Windows Bookshop, Jan. cat. 100, #103, 1838 ed. (£95). Beeleigh Abbey Books, March cat. 39, #270, 1838 ed., some foxing (£50). R. & L. Wilbur, April cat. 160, #101, 1835 ed., binding damaged (\$40). Phillip Pirages, April cat. 9, #300, 1830 ed., with Rogers, *Poems*, 1834, both in fancy bindings (\$190). Blackwell's, April cat. A77, #249, 1838 ed., large paper, with Rogers, *Poems*, 1838, large paper, both with slight foxing (£195). Claude Cox, May cat. 48, #188, with Rogers, *Poems*, both 1839 eds. (£30). These 1839 vols. are Moxon reprints with the Clennell wood engravings rather than the steel engravings used in other Moxon eds. SL, 18 April, #550, 1830 ed. with *Poems*, 1834, fancy bindings (Thorp, £93). W.P. Wreden, Nov. cat. 67, #122, 1830 ed., worn (\$75). Robert Clark, Dec. cat. 4, #257, 1830 ed. (£24).

Rogers, *Pleasures of Memory*, 1810. Marlborough Rare Books, Oct. cat. 113, #50, fancy binding (£300; perhaps a record).

Rogers, *Poems*. Howes, March cat. 227, #906, 1852 ed., inscribed by the author to Mary Rogers, fancy binding (£50). W.P. Wreden, Nov. cat. 67, #123, 1834 ed., worn (\$75). Claude Cox, Nov. cat. 51, #98, 1822 ed. (£12). Ximenes, Dec. cat. 73, #593, 1812 ed. uncut (\$30).

Rogers, *Poetical Works*, 1869. Howes, March cat. 227, #908, fancy binding (£75).

Sterne, *Sentimental Journey*, 1792. Swann, 11 April, #317, large paper (\$40).

Walton, *Complete Angler*. Thorp, April cat. 451, #407, 1836 Pickering ed., 2 vols., large paper, fancy bindings (£300).

Young, *Night Thoughts*, 1798. Claude Cox, July cat. 49, #194, pls. browned in margins (£35).

Young, *Works*, 1813. Howes, March cat. 227, #390, some foxing (£48).

NEWSLETTER

BLAKE MOVES TO ROCHESTER

After a decade and a half at the University of New Mexico, *Blake* will accompany Morris Eaves to the University of Rochester this summer when he assumes a position there as Professor of English. From 1 July 1986 all correspondence that would have gone to the University of New Mexico should be addressed to *Blake*, c/o Morris Eaves, Dept. of English, Univ. of Rochester, Rochester, New York 14627.

Blake will leave many unpaid debts of gratitude at the University of New Mexico. Our first thanks must go to various members of the University administration, especially Nathaniel Wollman and Joseph Zavadil, who were, respectively, Dean of the College of Arts and Sciences and Chair of the English Department in 1970, when *Blake* was looking for a home. This commitment has continued in the persons of Hamlin Hill, Chair of the English Department since 1979, and Chris Garcia, Dean of Arts and Sciences since 1980, who have never refused their help when we needed it. They have been supported in turn by others, especially former Provost McAllister Hull, Jr., former Associate Provost Joel Jones, and former Acting Vice-President for Research, Joseph Scaletti.

Our second debt is owed to the students and staff of the English Department who have worked on *Blake*. Roberta Goetsch was *Blake's* first editorial assistant, and many of the procedures that she helped devise stand us in good stead sixteen years later. But *Blake* could not have continued without the competence and devotion to the job of Robie's numerous successors. In recent years, editorial assistant (now managing editor) has been a fulltime position, filled by three very fine people whom all subscribers and contributors should remember: Susan Corban, Marcy Erickson, and (the present managing editor) Robin Tawney. They have been assisted by an equally memorable group of graduate students, several of whom have gone on to careers in printing, editing, and publishing.

Finally, we gratefully acknowledge our indebtedness to the skills of the various experts at the University Printing Plant. Tom Payne, the present Director, and Jim Cheek, the present Assistant Director, have guided us through the mysteries of their craft since the day we arrived on campus, as have Jim Doolittle, Dave Spear, Frank Luna, Jr., and numerous other Plant employees whose patient advice and training have been sincerely appreciated.

