

Blake

AN ILLUSTRATED QUARTERLY
VOLUME 26 NUMBER 4 SPRING 1993

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Volume 26

Number 4

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CONTRIBUTORS

G. E. BENTLEY, JR., of the University of Toronto, works with his wife, Dr. E.B. Bentley on Blake biography, bibliography, and editions and illustrated books of Blake's time.

ROBERT N. ESSICK is the co-editor of *William Blake: The Early Illuminated Books* (with Morris Eaves and Joseph Visconti) and *William Blake: Milton and the Final Illuminated Works* (with Joseph Visconti), vols. 3 and 5 in the new Blake Trust series (forthcoming late 1993).

MORTON D. PALEY is co-editor of *Blake*. He recently edited *The Last Man* by Mary Shelley for Oxford World's Classics.

MARGARET STORCH is the author of *Sons and Adversaries: Women in William Blake and D. H. Lawrence*, and is a member of the Commonwealth of Massachusetts Higher Education Coordinating Council. She is currently working on motifs in the visual art of Blake and of D. H. Lawrence.

JOHN VICE works in the House of Commons for *Hansard*, the Official Report. He is currently writing a full-length biography of Jacob Bronowski.

EDITORS

Editors: Morris Eaves, University of Rochester, and Morton D. Paley, University of California, Berkeley.

Bibliographer: G. E. Bentley, Jr., Department of English, University College, University of Toronto, Toronto 5, Canada.

Review Editor: Nelson Hilton, University of Georgia, Athens.

Associate Editor for Great Britain: David Worrall, St. Mary's College.

Production Office: Morris Eaves, Department of English, University of Rochester, Rochester, NY 14627.

Telephone: 716/275-3820.

Fax: 716/442-5769.

E-mail:

Morris Eaves
MEAV@DB1.CC.ROCHESTER.EDU
Patricia Neill
PNPJ@DB1.CC.ROCHESTER.EDU

Morton D. Paley, Department of English, University of California, Berkeley, CA 94720.

G. E. Bentley, Jr., Department of English, University College, University of Toronto, Toronto 5, Canada.

Nelson Hilton, Department of English, University of Georgia, Athens, GA 30602.

David Worrall, St. Mary's College, Strawberry Hill, Waldegrave Road, Twickenham TW1 4SX, England.

INFORMATION

Managing Editor: Patricia Neill

Blake/An Illustrated Quarterly is published under the sponsorship of the Department of English, University of Rochester.

Subscriptions are \$50 for institutions, \$25 for individuals. All subscriptions are by the volume (1 year, 4 issues) and begin with the summer issue. Subscription payments received after the summer issue will be applied to the 4 issues of the current volume. Foreign addresses (except Canada and Mexico) require a \$8 per volume postal surcharge for surface mail, a \$18 per volume surcharge for air mail delivery. U.S. currency or international money order necessary. Make checks payable to *Blake/An Illustrated Quarterly*. Address all subscription orders and related communications to Patricia Neill, *Blake*, Department of English, University of Rochester, Rochester, NY 14627.

Many **back issues** are available at a reduced price. Address Patricia Neill for a list of issues and prices.

Manuscripts are welcome. Send two copies, typed and documented according to the forms suggested in *The MLA Style Manual*, to either of the editors: Morris Eaves, Dept. of English, University of Rochester, Rochester, NY 14627; Morton D. Paley, Dept. of English, University of California, Berkeley, CA 94720. Only one copy will be returned to authors.

International Standard Serial Number: 0160-628x. *Blake/An Illustrated Quarterly* is **indexed** in the Modern Language Association's International Bibliography, the Modern Humanities Research Association's Annual Bibliography of English Language and Literature, *The Romantic Movement: A Selective and Critical Bibliography* (ed. David V. Erdman et al.), American Humanities Index, the Arts and Humanities Citation Index, and Current Contents.

Blake in the Marketplace, 1992

by Robert N. Essick

For the Blake collector ravaged by the dual afflictions of bibliomania and graphomania, 1992 began with nostalgia and unrequited longing. No great sales were announced or rumored, and thus the mad Blakists among us looked back at the last few years of hectic activity and sighed. Two pages from the smaller Blake-Varley Sketchbook (illus. 1) were hardly sufficient to rouse the blood, but a solitary Virgil drawing (illus. 5) was enough to bring out the heavy hitters. The winning bid of \$79,750 (including the purchaser's surcharge) more than doubled the high estimate and set a new record for any uncolored drawing by Blake. At \$15,466.66 per square inch, the Virgil preliminary drawing may have also set a record as the most expensive British work of art on paper or canvas (when calculated in such Urizenic terms).

Dealers' catalogues and the February Los Angeles Book Fair offered the usual volumes with Blake's commercial book illustrations; only an impression of George Cumberland's card and the high prices caused much of a stir. In its 21-22 July auction, Sotheby's London offered 17 consecutive lots of Blake-related volumes, including 4 lots with 7 works containing Blake's engravings. The entire group was, I believe, from the stock of the London book dealer Simon Finch. But just 2 lots of secondary volumes sold, suggesting that either the reserve prices were too high or that most lots were withdrawn after the publication of the auction catalogue and before the event itself. Perhaps the fall sales would provide at least a meager palliative, a long-lost painting or illuminated book, but only three awkward early drawings on two

sheets appeared (illus. 2-4). The recto-verso pair (illus. 3-4) was previously unknown and both sheets of drawings attracted surprisingly high bids that make one fear what a good Blake water color would now cost. Those who find the following lists a bit of a bore will have some sense of what Blake collectors experienced.

Those interested in Blake's circle and followers were offered better fare. Christie's London devoted an entire sale to a previously unknown collection of 57 drawings (not counting verso sketches) by Fuseli, each recorded below. This sale catalogue of 14 April is well worth having, both for the complete illustrations and the informative introduction by Martin Butlin. All drawings found purchasers, with the best examples (see illus. 10-13 for a small sample) soaring well beyond estimates. This special sale, combined with the paucity of important Blakes, constitutes my main excuse for the imbalance between the Blake and "Circle" sections of this review.

In my review of 1989 sales, I reported on the acquisition of Blake's drawing of *A Vision* (Butlin #756) by the Tate Gallery (*Blake* 24 [1990]: 227). According to *Christie's Review of the Season 1990*, ed. Mark Wrey and Anne Montefiore (London: Christie's, 1991) 15, "a current gross value of £30,000 (\$48,000) was agreed for this negotiated private sale." I trust that Christie's received the Tate's permission before revealing the price of this "private" sale.

The year of all sales and catalogues in the following lists is 1992 unless indicated otherwise. The auction houses add their purchaser's surcharge to the hammer price in their

price lists. These net amounts are given here, following the official price lists. Late 1992 sales will be covered in the 1993 review. I am grateful for help in compiling this review to E. B. Bentley, G. E. Bentley, Jr., Nancy Bialler, Jay Dillon, Detlef Dörrbecker (who keeps his own extensive marketplace records and kindly shares them with me), Alexander Gourlay, Thomas V. Lange (the supplier of more book entries than I like to admit), Jane Munro, Christopher Powney, Lawrence Salander, Justin Schiller, Edward Seffel, David Weinglass, and John Windle. Once again, Patricia Neill's editorial assistance and Robert Schlosser's skills as a photographer have been invaluable.

ABBREVIATIONS

BBA	Bloomsbury Book Auctions, London
Bentley	G. E. Bentley, Jr., <i>Blake Books</i> (Oxford: Clarendon Press, 1977)
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols. (New Haven: Yale UP, 1981)
cat.	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's, London
CNY	Christie's, New York
illus.	the item or part thereof is reproduced in the catalogue
PAL	Phillips Auctions, London
pl(s)	plate(s)
SL	Sotheby's, London
SNY	Sotheby's, New York
st(s.)	state(s) of an engraving, etching, or lithograph
Swann	Swann Galleries, auctioneers, New York
#	auction lot or catalogue item number

DRAWINGS AND PAINTINGS

Falconberg Taking Leave of King John and His Mother Queen Eleanor, from the smaller Blake-Varley Sketchbook. SL, 9 April, #44 (Salander-O'Reilly Galleries, New York, £3960 on an estimate of £800-1200). See illus. 1.

Heads, from the smaller Blake-Varley Sketchbook. Study of tree trunks and roots (by Varley?) on verso. Pencil, 15.5 x 20 cm. SL, 9 April, #48 (£770 on an estimate of £600-800). Butlin #692.11, 12, attributes these sketches to "Blake, Varley, or Linnell," and thus Sotheby's catalogued the sheet as "attributed to William Blake." To my eyes the heads seem to be Blake's work.

Job and His Daughters. Water color, 20 x 25.4 cm., c. 1821-27. Butlin #556. By April 1992, in the collection of Dian and Andrea Woodner, according to *There Was a Man in the Land of Uz: William Blake's Illustrations to the Book of Job*, an exhibition cat. ed. Meira Perry-Lehmann (Jerusalem: The Israel Museum, 1992) 38. Might this beautiful drawing be destined for the site of the exhibition, the Ian Woodner Gallery of the Israel Museum?

Judas Betrays Him. Water color, c. 1803-05, 36.6 x 30.1 cm., signed with Blake's monogram. Butlin #491. Sold spring 1992 from the estate of Nora, Lady Barlow, to the Tate Gallery by private treaty through the agency of Sotheby's.

Larger Blake-Varley Sketchbook. Robin Hamlyn has informed me that the Sketchbook was in July 1992 lent to the Tate Gallery for at least "a few years." It will either be on display in the Tate's Blake Room or available for inspection by appointment in the Study Room. For a list of Blake's works in the Sketchbook and selected illustrations, see *Blake* 24 (1990): 221-32.

Moses with the Tablets of the Law. Pencil, 20.8 x 14.6 cm., c. 1780-85. Not in Butlin; for comments and illus., see Martin Butlin, "Six New Early Drawings by William Blake and a Reattribution," *Blake* 23 (1989): 107-12. Acquired April by Salander-O'Reilly Galleries, New

York, from Agnew's. Previously offered privately by Agnew's, Sept. 1989, for £11,000.

Resurrection of the Dead. CL, 17 Nov., #16, illus. (£7150 on an estimate of £1500-2000 to Salander-O'Reilly Galleries, New York, for stock). See illus. 2.



1. *Falconberg Taking Leave of King John and Queen Eleanor*. Pencil, approx. 15.3 x 20.3 cm., from the smaller Blake-Varley Sketchbook. Butlin #692.57. Inscribed by Varley, "Falconberg [the 'c' over a 'k'] taking leave of King John and his mother Queen Eleanor." Photo courtesy of Salander-O'Reilly Galleries, New York.



2. *Resurrection of the Dead*. Pencil, 18.3 x 24.3 cm., inscribed lower right by Frederick Tatham in ink, "Drawn by William Blake/Vouched by Fredk. Tatham." Butlin #79. An early sketch, dated by Butlin to c. 1780-85, with similarities in technique to the work of Blake's brother Robert (compare illus. 8-9). Photo courtesy of Christie's London; reproduced by permission of Salander-O'Reilly Galleries, New York.

St. Paul Shaking Off the Viper. Watercolor, 39 x 30 cm., Butlin #509 (dating the work to c. 1800-03). By 1992 in the collection of Cathy and Stephen Graham (of New York?), according to *William*

Blake: Paintings, Watercolors and Drawings, exhibition cat., Salander-O'Reilly Galleries (New York, 1992) 38, in which the drawing is reproduced in color (I believe for the first time).

Sketches for the Cover of Thomas Commins's An Elegy. CL, 17 Nov., #18, recto and verso illus. (£7150 on an estimate of £1500-2000 to Salander-O'Reilly Galleries, New York, for stock). See illus. 3-4.

With Songs the Jovial Hinds Return from Plow, an illustration to Thornton's Virgil, 1821. SNY, 17 June, #133, illus. (\$79,750 on an estimate of \$20,000-30,000 to Justin Schiller acting for a private client). See illus. 5.

MANUSCRIPTS

Blake's letter of 18 Jan. 1808 to Ozias Humphry, 4 pp. describing Blake's *Last Judgment* design. SL, 14 Dec., #16, with a long cat. entry explaining that this is probably the second of three versions of the *Last Judgment* description, p. 1 illus. (£18,000 on an estimate of £18,000-20,000). Previously sold SNY, 14 Dec. 1988, #58 (\$26,400 to the dealer John Wilson, the vendor in this 1992 sale).



3. *Sketch for the Cover of Thomas Commins's An Elegy*. Recto, pen and gray ink, gray and brown wash over pencil, in an inscribed circle. Sheet 30.7 x 46 cm. A recent discovery perhaps to be identified with Butlin #98. For two related drawings on one sheet in an American private collection, see Butlin, "Two Newly Identified Sketches for Thomas Commins's *An Elegy* and Further Rediscovered Drawings of the 1780s," *Blake* 26 (1992): 21-23. As the exceptionally thorough Christie's catalogue entry (by Butlin?) points out, this recto drawing "is a more finished version, in reverse, of the *recto* of the drawing in America; the old man getting out of the boat is greeted by two cloud-borne angels rather than by two angels standing on the ground in front of the group of trees. On the *verso* [illus. 4], in pencil, the main drawing on the left is a version of the pen and wash drawing on the *verso* of the sheet in America and shows a young man rowing his boat towards the shore on which stand two angels absent in the pen and wash drawing. Further to the right, also in pencil but slightly larger in scale, with a smaller variant below, is a sketch of a stooping figure with arms held down close together[.] This, perhaps a reminiscence of the two figures pulling in nets in Raphael's tapestry cartoon of *The Miraculous Draft of Fishes*, could represent a figure leaning down to secure the boat in the main composition; alternatively it could represent a completely different project such as the figure of Simeon in Blake's watercolours of *Joseph ordering Simeon to be bound* [Butlin #156, 158], exhibited at the Royal Academy in 1785. . . . On the left of the *verso*, also in pencil but to be seen with the paper the other way up, is a more roughly drawn sketch in an oval border that corresponds to the final engraving [of 1786] for Commins's *Elegy*, with a young man leaping from his boat to be greeted by his wife and child. This sheet thus bears drawings for all three main approaches to the illustration of Commins's verses, and also three different degrees of finish as Blake developed his composition. The work belonging to Messrs. Robsons in 1913 [Butlin #98] is only known from its title but is more likely to have been this example than that in America which seems to have been there since 1895." Photo courtesy of Christie's London; reproduced by permission of Salander-O'Reilly Galleries, New York.

SEPARATE PLATES AND PLATES IN SERIES, INCLUDING PLATES EXTRACTED FROM LETTER-PRESS BOOKS

"Beggar's Opera, Act III," Blake after Hogarth. BBA, 26 March, #171, final st. sold with Lewis and Hofer, eds., *The Beggar's Opera by Hogarth and Blake*, 1965 (Pickering & Chatto, £132 on an estimate of only £60-80); same copy (?), John Windle, Sept. cat. 3, #46 (\$975).

"Chaucer's Canterbury Pilgrims." Estates of Mind, Feb. cat. 5, p. [2], 5th st., illus. (\$9500). In *Blake* 24 (1990): 124, I suggested that this impression (sold Swann, 4 Oct. 1989, #249, for \$6875) was a Sessler restrike. However, the Estates of Mind cat. and the firm's owner, David Waxman, claim that the print is on "fine laid paper." If this is true, then the impression is one of 3 recorded on such paper and was probably an early printing of the 5th st., before both the Colnaghi and Sessler pulls. SNY, 14 May, #250, 3rd st. on wove, a few rubbed spots, faint discoloration, from the collection of Philip

Hofer (\$17,600 on an estimate of \$8000-10,000 to the New York dealer Donald Heald for stock). N. W. Lott, June private offer, 5th st. on laid India, very probably a Colnaghi impression, well printed (price on application). John Windle, Sept. cat. 3, #41, 5th st., Sessler restrike, minor marginal stains and a few small tears (\$8500).

Cumberland, "Inventions." BBA, 19 Nov., #178, "engraved title and 21 plates . . . , 7 by William Blake, 8 plates with some browning, disbound, 4to, 1795" (Bookworks, £132). Apparently a group of pls. disbound from a copy of Cumberland, *Thoughts on Outline*, 1796 (some pls. dated 1795 in their imprints).

"George Cumberland's Card." Chapel Hill Rare Books, Feb. cat. 66, #261, printed in brown on laid paper and mounted in an album, A. E. Newton's copy (\$2500). Same impression, jointly offered by James Cummins and Bromer Booksellers, Feb. Los Angeles Book Fair (\$5000—a record asking price. An impression printed in black ink sold in 1989 for \$300). Acquired May, for something less than \$5000, by Justin Schiller acting for a private American collector. For more on this Newton impression, see Appendix below.

Dante engravings. Sims Reed, Jan. cat., #2, 7 pls. complete on laid India, green levant folding case, probably the printing of 1892 (price on application). SNY, 14 May, #251, the set of 7 pls. on laid India, fragments of a watermark (N?) on the backing sheets of the 1st 2 pls., probably the 1892 printing, from the collection of Philip Hofer, green morocco folding case, 2 pls. illus. (\$27,500 on an estimate of \$25,000-35,000 to the New York dealer Donald Heald for stock). CL, 2 July, #22, pl. 4 only, "Lo! A Serpent with Six Feet," neither paper nor printing indicated (not sold on an estimate of £600-800).

Hayley, *Life of Cowper*, 1803-04. John Windle, Sept. cat. 3, #53, 5 of Blake's pls. inserted loose in a copy of Hayley, *Supplementary Pages to the Life of*



4. *Sketches for the Cover of Thomas Commins's An Elegy*. Verso, pencil, sheet 30.7 x 46 cm. See caption to illus. 3. Photo courtesy of Christie's London; reproduced by permission of Salander-O'Reilly Galleries, New York.



5. *With Songs the Jovial Hinds Return from Plow*, an illustration for Thornton's Virgil, 1821. Pencil, pen, gray and (according to the auction catalogue) white washes, 3.8 x 8.8 cm. Butlin #769.19. All the Virgil drawings were sold as a collection at auction twice, once in 1918 from John Linnell's collection and again in 1924. At the second sale they were acquired by the Brick Row Bookshop, then in New York, for \$1625 and sold individually over several years. This and the drawing for woodblock 4 (collection of Arthur Vershbow) are still in private hands; nine drawings are untraced, but may still hang half-forgotten in someone's dark corner, as did the drawing reproduced here until ferreted out by Jay Dillon of Sotheby's New York (with a slight assist from a collector eager for one of the better Virgil drawings). Photo courtesy of Sotheby's.

Couper, 1806, original boards, uncut, covers loose ("sold").

Job engravings. Swann, 4 June, #33, pl. 2 only, laid India, 1874 printing (\$825). SL, 30 June, #304, pl. 4 only on laid India, stained on the right (not sold on an estimate of £800-1200). CL, 2 July, #21, published "Proof" issue on laid India, title pl. and 18 of the 21 numbered pls. (missing pls. not identified),

loose in portfolio, pl. 14 illus. (£14,300—rather pricey for an incomplete set). Paul McCarron, July private offer, title and 17 of the 21 numbered pls. sold individually, published "Proof" issue on laid India, perhaps from the preceding CL set (\$2000-4500 each). CL, 22 Oct., #433, pls. numbered 8 (illus.) and 19 only, published "Proof"

impressions on laid India (Sims Reed, £1430).

"The Man Sweeping the Interpreter's Parlour," white-line metal cut, c. 1822(?). Sold by the dealer N. W. Lott to a private client, spring 1992. Acquired by Lott at SNY, 9 May 1991, #7, for \$60,500, and thus almost certainly sold to his client for somewhat more than that figure. For illus. and description of this impression, see *Blake* 25 (1992): 154, 165.

Virgil wood engravings. SL, 30 June, #303, set of 17 cuts, Linnell restrikes on laid India paper, some scrapes and surface dirt, bound in an octavo album inscribed by J. C. Hook, "Seventeen woodcuts by Blake given to me by John Linnell Senr," 2 cuts illus. (not sold on a brave estimate of £4000-6000).

LETTERPRESS BOOKS WITH ENGRAVINGS BY AND AFTER BLAKE

Ariosto, *Orlando Furioso*. James Burmester, April cat. 17, #289, 1791 ed., 2 vols., lacking half-titles, contemporary tree calf (£60). CL, 22 Oct., #313, 1783 ed., 5 vols., contemporary morocco richly gilt (Quaritch, £1045—a price probably commanded by the binding). Claremont Books, Nov. Los Angeles Book Fair, 1799 ed., 5 vols., fine contemporary calf (£500). The Bookpress, Dec. cat. 67, #359, 1783 ed., 5 vols., contemporary calf worn (£425).

Bell's Edition [of the] *Poets of Great Britain*, 1782-83. CL, 22 Oct., #318, complete in 109 vols., contemporary tree calf (one of the publisher's bindings), 14 spines illus., no mention of Blake's pl. (Quaritch, £2420).

Blair, *The Grave*. Argosy Book Store, Jan. cat. 788, #70, previously unrecorded and undated issue of the American ed. with steel engravings of Blake's designs by Dick, 2nd sts., published by James Miller, 779 Broadway, New York (where Miller had his business in 1879-80), publisher's brown cloth, stamped in blind and gilt (£150 to R. Essick). Daniel Hirsch, Feb. Los

Angeles Book Fair, 1808 quarto, original boards rebacked, cover label, worn, internally clean (£1250). Chapel Hill Rare Books, Feb. cat. 66, #260, 1808 quarto, "Orig. [?] marbled boards rebacked," some foxing, William Bateson's copy with his pencil signature (£2500); same copy and price, July cat. 72, #24. G. W. Walford, March cat. "Pickpocket," #29, 1813 folio (34 x 45 cm.), "original[?] blue cloth" rebacked, light foxing in margins of a few pls. (£550). SNY, 18 June, #442, 1808 quarto uncut, engraved title slightly foxed, modern cloth (Book Block, \$770). SL, 22 July, #402, 1808 quarto, soiled, calf worn, with Lavater, *Essays on Physiognomy*, 1789-98 ed., 3 vols. in 5, contemporary Russia rebacked (not sold on an estimate of £500-750). CL, 21 Oct., #70, "1818" (actually 1813?) quarto, later cloth rebacked, with Malkin, *A Father's Memoirs of His Child*, 1806, uncut in later boards, with the Dent 1902 Job reproduction and two copies of Gilchrist's *Life of Blake*, 1863 and 1880 (Pickering & Chatto, £605).

Boydell, *Graphic Illustrations of the Dramatic Works of Shakespeare*, c. 1803. SL, 25 Feb., #446, 99 pls. (including Blake's), a few spots and tears, contemporary morocco, worn, pl. after Fuseli (not engraved by Blake) illus. (Golden Legend, £825 on an estimate of £400-600). PAL, 23 April, #73, 98 pls., 10 cut down and mounted, no mention of Blake's, some spotting, contemporary morocco worn (not sold on an estimate of £300-500); same copy, 16 July, #126 (estimate £150-250). Swann, 10 Sept., #246, 100 pls., very foxed, some dampstaining, contemporary morocco, worn, front cover loose (£605).

Bryant, *New System*. California Book Auction, 26 March, #49, 2nd ed., 1775-76, 3 vols., tree calf, very worn (estimate \$300-400). California Book Auction Galleries of San Francisco declared bankruptcy in April 1992 and is no more. Sevin Seydi, May cat. "Cumae," #2, 1st ed., 1774-76, 3 vols., contemporary calf, worn and lacking spine labels, cover of vol. 3 detached (£400).

Swann, 1 Oct., #55, 2nd ed., 1775-76, 3 vols., modern buckram (£132).

Catullus, *Poems*, 1795. Parsons Books, Feb. Los Angeles Book Fair, 2 vols., both pls. with the imprints present, pls. foxed as usual, 19th-century full calf (£275—the Blake bargain of the fair).

Cumberland, *Thoughts on Outline*, 1796. Phillip Pirages, April cat. 22, #167, original boards uncut, spine repaired, from the collection of Edwin Wolf, 1 pl. illus. (£2250); same copy and price, Nov. cat. 24, #76.

Darwin, *Botanic Garden*. Walford, Jan. cat. S/218, #6, 1st ed. of Part 1, 3rd of Part 2, 1 pl. of the Portland Vase slightly trimmed at head and foot, 2 vols. in 1, rebound in calf-backed boards (£450); same copy and price, June cat. H/168, #281, and Nov. cat. H/169, #266 (just too many other copies around for less money). PAL, 19 March, #270, 3rd ed. of Part 1, 4th of Part 2, some pls. cropped, foxed, contemporary calf worn, with 3 other vols. (£60). Ken Spelman, May cat. 24, #205, 3rd ed. of Part 1 (1795), library stamps on title-page and pls., rebound in quarter calf (a bargain at £90, assuming that the library stamps are not too disfiguring). CL, 12 June, #46, 1st ed. of Part 1, 3rd of Part 2, some dampstaining, contemporary calf, upper cover detached, with Darwin, *Temple of Nature*, 1803, contemporary calf, and A. Seward's biography of Darwin, 1 pl. after Fuseli from *Temple of Nature* illus. (no sales record; estimate £250-300). SL, 22 July, #403, "1791" (for both Parts?), 2 vols. in 1, spotted, contemporary half calf; with Gay, *Fables*, 1811 ed., 2 vols. in 1, morocco-backed boards; with Salzmann, *Elements of Morality*, 2 vols., c. 1815, missing 1 pl. usually attributed to Blake, contemporary morocco (not sold on an estimate of £500-750). David Bickersteth, Aug. cat. 121, #34, 1st ed. of Part 1, 2nd of Part 2, tear in "Fertilization of Egypt" repaired, 2 vols. in 1, modern quarter morocco and marbled boards (£165). Swann, 1 Oct., #156, 1st ed. of both Parts (1791, 1789), 2 vols. in 1, modern half morocco, some foxing

(a bargain for a copy with the rare 1st ed. of Part 2 at \$220). Edward Nudelman, Nov. cat. 18, #104, 1st ed. of Part 1, 3rd of Part 2, 2 vols. in 1, foxed, covers detached (\$325). BBA, 17 Dec., #243, 1st ed. of Part 1, 2nd of Part 2, 2 vols. in 1, some foxing, contemporary calf rebacked (Poetry Bookshop, £176).

Flaxman, *Compositions from the Works Days and Theogony of Hesiod*, 1817. Phillip Pirages, April cat. 22, #359, original boards recased, front cover label, morocco-backed slipcase, from the collection of Edwin Wolf, 1 pl. illus. (\$1750); same copy, Nov. cat. 24, #255 (\$1600). Robert Clark, Oct. cat. 29, #184, half calf rebacked, foxed, very dampstained, "working copy only" (£45).

Flaxman, *Iliad* illustrations, 1805. Phillip Pirages, April cat. 22, #360, with Flaxman's *Odyssey* illustrations, 1805, 2 vols., original boards rebacked, morocco-backed slipcase (\$850); same copies and price, Nov. cat. 24, #256. Thomas Thorp, June cat. 478, #42, contemporary half morocco rebacked, spotted throughout (£150).

Gay, *Fables*. John Windle, Feb. cat. 2, #15, 1793 ed., 2 vols., occasional spotting, contemporary tree calf (\$650); same copy and price, Sept. cat. 3, #49. Korn & Towns, Feb. Los Angeles Book Fair, 1793 ed., 2 vols. in 1, contemporary calf (\$650); another copy, 2 vols. in 1, contemporary calf rebacked (\$450). In Our Time, March cat. 274, #16, 1793 ed., "large paper," 2 vols., title-page restored, half calf over marbled boards (\$750). Phillip Pirages, April cat. 22, #227, 1793 ed., 2 vols., contemporary calf, 1 pl. illus. (\$900); same copy and price, Nov. cat. 24, #129. Kenneth Karmioli, July cat. 211, #22, 1811 ed., 2 vols., paneled calf, slight wear (\$350). Swann, 1 Oct., #206, 1811 ed., 2 vols., contemporary calf rebacked (\$247). Robert Clark, Oct. cat. 29, #93, 1793 ed., 2 vols. in 1, scattered foxing, half calf worn (£140).

Gough, *Sepulchral Monuments*. PAL, 20 Feb., #161, 2 vols. in 5, 1786-96,

black morocco by Clarke & Bedford, slightly rubbed and soiled (£400).

Hamilton, *The English School*, 1831. Ken Spelman, May cat. 24, #21, 3 of 4 vols. only (thus lacking 1 of the 2 Blake pls.), contemporary quarter morocco, spines repaired (£20).

Hayley, *Ballads*, 1805. Simon Finch, Feb. cat. 8, #21, 1st sts., some light spotting, uncut in original boards with printed paper spine label (£1200).

Hayley, *Life of Cowper*, 1803-04. Pickering and Chatto, April cat. 149, #12, 1st ed., 3 vols., pl. 4 in the 2nd st., some browning, contemporary tree calf (\$400). Simon Finch, May cat. 17, #54, 1st ed., bound in 5 vols. with Cowper, *Poems* (1806), with the portrait of Cowper by Bartolozzi after Lawrence, and *Couper Illustrated by a Series of Views* (1803), contemporary russia, bookplate of Thomas Hutton, bindings and opening showing pl. 1 illus. (£800). BBA, 28 May, #59, 3 vols., "1803-1806" (?), contemporary calf worn, library stamps (not sold on an estimate of £75-100). SL, 22 July, #404, 2nd ed., 3 vols. with supplement bound in, spotted, half morocco worn, with Hayley, *Life of Romney*, 1809, spotted, original linen-backed boards, uncut, worn (not sold on an estimate of £500-750).

Hayley, *Life of Romney*, 1809. Thomas Thorp, June cat. 478, #53, contemporary calf by R. De Coverly (£520). Apollo Book Shop, Nov. Los Angeles Book Fair, large paper copy, contemporary calf rebacked (a bargain at \$200).

Hayley, *Triumphs of Temper*, 1803. John Windle, Feb. cat. 2, #16, small paper, lacking half title, old calf, joints repaired, pl. 3 illus. (£675); same copy and price, Sept. cat. 3, #52. Simon Finch, Feb. cat. 8, #20, large paper, some foxing, modern calf (£500). Chapel Hill Rare Books, Feb. cat. 66, #259, apparently small paper, contemporary morocco, bookplate of Mrs. Philip Egerton dated 1804, from the library of William Bateson (\$400); same copy and price, July cat. 72, #23. E. M. Lawson, March cat. 254, #41, small paper,

contemporary calf rebacked (£220). Michel Bouvier, June cat., #238, no indication of paper size, contemporary calf (3400 Fr.). Howard Mott, Nov. cat. 223, #22, no indication of paper size, contemporary calf rebacked (£300).

Hoare, *Academic Correspondence*, 1804. BBA, 13 Feb., #144, bound with 2 issues of Hoare's *Academic Annals* for the years 1801-02 and 1804-05, some browning, full calf, with 5 further vols. (Pickering & Chatto for John Windle for R. Essick, £396). Only the 2nd copy of this rare pamphlet I have seen on the market in the last 20 years.

Hogarth, *Works*. California Book Auction, 12 Feb., #158, undated Baldwin & Cradock issue, no mention of Blake's pl. (estimate \$1500-2500. The auctioneer went bankrupt and no price list was issued.) PAL, 20 Feb., #219, 1822 ed. (but perhaps the Quaritch issue of c. 1880), 155 pls. on 118 leaves, half morocco, very worn, covers detached, spine lacking (£800). PAL, 23 April, #204, undated Baldwin & Cradock issue, 155 pls. on 114 leaves, 15 pls. torn, others cropped, no mention of Blake's pl., loose in contemporary half calf worn and defective (£360—a very low price apparently on account of the condition). SL, 14 May, #926, "1822" (but actually the Quaritch reprint of c. 1880), 155 pls., contemporary half morocco worn (Walford, £1045); same copy, Walford, Sept. cat. "Hawker," #90, and Nov. cat. H/169, #54 (£2200—rather expensive for the reprint with worn-out pls.). BBA, 11 June, #195, undated Baldwin & Cradock issue, 155 pls. on 115 leaves, no mention of Blake's pl., a few tears, stains, contemporary half morocco worn (MacDonnell, £938). PAL, 11 June, #210, undated Baldwin & Cradock issue, 155 pls. on 116 leaves, no mention of Blake's pl., lacking frontispiece, stained and spotted, some pls. torn, binding detached (estimate £400-600). Frew Mackenzie, Aug. cat. 27, #20, undated Baldwin & Cradock issue, some pls. spotted, contemporary half morocco worn (£2000). BBA, 19 Nov., #102, undated Baldwin & Cradock issue, contemporary half morocco

worn, covers detached (Frew Mackenzie, £495); #102A, another copy, similar binding (Nolan, £550). SL, 3 Dec., #157, "1822" ed. (but actually the Quaritch reprint of c. 1880), half morocco (£1980).

Hunter, *Historical Journal*, 1793. James Fenning, March cat. 112, #196, octavo issue, recent quarter calf (£850); same copy and price, June cat. 116, #181. Charles Traylen, April cat. 110, #1002, quarto issue, contemporary calf, joints repaired and spine replaced (£3300). Peter Baring, June cat. 1, #60, quarto issue, contemporary tree calf, "an excellent copy with title-page untrimmed" (£3500). SL, 25 June, #109, quarto, Gov. Philip Gidley King's extensively annotated copy (no price record; estimate £20,000-25,000); #112, quarto, Capt. William Bradley's annotated copy (no price record; estimate £12,500-15,000). E. M. Lawson, Oct. cat. 257, #35, quarto issue, imprint shaved, contemporary calf rebacked (£2200). CL, 11 Nov., #105, quarto issue, contemporary calf-backed boards, with 5 other travel books (Smith, £1650).

Josephus, *Works*. Demetzy Books, Feb. Los Angeles Book Fair, Bentley's final (E) issue, 2nd st. of pl. 1, 3rd sts. of pls. 2-3, recent full calf (\$500). Kane Antiquarian Auction, 12 July, #295, Bentley's final (E) issue, worn, front cover detached, no information on the sts. of the pls. (estimate \$120-180). Hirschfeld Galleries, Nov. UCLA Book Fair, Bentley's third (C) issue, contemporary calf worn, hinges cracked (\$750).

Lavater, *Aphorisms*, 1788. Robert Clark, June cat. 28, #124, pl. mounted, stained, lacking half-title, 19th-century calf (£200).

Lavater, *Essays on Physiognomy*. John Windle, Feb. cat. 2, #17, 1810 ed., 3 vols. in 5, contemporary morocco, one cover detached (\$800). PAL, 20 Feb., #28, 1810 ed., 3 vols. in 5, some staining, contemporary roan worn (£300). Edwin Glaser, March cat. 100, #27, 1789-98 ed., 3 vols. in 5, contemporary diced calf rebacked, worn (\$2400).

Charles Traylen, April cat. 110, #578, 1789-98 ed., 3 vols. in 5, contemporary calf, slight wear (£595). BBA, 22 Oct., #176, 1789-98 ed., 3 vols. in 5, some spotting, contemporary morocco (Baring, £605); #177, 3 vols. in original 39 (of 41) parts, 1788-96 (thus apparently lacking the last few parts), outer leaves dust-stained, uncut with wide margins, with "a small quantity of others mostly 18th and 19th century newspapers" (Zachs, £165—rather cheap for a bibliographical curiosity).

Malkin, *Father's Memoirs of His Child*, 1806. Howes, May cat. 254, #434, presentation inscription from T. A. Malkin to T. W. Prickett, bookplate of Siegfried Sassoon, half calf, rubbed (£525). Justin Schiller, Nov. cat. 46, #43, with half title, contemporary calf, spine repaired, Lionel Johnson's copy with his signature, Blake's pl. illus. (\$975).

Nicholson, *Introduction to Natural Philosophy*, 1782. P & P Books, short title list for the Feb. Los Angeles Book Fair, #66, 2 vols., contemporary calf (£850).

Novelist's Magazine. Ximenes, Feb. cat. 94, #217, a complete run, 1780-88, in 23 vols. with 342 of the 356 pls., including all 8 by Blake, contemporary half calf and marbled boards (£7500). John Windle, Feb. cat. 2, #14, vol. 8 (*Don Quixote*) only, 1792 title-pages, 2nd sts., contemporary tree calf (£475). Iliad Books, April Glendale Book Fair, vols. 10-11 (*Sir Charles Grandison*) only, 1783 ed., 1st sts., contemporary calf (a bargain at \$50); same copy and price, Nov. UCLA Book Fair.

Olivier, *Fencing Familiarized*, 1780. Swann, 26 March, #220, half morocco (£440); #221, modern half calf (£247); #222, contemporary calf rebacked (£467).

Rees, *Cyclopaedia*, 1819. Simon Finch, Feb. cat. 8, #144, 45 vols., including all pl. vols., contemporary russia (£4000). SL, 14 May, #929, the 5 pls. vols. only, half calf worn, with another, unidentified vol. (Jeffrey, £198).

Shakespeare, *Dramatic Works*, 1802. SL, 22 July, #19, 95 pls., no mention of Blake's, 9 vols., contemporary morocco elaborately gilt, worn (Symonds, £1815). David Bickersteth, Aug. cat. 121, #151, 99 pls., no mention of Blake's, 9 vols., contemporary morocco elaborately gilt, light offsetting of pls. (£650). Heritage Bookshop, Oct. cat. 189, #246, 9 vols., no mention of Blake's pl., contemporary morocco elaborately gilt, rubbed with some joints cracked (£7500).

Shakespeare, *Plays*, 1805. Bernard Shapero, June cat. "ICE," #232, 10 vols., recent half calf, versos of some pls. spotted (£695).

Stedman, *Narrative*, hand-colored copies. Rulon-Miller Books, Jan. cat. 102, #346, 1813 ed., 2 vols., modern half morocco, worn and chipped (\$1500—very modest for a hand-colored copy). Forum Antiquarian Booksellers, short title list for the Feb. Los Angeles Book Fair, #49, 1796 ed., 2 vols., large paper, including gold but not the silver found in some hand-colored copies (e.g., Huntington Library), half morocco (\$16,000). SNY, 18 June, #440, 1796 ed., 2 vols., with the early hand coloring including gold but no silver, contemporary diced russia very worn, "Skinning of the Aboma Snake" illus. (a bargain at \$3025 to Ursus Books acting for John Windle); same copy rebound in morocco offered by Windle, Sept. cat. 3, #45, 2 pls. illus. color (\$13,500). Brockhaus Antiquarium, Oct. handlist, 1813 ed., 2 vols., half calf (DM8000). Chapel Hill Rare Books, Oct. cat. 75, #219, 1806 ed., 2 vols., 79 of 80 pls. (lacking "Indian Female of the Arrowauka Nation," engraved by Benedetti), "large paper copy," the coloring as in the 1796 ed., contemporary calf worn (\$2625).

Stedman, *Narrative*, uncolored copies. PAL, 20 Feb., #438, 1796 ed., vol. 2 only, foxed and dampstained, contemporary half calf worn (£260). SL, 22 July, #405, 1813 ed., 2 vols., spotted, morocco-backed boards, uncut (not sold on an estimate of £600-800). Cha-

pel Hill Rare Books, Oct. cat. 75, #218, 1796 ed., 79 of 80 pls. (lacking "Indian Female of the Arrowauka Nation," engraved by Benedetti), with four water colors of animals (none corresponding to the pls.) inserted in vol. 2 and attributed to Stedman in a manuscript note by John Rogers of 16 Jan. 1798 (also inserted), with 4 pages in Rogers's hand on "Stedman's personal life," contemporary morocco, covers detached, some foxing (\$2100; acquired by John Windle, who sold the book and drawings to the John Ford Bell Library, University of Minnesota, which also owns the manuscript of Stedman's *Narrative*).

Stuart and Revett, *Antiquities of Athens*. CNY, 25 Jan., #75, 3 vols. (of 4), 1762-94, contemporary russia, a presentation binding designed by Stuart in 1762, front cover and spine of vol. 2 illus. (\$8250); same copy, Hugh Pagan Ltd., June cat. 14, #115 (£13,500—a rather generous mark-up). Swann, 29 Oct., #320, vols. 1-3, 1762-94, minor foxing, morocco gilt, some covers loose (\$3740).

Tuer, *The Follies & Fashions of Our Grandfathers*, 1886-87. Ian Hodgkins, Sept. cat. 64, #363, large paper crown quarto, publisher's gray suede and drab boards (£195). For the discovery of one of Blake's pls. for Hayley's *Essay on Sculpture* in Tuer's vol., see Jenijoy La Belle, "A Reprinting of Blake's Portrait of Thomas Alphonso Hayley," *Blake* 25 (1991-92): 136-38.

Vetusta Monumenta. PAL, 20 Feb., #165, 6 vols. in 7, 1747-1885, perhaps including Ayloffe's essay with Blake's pls., extra-illustrated with c. 360 engravings and lithographs, contemporary calf (£850).

Virgil, *Pastorals*. John Windle, Feb. cat. 2, #13, the 1977 reprint of Blake's wood engravings published by British Museum Publications, original folding box, 1 cut illus. (\$1500). N. W. Lott, June private offer, vol. 1 only of the 1821 ed., with all of Blake's wood engravings (price on application).

Whitaker, *The Seraph*, c. 1825-28. Robert Clark, Nov. cat. 30, #235, Bentley's "C" issue, 2 vols. bound in 1, half calf (£285).

Wit's Magazine, 1784. Christopher Edwards, cat. 1, #8, lacking pl. 1 (the general frontispiece, Blake after Stothard), 2 Blake pls. torn at the folds, text cropped in several places, old half russia, joints split (£150).

Wollstonecraft, *Original Stories from Real Life*. Second Life Books, Jan. cat. 88, #222, 1791 ed., full morocco arts and crafts binding by E. G. Starr, 1899 (\$3000); same copy, June cat. 89, #462 (\$2700). I learned from a brief telephone call that the pls. are in the 2nd st. BBA, 23 July, #152, 1791 ed., pls. 1-4, 6 in the 1st sts., pl. 5 an impression of the 2nd st. from another copy mounted on an inserted leaf, original (?) calf rebacked with new spine, minor spotting, pl. 1 illus. (£1650 on an estimate of £750-1000 to Pickering & Chatto for J. Windle for R. Essick). Only the second known copy to contain the 1st sts. of pls. 4 and 6. Jamdyce, Dec. cat. 89, #424, 1791 ed., modern speckled calf (£1500); #425, 1796 ed. (in my experience rarer than the 1791), some spotting, modern speckled sheep (£850).

Young, *Night Thoughts*, 1797. Sims Reed, Jan. cat., #3, lacking the Explanation leaf, "an exceptionally large copy," bound with Blair, *The Grave*, 1813 folio, half morocco (£5250; same copy sold CNY, 5 Dec. 1991, #167, for \$4950). E. Joseph, short title list for the Feb. Los Angeles Book Fair, #19, with the Explanation leaf bound at the end, with the 2nd published st. of the title-page to Night the Second, quarter calf over marbled boards, a clean copy only slightly trimmed (\$12,250). W. & V. Dailey, May private offer, with the Explanation leaf trimmed, mounted, and bound at the end, with the 2nd published st. of the title-page to Night the Second, half morocco over cloth-covered boards by Riviere, only slightly trimmed (\$7500). SNY, 18 June, #441, lacking the Explanation leaf, some soil-

ing and marginal tears, half morocco over cloth boards, p. 49 illus. (\$2475); same copy(?), uncut, Bromer Booksellers, Aug. cat. 72, #128 (\$5000). CL, 22 Oct., #472, many pls. shaved, title-page torn and repaired, no mention of the Explanation leaf (thus probably absent), contemporary half calf rebacked (not sold on an estimate of £1500-2500). Heritage Book Shop, Nov. cat. 190, #23, with Explanation leaf, contemporary calf over marbled boards, some pls. shaved slightly, p. 16 and fly-title to Night the Second illus. (\$11,100).

INTERESTING BLAKEANA

(including a selection of books with references to, or poems by, Blake published before Gilchrist, *Life of Blake*, 1863)

Annibale Carracci, *Historia del testamento vecchio*, Rome, [1698], bound in vellum, with "W Blake," the date "1773," and a sun with a human face surrounded by a sunburst scratched with a sharp instrument into the top cover. SL, 14 Dec., #15, browned and stained, the upper cover detached, both covers with central coat of arms, the cat. entry with a list of 7 reasons why this album may have belonged to our Blake, top cover illus. well enough to see the sun but not other supposedly Blakean bits (estimate £1000-1500; withdrawn several days before the sale). G. E. Bentley, Jr., has kindly informed me that Michael Heseltine of Sotheby's withdrew the vol. because of the discovery of a second "Blake" signature (pencil, pl. 18) and a drawing of a leg characteristic of Blake's work. The plan is to catalogue the vol. in a more thorough and prepossessing manner for a sale in the summer of 1993. Stay tuned.

Hollis, *Memoirs of Thomas Hollis*, 1780. Robert Clark, June cat. 28, #150, 2 vols., some staining, recent quarter buckram (£140). While an apprentice, Blake may have participated in engraving the 10 pls. signed by Basire.

The Iliad and Odyssey of Homer, trans. Cowper, 1791. Ximenes, Nov. cat. 97, 2

vols., contemporary calf rebacked (\$650). "Mr. W. Blake, Engraver" appears in the List of Subscribers.

Cumberland, *Some Anecdotes of the Life of Julio Bonasoni*, 1793. Anthony Laywood, March cat. 89, #99, original boards uncut (£150). Same copy(?), Ximenes, May cat. 95, #76, inscribed on the front flyleaf "With the Author's Comps" (£475). Blake was no doubt familiar with Cumberland's collection of prints by Bonasone, catalogued in this book.

Gay, *Fables*, printed by Harvey & Darton, 1793. Howes, May cat. 254, #215, half morocco, "occasional foxing" (£45). The pls. are copied after the Stockdale ed. with pls. by Blake and retain some of the alterations he made when adapting the illustrations of the 1st ed.

A copy of William Godwin's *Essay on Sepulchres* (1809), with pencil illustrations surrounding the text, much as in Blake's *Night Thoughts* designs. 25 pencil drawings in all on leaves 17.2 x 10.5 cm., the inside front cover inscribed "John Linnell" (a very convincing signature to my eyes) and with quotations from Shelley's "Ozymandias" (first published 1818) on 2 pages. The illustrations are attributed to Fuseli, and one page is reproduced, in Thomas Wright, *The Life of William Blake* (Olney: Wright, 1929) 2: 93 and pl. 69. CL, 14 July, #37, "attributed to William Young Ottley," 2 drawings illus. (£1540). As Wright points out, the temptation to attribute these drawings to Blake should be resisted, but Wright's own attribution to Fuseli is surely wrong. Christie's ascription to Ottley is at least a good guess.

William Blake and Other Portrait Studies, oil painting attributed to Thomas Phillips. SL, 15 July, #80, illus. color (Philip Mould of Historical Portraits Ltd., £5720). See illus. 6.

Ann and Jane Taylor, *City Scenes, or a Peep into London for Children*. Sanders, June cat. 118, #125, 1823 ed., roan-backed boards, worn and joints broken (£50); #125a, 1828 ed., issue

printed by Rickerby, disbound (£35). Both eds. contain early printings of "Holy Thursday" from *Songs of Innocence* illustrated with simple engravings unrelated to Blake's own designs.

The Chimney-Sweeper's Friend, and Climbing-Boy's Album, ed. James

Montgomery (containing Blake's "The Chimney-Sweeper" from *Songs of Innocence*). According to *TLS* (19 June 1992): 24, a copy of the 1824 1st ed. was offered by an unnamed dealer at the 1992 London Book Fair for £375. Justin Schiller, Nov. cat. 46, #65, 1825 2nd ed.,



6. *William Blake and Other Portrait Studies*, attributed to Thomas Phillips (1770-1845). Oil, 60.5 x 50.5 cm. Photo courtesy of Sotheby's London. According to Sotheby's auction catalogue of 15 July 1992, #80, the balding man just above center is William Blake and the woman just below and to the right is Catherine Blake. A few other figures are tentatively identified by the catalogue: top left is John Keats, above Blake is William Hayley, the boy below Blake is Thomas Alphonso Hayley, the bearded man left of Blake may be Michelangelo, and the long-haired man bottom center is Milton. This curious mélange of figures raises a host of questions. How certain is the attribution to Phillips? Could the painting be a later Victorian creation copied after various portraits? Phillips's famous portrait of Blake, now in the National Portrait Gallery, London, was exhibited at the Royal Academy in 1807. He is not known to have had any contact with Blake after c. 1807, yet Blake is here represented as a man considerably older than 50. His face looks about the same age as in portraits dating from the 1820s, but much fatter. Phillips is not known to have been a member of the Hayley circle, and thus it is difficult to explain the presence not only of William Hayley but of his son Thomas, who died in 1800.

original boards with printed paper label on spine, letter from Ann Taylor (see previous entry) to Montgomery laid in, possibly a copy from the collection of Charles Lamb (who communicated the poem to Montgomery), cloth slipcase (\$1800).

Printed label for Blake's Job engravings, 1826. Maggs, Sept. cat. 1146, #14 (£250). Pickering & Chatto, Nov. private offer, 10 unused labels in a packet marked "from Linnell estate 1826" (\$150 the lot).

Smith, *Nollekens and His Times*. W. & V. Dailey, March private offer, 2nd ed., 1829, 2 vols., publisher's dark green cloth, blind and gilt stamped, foxed (£200). John Windle, April list, #7, 2nd ed., 1829, 2 vols., early half morocco, marbled boards (£200); same copy and price, Sept. cat. 3, #55. Howes, May cat. 254, #435, 1st ed., 1828, 2 vols., half calf (£180).

Arnold's Library of the Fine Arts, Nov. 1832-July 1834. Marlborough Rare Books, Oct. cat. 147, #114, 4 vols. (£400). For the references to Blake in this journal, see Jenijoy La Belle, "William Blake's Reputation in the 1830s: Some Unrecorded Documents," *Modern Philology* 84 (1987): 302-07.

George Romney, auction cat. of his collection of pictures, etc., Christie's, 9-10 May 1834. Marlborough Rare Books, Oct. cat. 147, #165, unbound (£250). For Blake's illuminated books included in this sale, see Joseph Visconti, "The Myth of Commissioned Illuminated Books: George Romney, Isaac D'Israeli, and 'ONE HUNDRED AND SIXTY designs . . . of Blake's,'" *Blake* 23 (1989): 48-74.

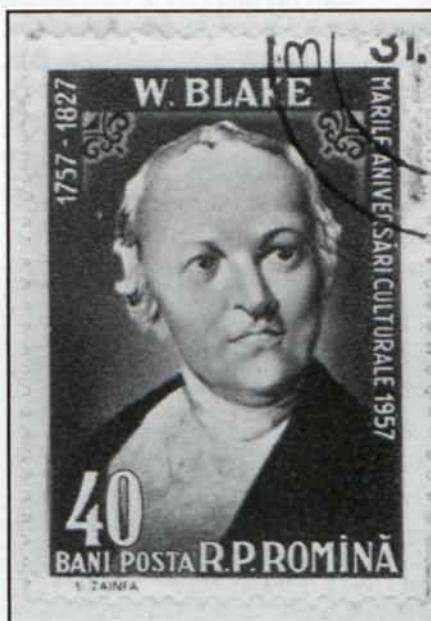
Songs of Innocence and of Experience, pub. Pickering, 1839. John Windle, April list, #6, a variant of the second issue lacking the final 2 leaves (probably a binder's error), original cloth, backstrip lacking, joints split but sound (\$600); same copy and price, Sept. cat. 3, #42.

Bryan, *Biographical and Critical Dictionary of Painters and Engravers*, 1849 (the 1st ed. with an article on

Blake). Rulon-Miller Books, March cat. 103, #45, contemporary morocco (\$250).

William Michael Rossetti. A letter describing his attempt to sell items from his Blake collection, pasted into a copy of Gilchrist, *Life of Blake*, 1863. Kenneth Karniol, Jan. private offer (now in the collection of G. E. Bentley, Jr.).

The Book of Thel, facsimile of copy D by William Muir, 1885. Maggs Bros., Oct. cat. 1146, #12, original blue wrappers lacking the usual printed title and "Programme," "N° 18" written in pencil in the top left corner of the front cover (perhaps over an erased number),



7. Romanian postage stamp issued in 1957 (the bicentenary of Blake's birth), with Blake's visage based loosely on the portrait by Thomas Phillips. Engraved image 3.2 x 2.1 cm., printed in magenta. Apparently designed by S. Zainea (see small signature, lower left). The narrowness of Blake's cheeks and jaw makes this portrait closer to the engraving of Phillips's painting by A. L. Dick, first published in the 1847 New York ed. of Robert Blair's *The Grave*, than to the better known version by Louis Schiavonetti, first published in the 1808 *Grave*. This stamp—I believe the only "Blake" postage stamp issued by any country—was issued in a set with six others. They bear the faces of A. Compte, M. I. Glinka, C. Goldoni, J. A. Komensky, C. Linné (i.e., Linnaeus), and H. Longfellow. Why this group? Only Compte and Glinka also had anniversaries in 1957. Essick collection.

lacking the Preface leaf, wrappers a bit tattered (£250 to J. Windle for R. Essick). Muir apparently prepared two sets of lithographic stones or pls. for this ed., for this copy (no. 18) was clearly not printed from the same stones or pls. used for copy no. 46 (also in my collection). The most curious difference is that line 7 on pl. 5 ends, in copy no. 18, with "sprin," corrected above the line on the pl. (not hand corrected on the paper) to "springs." Perhaps this and other flaws (or at least an excessive number of variants from copy D itself) led to the preparation of new pls. or stones used in some later copies. However, copy no. 33 (Huntington Library), from a printing of c. 50 copies, was printed from the same lithos as copy no. 18.

Laurence Binyon, signed autograph manuscript of an essay, "William Blake; Painter, Poet, Seer," 19 pp., written in ink on rectos only, not dated. CNY, 20 Nov., #18 (\$550).

Romanian postage stamp, 1957, bearing Blake's portrait. Pasadena Coin Company, Pasadena, California, November 1991 private offer, with the 6 companion stamps (\$4). See illus. 7.

A greeting card comprising two leaves of corrugated cardboard, 15.7 x 10.6 cm., bound in mottled blue paper, a window (5.5 x 3.3 cm.) cut in both leaves to reveal a clear glass bottle (2.5 cm. high) mounted on the back binding paper, the bottle sealed with a cork and containing sand and several very small sea shells. The first quatrain of Blake's "Auguries of Innocence" ("To see a World in a Grain of Sand . . .") followed by his name printed in crude script in a rectangle around the edges of the recto of the second leaf. Hallmark Cards, 1991. Offered at Webster's Drugstore, Altadena, California, Sept. (\$4). Certain to be a rare bit of Blakeana by, say, 2050.

BLAKE'S CIRCLE AND 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 by (or with plates by or after) the artist.*

BARRY, JAMES

"Eastern Patriarch" or "King Lear," lithograph. See *Specimens of Polyautography* under Fuseli, below.

[Barry], *Description of the Series of Pictures Painted by James Barry and Preserved in the Great Room of the Society... for the Encouragement of Art, Manufactures, and Commerce*, 1808. Marlborough Rare Books, March cat. 145, #144, disbound (£95). This 1808 issue is not listed in the bibliography in William L. Pressly, *The Life of James Barry* (New Haven: Yale UP, 1981) 303-04.

Barry, *An Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England*, 1775. Jarndyce, Dec. cat. 89, #241, modern half calf (£200).

A Series of Etchings, 1808. BBA, 19 Nov., #113, with "Pandora," Schiavonetti after Barry, added, half morocco very worn, "The Thames" illus. (Ceri, £1430).

BLAKE, ROBERT

(William Blake's brother)

Study of Dancing Figures by a Tree. CL, 7 April, #21, recto illus. (£715 on an estimate of £800-1200 to Christopher Powney for R. Essick). The last recorded Robert Blake drawing in private hands. See illus. 8-9.

CALVERT, EDWARD

A Virgilian Pastoral. Oil, 14 x 7 in., datable to 1850-70. Leger Galleries, March cat., #48, illus. color (price on application).

"The Bride," engraving. SL, 30 June, #309, with Palmer's "Opening the Fold," 8th st. (£770).

S. Calvert, *Memoir of E. Calvert*, 1893. BBA, 27 Feb., #442, with all pls., "occasional light foxing but a generally

superb copy," original cloth (Sims Reed, £2860).

FLAXMAN, JOHN

Mother and Child. Pen and gray ink, 7 x 10.5 cm. SL, 19 Nov., #53 (not sold on an estimate of £500-700).

Panoramic View of Bologna, attributed to Flaxman and his patron Georgiana Hare Naylor. Pencil, pen and ink, water color on 3 joined sheets, 142.5 x 29.9 cm. CL, 7 April, #20, illus. color (£5500). Thoroughly atypical of Flaxman's work.

Project for a Monument to Sir William Jones. Pencil, pen and ink, gray wash, 26.4 x 21.7 cm. CL, 7 April, #44 (£550).

Prometheus Visited by Nymphs of the Ocean, an illustration to Aeschylus. Pen and gray ink over pencil, 24.5 x 28.5 cm. SL, 16 July, #163 (£385).

Aeschylus illustrations. Ars Libri, Jan. cat. 73, #510, 1831 ed., buckram boards, "light wear and dustiness" (\$375). Grant & Shaw, Jan. cat. 10, #47, 1795

ed., some dampstaining, original gray wrappers, spine repaired (£135). Weisert, Feb. cat. 50, #64, engraved by Dufresne, n.d. reissue of 1803 ed., with the Dufresne *Iliad*, *Odyssey*, and the Hesiod engraved by Soyer (DM1500). Glen Book Shop, March private offer, 1795 ed., full calf (\$250). BBA, 26 March, #166, 1795 ed., 28 (of 31) pls., bound in calf rebased with Flaxman's *Iliad* designs, 1795, with 3 pls. "from 1793 edition tipped-in replacing 1795 images" (not sold on an estimate of £150-200).

Anatomical Studies, 1833. Robert Clark, April cat. 27, #255, apparently a remainder issue of c. 1879, publisher's red cloth (£200); same copy and price, Nov. cat. 30, #267.

Dante illustrations, 1807. Walford, July cat. A/342, #160, lacking 3 pls. (£100). Robert Clark, Oct. cat. 29, #183, original(?) green cloth, printed paper labels, rebased, some foxing and dampstaining (£150).



8. Robert Blake, *Study of Dancing Figures by a Tree*. Pencil on laid paper with a crown watermark, sheet 22.6 x 30.8 cm. Butlin #R10, entitled "An Invocation?". From the collections of W. Graham Robertson and George Goyder, the latter the first to recognize that this is a work by Robert and not William. Robert's designs are similar in subject and motif to his brother's work in the 1780s, but his pencil line is even more rigid and less assured. The new title interprets the form on the right as a tree, but it contains the slight suggestions of a face turned to the left and with a long beard. The vertical forms above may be the arms of figures behind this bearded patriarch. See illus. 9 for the verso sketch. Essick collection.

Flaxman, *Eight Illustrations of the Lord's Prayer*, 1835. K Books, Oct. cat. 413, #137, original printed wrappers, a bit frayed (a bargain at £38).

Flaxman, *Lectures on Sculpture*, 1838. Dawson UK, Nov. cat. 38, #34, contemporary calf (£120).

Homer, *Iliad* and *Odyssey*, trans. Sotheby, pls. engraved by Moses. Grant & Shaw, Jan. cat. 10, #60, 1834 ed., contemporary half calf (£124). Blackwell's, Sept. cat. "Drift," #16, 1833 ed., 4 vols., contemporary calf worn, joints weak (£150).

Iliad and *Odyssey* illustrations. Swann, 6 Feb., #89, title-pages dated 1793, bound with the Aeschylus illus., 1795, "scattered light foxing," worn (\$467 on an estimate of \$100-200).

Odyssey illustrations, 1805. Robert Clark, June cat. 28, #277, original boards with cover label, rebacked, worn, some foxing throughout (£50).

Keepsake, 1831. See Stothard, below.

FUSELI, HENRY

A collection of 57 previously unrecorded drawings, assembled by Harriet Jane Moore, daughter of James Moore, a friend of the artist. Offered in the following 57 lots, CL, 14 March. All designs, except for minor verso sketches, illus., #9-11, 13-15, 20-21, 26-28, 32-37, 39-43, 47, 52-57 in color.

1. *Study of a Young Woman's Head*, pencil, 10.7 x 10.7 cm. (£1100).
2. *Young Woman with an Elaborate Hairstyle*, pencil, signed on verso, 12.5 x 9.5 cm. (£2200).
3. *Head of a Young Woman with an Elaborate Hairstyle*, pencil, 18.2 x 13.5 cm. (£1980).



9. Robert Blake, *Deathbed Scene*(?), pencil sketch on the verso of the drawing in illus. 8. When I received the drawing in illus. 8 it was pasted down on all edges to a nastily acidic mat. The sharp eyes of Jenijoy La Belle spotted slightly raised lines on the recto that looked as though they were produced by pencil strokes on the verso. A brief soak in lukewarm water freed the sheet from its backing mat to reveal this verso sketch, here reproduced for the first time. A figure, arms raised, lies in bed. A gowned (female?) figure stands on the left with her hands in an attitude of prayer or anguish and looks at the person in bed. A few lines suggest one, or perhaps two, figures upper right with arms outstretched above the bedded figure. The forms above his right arm may be either bed curtains or hovering angels. William Blake executed a *Deathbed Scene* (Butlin #137 verso) in the early 1780s with a similar emotional tenor; compare also Robert's *Old Man Kneeling at a Woman's Bedside* (Butlin #R11 recto).

4. *Study of a Girl, perhaps Lavinia de Irujo, Seen from Behind, Playing a Lute*, pencil, 9.5 x 14.5 cm. (£4620).

5. Same subject as #4 (recto); study for 2 figures in *Il Giuoco del Pallone* (verso). Pencil, brown wash, 19 x 22.9 cm. (£6050).

6. *A Young Woman Leaning Forward, probably Harriet Mellon*, pencil, black chalk, gray and pink wash, 9.1 x 11.5 cm. (£4950).

7. *Study of a Girl, perhaps Lavinia de Irujo*, pencil, 21 x 17.2 cm. (£4620).

8. *Head of a Young Woman, in Profile to the Right, possibly Sophia Burdett*, pencil, 32.5 x 20 cm. (£1100).

9. *Study of a Girl in a Large Hat, probably Mrs. Fuseli*(recto and verso), brown ink, 21 x 16.5 cm. (£6600).

10. *Study of a Girl Wearing an Enormous Bonnet, probably Mrs. Fuseli*, brown ink, 22 x 18.7 cm. (£9350).

11. *Head of Martha Hess and Subsidiary Studies of Fingers and a Mouth* (recto); *Two Studies of a Classical Scene with a Dead Woman* (verso). Pencil and brown ink (recto), pencil (verso), 28.5 x 18.5 cm. (£12,100).

12. *Mrs. Fuseli Seated, in Profile*, pencil, 27 x 18 cm. (£9350).

13. *Three Heads of Young Girls*, pencil and water colors heightened with white, 32 x 20.2 cm. (£18,700).

14. *Lady Walking*, pencil, brown ink, water colors, 32.8 x 21.1 cm. (£41,800).

15. *Mrs. Fuseli Wearing an Elaborate Headdress, and Subsidiary Studies of an Eye, a Mouth, and a Turning Torso* (recto); *Crouching Nude*(verso). Pencil and brown ink, 15.5 x 18.5 cm. (£12,100).

16. *Study of a Standing Female Nude and a Nude Lying Down*(recto); *Study of a Gladiator with Twisting Torso* (verso). Pencil and brown ink, brown wash on verso, 21 x 15.8 cm. (£1320).

17. *Study of a Woman's Gloved Arms*, pencil, 16.1 x 31 cm. (£15,400 on an estimate of £3000-5000).

18. *Cowering Nude Seated against a Wall*, pencil and gray ink, 11.5 x 17.6 cm. (£1100).

19. *Threatening Head*, black ink and black wash, inscribed "From the

- Author / H. Fuseli," 18 x 19.5 cm. (£10,450).
20. *Woman Swooning at a Writing Table, with a Threatening Figure Behind* (recto); *Study of a Man Reading Wearing Glasses, possibly a Self-portrait, and Other Studies* (verso). Pencil, black ink, gray wash on verso, signed, 19.3 x 27.7 cm. (£41,800 on an estimate of £10,000-15,000).
21. *Macbeth and the Three Witches Showing Him the Armed Head* (recto); *Figure Studies* (verso). £37,800 on an estimate of £8000-10,000. See illus. 10.
22. *Man in Bed, possibly a Study for the Death of Cardinal Beaufort in Shakespeare's King Henry VI, Part II*, pencil, gray ink, gray wash, 21.7 x 21 cm. (Christopher Powney, £1320).
23. *Old Woman Wearing a Rosary Cursing a Seated Man; possibly Queen Margaret Cursing the Duke of Gloucester*, pencil, brown ink, gray wash, 19.1 x 16.2 cm. (£4400).
24. *Maria and Feste Looking Down at the Imprisoned Malvolio, from Shakespeare's Twelfth Night*, pencil, gray wash, 16.2 x 9.7 cm. (£4620). A different design of the same subject was engraved by Bromley for Chalmers's Shakespeare, 1805.
25. *Illustration to the Wife of Bath's Tale*, from Chaucer's Canterbury Tales, with Two Alternative Sketches for the Wife, pencil, brown ink, 32.5 x 20.5 cm. (£11,000).
26. *Massacre of the Innocents*. £55,000 on an estimate of £15,000-20,000. See illus. 11.
27. *Prometheus and Io*. £24,200 on an estimate of £5000-8000. See illus. 12.
28. *Two Lovers Embracing by a Keyboard Instrument*, pencil, dated 1813, 23.5 x 18.3 cm. (£19,800).
29. *Lovers by a Keyboard Instrument, a Woman Reading in a Room Beyond*, pencil, 22 x 19.3 cm. (£15,400).
30. *Woman Kneeling at a Prie Dieu, and Studies of Two Nudes* (recto); *Striding Nude and Lovers Embracing* (verso, crossed out). Pencil, brown ink, 16 x 23 cm. (£990).
31. *The Lamentation, after Raphael*, pencil, brown ink, signed, 19 x 22.5 cm. (£3300).
32. *Haman, after Michelangelo*, gray ink, 37 x 24.4 cm. (£12,100).
33. *Young Woman with Her Head Resting on a Bolster*, pencil, brown ink, gray and brown wash, signed, 21 x 26.2 cm. (£46,200 on an estimate of £10,000-15,000).
34. *Nude Looking Upwards Resting on a Globe, after Michelangelo's "Il Sogno"* (recto and verso), pencil, brown ink, 21.8 x 18.8 cm. (£14,300).
35. *Seated Nude in Thought* (recto and verso), brown ink, 19.8 x 28 cm. (£30,800 on an estimate of £8000-12,000).
36. *Seated Nude with His Legs Resting on a Fireplace* (recto and verso), brown ink, brown wash, 20 x 28 cm. (£23,100 on an estimate of £4000-6000).
37. *Studies of a Seated Nude* (recto); *Studies of Seated Nudes and a Bearded Figure, perhaps on a Cross, Seen from Directly Above*. Pencil, brown ink, 20.5 x 19.7 cm. (£7150).
38. *Achilles Learning of the Death of Patroclus* (recto); *Variation of the Same Subject* (verso). Brown ink, 23.2 x 17.8 cm. (£4950).
39. *Satan in Flight* (recto and verso); *Head of a Girl, perhaps Lavinia de Inujo* (verso). Brown ink, pencil (verso), 20.2 x 30.5 cm. (£22,000 on an estimate of £5000-8000).
40. *Nude Throwing*, brown ink, 30.5 x 24.7 cm. (£7700).
41. *Nude Outstretched Seen from Behind* (recto); *Figure Outstretched Seen from Behind, and a Figure Seen from the Front* (verso). Brown ink, 31.2 x 18.5 cm. (£3520).
42. *Nude with Raised Arms Seen from Behind* (recto and verso), brown ink, 31.4 x 19 cm. (£7150).
43. *Menelaus and Patroclus, after the Antique* (recto and verso), brown ink, 23.5 x 17.5 cm. (£19,800).
44. *Copy of a Relief of Jupiter*, brown ink, brown wash, 14 x 27.5 cm. (£1760).
45. *Farnese Hercules* (recto); *Study of an Arm* (verso). Pencil, brown ink, 30.7 x 21.4 cm. (£825).
46. *Twisting Nude* (recto and verso), pencil, brown ink, 22.5 x 13.5 cm. (£1870).
47. *One of the Quirinal Dioscuri* (recto and verso), pencil, brown ink, 16.3 x 13.5 cm. (£2420).
48. *One of the Quirinal Dioscuri* (recto); the same in reverse and subsidiary studies (verso). Pencil, brown ink, brown wash, 20.3 x 25.5 cm., damaged (£715).
49. *Saint Jerome* (recto); *Study of a Stretching Nude* (verso). Pencil, brown ink, 21.2 x 34.2 cm. (£5500).



10. Henry Fuseli. *Macbeth and the Three Witches Showing Him the Armed Head*. Pencil, pen and brown ink, brown wash, 22.3 x 37 cm. Probably the first of three known versions of this design; both of the others are in the British Museum. The oil painting of the composition is at Stratford-on-Avon. Photo courtesy of Christie's London.

50. *Old Woman, Her Head Bowed* (recto); *Kneeling Figure* (verso). Pencil, brown ink, 13.1 x 9.4 cm., with a drawing of a gladiator probably by another hand (£1210).

51. *Studies of a Standing Youth, a Nose, a Leg, and a Kneecap* (recto); *Caryatid Figure of a Boy* (verso). Pencil, brown ink (recto), pencil (verso), 28 x 18.4 cm. (£3850).

52. *Frieze of Michelangelesque Figures* (recto and verso), gray and brown ink, gray wash, signed, 12.5 x 42 cm. (£27,500 on an estimate of £7000-10,000).

53. *Frieze of Michelangelesque Figures* (recto); *A Youth and a Crone, Three Figures in Conversation* (verso). £22,000. See illus. 13.

54. *Frieze of Michelangelesque Compositions* (recto and verso), pencil, gray and brown ink, gray wash, signed, 12.1 x 40.5 cm. (£44,000 on an estimate of £8000-12,000).

55. *Michelangelesque Reclining Nude, One Leg Raised* (recto); *Study of Two Figures, One Pierced by a Spear* (verso). Gray and brown ink, gray wash, signed, 11.3 x 21.8 cm. (£8800).

56. *Frieze of Two Michelangelesque Reclining Figures, One Twisting Around and a Small Study of a Gargoyle* (recto); *Three Caricature Figures of a Man Pouring Wine, a Gentleman and an Agonised Figure* (verso). Pencil, gray and brown ink, gray wash, signed, 12.3 x 24 cm. (£11,000).

57. *Frieze of Michelangelesque Figures* (recto); *Man Exclaiming at a Prone Youth* (verso). Pencil, gray and brown ink, gray wash, signed, 12.5 x 25.7 cm. (£35,200 on an estimate of £5000-8000).

Cleopatra Receiving the Asp. Pencil, pen, gray wash, 21.5 x 33.4 cm. CL, 17 Nov., #15, illus. (not sold on an estimate of £6000-8000).

The Power of Fancy in Dreams, an illustration for Erasmus Darwin's *Temple of Nature* (engraved by Moses Haughton for the 1803 ed.). Gray, blue, and pink washes heightened with white and touches of red ink, 36.5 x 26 cm. SL, 16 July, #109, illus. color (not

sold on an estimate of £20,000-30,000). Previously offered SL, 11 July 1991, #177, same result.

Scene from The Tempest—Miranda, Prospero, Ariel, and Caliban, a copy of

Fuseli's design for Boydell's Shakespeare Gallery. Pencil and water color, 16 x 23 cm. CL, 7 April, #11 (Christopher Powney, £242). The auction cat. ascribes the execution of this drawing to



11. Henry Fuseli. *The Massacre of the Innocents*. Pencil, pen and brown ink, brown wash, 24.7 x 37.3 cm. Sold from the collection of John Knowles, Fuseli's executor and biographer, in 1847. A preliminary for a more finished wash drawing sold as *Medea*, SL, 7 July 1983, #83, illus. color (£41,800). Both versions picture three children, whereas Medea had only two. For an illus. of the finished version, see *Blake* 18 (1984): 87. Photo courtesy of Christie's London.

12. Henry Fuseli. *Prometheus and Io*. Pencil, pen and gray ink, gray wash, 25 x 19 cm., inscribed lower right "Allerton Sept. [17]99." Allerton was the residence of Fuseli's major patron, William Roscoe. A preliminary for the wash drawing is in the Auckland Art Gallery. Photo courtesy of Christie's London.





13. Henry Fuseli. *A Frieze of Michelangelesque Figures*. Pen and gray ink, gray wash, 12.2 x 42.3 cm. Signed twice and each figure numbered by Fuseli, 44-47 (left to right). The central figure is based on Michelangelo's God the Father in his fresco of the creation of the sun and the moon (Sistine Chapel); the figure on the right derives from his *ignudi*. Perhaps datable to the early 1770s because of the composition's similarity to a drawing at Basel inscribed "Roma 1771." However, David Weinglass has suggested that this drawing may be related to Fuseli's unpublished illustrations of the 1790s for Conrad Meyer's *Nützlicher Zeithetrachnung*. Photo courtesy of Christie's London.

Stothard; but a color xerox, kindly supplied by Powney, makes me extremely suspicious of such an attribution. Powney agrees, and has suggested Richard Westall as a far more likely author of the drawing.

Siegfried's First Arrival at Worms. Pen, gray wash, 31.2 x 22.2 cm. CL, 17 Nov., #14, illus. (not sold on an estimate of £7000-10,000).

John Armstrong, *The Art of Preserving Health: A Poem*, 1757, inscribed "To my Honest and worthy Friend Henry Fussli. Hampstead, May 21st 1764[.] John Forbes [an early patron of Fuseli]." With numerous inscriptions at front and back, including a transcription of a poem (by Armstrong?) in Fuseli's hand. Full green morocco, decorated in gilt with insect motifs. Korn & Towns, Feb. Los Angeles Book Fair (\$750, bought by W. & V. Dailey). Dailey, March private offer (\$4500).

American Edition of Boydell's Illustrations of the Dramatic Works of Shakespeare, 1852. Swann, 13 Feb., #167, 2 vols., worn (\$2200 on an estimate of \$800-1200).

Bible, published Macklin (1800) and Cadell (1816-24). BBA, 16 Jan., #200, 1800 ed., 6 vols., some foxing, contemporary morocco, "a magnificent set" (Thorp, £1320 on an estimate of £700-900); 30 Jan., #168, 1800 ed., 6 vols., contemporary calf, some hinges bro-

ken (Bifolco, £528). Sims Reed, Jan. cat., #18, 1816-24 ed., 4 vols., contemporary morocco (£1600). Howes, May cat. 254, #153, 1800 ed., 6 vols., fancy binding of c. 1840, "mainly free from foxing"—which I take it means with some foxing (£1500). Heritage Book Shop, Nov. cat. 190, #12, 1800 ed., 8 vols., full morocco elaborately gilded, bindings illus. (\$22,000—surely a record asking price).

Bonncastle, *Introduction to Astronomy*, 1796. Plandome Book Auctions, 28 Oct., #235, "a nice clean copy" of the 3rd ed. (\$165). David Bickersteth, Nov. cat. 122, #179, calf (£110). The frontispiece after Fuseli was printed from two different copperplates. The 1786 (1st) and this 1796 (3rd) ed. have prints from one pl., whereas the 1787 (2nd), 1807, and 1816 (7th) eds. have another. The 1st pl. is signed by "J. K. Sherwin" as the engraver; the second is unsigned in 1787, but in its 2nd (1807, 1811) and 3rd (1816) sts. it is signed "Sherwin."

Boothby, *Sorrows*, 1796. Simon Finch, May cat. 17, #24, contemporary morocco (£800). Claude Cox, Nov. cat. 93, #55, some foxing throughout, contemporary morocco rebossed (£85).

Boydell, *A Collection of Prints . . . Illustrating the Dramatic Works of Shakespeare*, 1803. PAL, 20 Feb., #8, 2 vols. in 1, 96 pls., "large paper copy" (85 x 55 cm.), marginal stains, contemporary

half sheep worn (£1800); #9, 2 vols., 96 pls., 70 x 53.5 cm., dampstained, modern buckram (£1800). CL, 22 Oct., #436, 2 vols., 96 pls., contemporary marbled boards rebossed (Bifolco, £1760).

Cowper, *Poems*, 1811. Second Story Books, Feb. Los Angeles Book Fair, "Etruscan" style binding by Edwards of Halifax and a fore-edge painting (\$3750—a price determined by the binding and painting, not Fuseli's pls.).

Darwin, *The Temple of Nature*, 1803. Ken Spelman, May cat. 24, #266, library stamp on title-page and pls., "generally rather a tired and browned copy," rebound in quarter calf (£60). Edward Nudelman, Nov. cat. 18, #105, text browned, contemporary calf, covers detached (\$250).

Fuseli, *Life and Writings*, ed. Knowles, 1831. Swann, 29 Oct., #126, 3 vols., later half calf worn (\$165).

Gray, *Poems*, 1801. Claude Cox, July cat. 91, #32 (£28). Robert Clark, Nov. cat. 30, #269, contemporary calf (£55).

Milton, *Paradise Lost*, 1808. Ravenstree Company, July cat. 174, #50, marbled calf rebossed, some browning (\$250).

Milton, *Poetical Works*, 1839. Ravenstree Company, July cat. 174, #78, later half morocco, worn (\$75).

Pilkington, *Dictionary of Painters*, ed.

Fuseli, 1805. Blackwell's, Feb. cat. B103, #293, fancy binding (£195). Grant & Shaw, June cat. 12, #76, David Wilkie's copy, contemporary calf re-backed (£150); same copy and price, Sept. cat. 14, #102. Heritage Book Shop, Dec. cat. 191, #30, some foxing, full vellum worn (\$250).

Shakespeare, *Plays*, pub. Stockdale, 1807. Sotheran's, April cat. 1023, #130, 6 vols., margins of pls. foxed, recent quarter morocco (£750). There are 4 pls. after Stothard as well as the 2 after Fuseli. Could the high price possibly be based on the presence in each vol. of the bookplate of Jesse Boot, founder of "Boot's the Chemist"?

Specimens of Polyautography, 1803 and 1806-07, a large collection of lithographs from SNY, 18 June, #593, including Fuseli's "Woman Sitting by a Window" and "Rape of Ganymede," Stothard's "The Lost Apple," and Barry's "Eastern Patriarch" (or "King Lear"), a total of 25 prints from the *Specimens* and 9 additional early English lithographs all in an album, the Barry illus. (\$39,600 to Ars Libri). Rumor has it that Ars Libri was acting for the J. Paul Getty Museum, but I have not been able to confirm this.

JEFFERYS, JAMES

3 drawings in 3 lots, CL, 17 Nov.: #9, *The Executioner Handing over the Head of St. John the Baptist to Salome*, pencil, pen, brown wash, 36.8 x 48.2 cm., illus. (£1210); #10, *A Crucifixion*, pencil and pen, 36.8 x 54.6 cm. (£825); #11, *Three Male Nudes Fighting at the Edge of a Wood*, pencil, pen, gray wash, 37.5 x 55.2 cm., illus. (£3520 on an estimate of £800-1200).

LINNELL, JOHN

6 paintings by Linnell, Martyn Gregory autumn cat. 60, sold individually: #6, *A Stable by Moonlight*, oil, 22.9 x 17.8 cm., illus. (£7500); #7, *River Scene with Thatched Cottages*, oil, 29.8 x 40.6 cm., signed and dated 1827, illus. (£7500); #8, *Woodcutters*, oil, 49.5 x 71.1 cm., signed and dated 1858, illus. color (£38,000); #9, *Isle of Wight from Lympstone Quay*, oil, 27.9 x 38.1 cm.,

signed and dated 1826, illus. color (£18,000); #10, *Harvest Sunset*, oil, 94.6 x 132.1 cm., signed and dated 1856, illus. color (£60,000); #13, *Farmyard and Shaded Stream, Shoreham, Kent*, by Linnell and Samuel Palmer, oil, 27.3 x 33.7 cm., with an inscription on the reverse detailing the involvement of the two artists, illus. color (£28,000).

A Castle by a River. Water color, 14.5 x 20.5 cm., signed and dated 1861. SL, 16 July, #18, illus. (not sold on an estimate of £1800-2400). The style of this work is not characteristic of Linnell's hand.

David. Oil, 71 x 99 cm., signed and dated 1871. CL, 13 March, #118, illus. color (£3520).

The Gleaners' Return. Oil, 33.5 x 45.5 cm., signed and dated 1856. SL, 8 April, #78, illus. color (£5720).

Jeanie Deans and Madge Wildfire in the Churchyard (from Scott's *The Heart of Midlothian*). Oil, 39.7 x 49 cm., signed and dated 1835. CL, 13 Nov., #298, illus. color (£1320).

Portrait of Mrs. W.S. Fry and Her Four Children. Pencil, colored chalks, and water color, 54 x 71.7 cm., signed and dated 1840. CL, 14 July, #28, illus. color (not sold; estimate £3000-5000).

Portrait of the Rev. Edward Thomas Daniell. Water color, 48.5 x 45 cm., signed and dated 1835. SL, 19 Nov., #383 (£352).

Redstone Wood. Oil, 18 x 23 in., datable to 1870. Leger Galleries, March cat., #47, illus. color (price on application).

Rooks Hill, Near Shoreham, Kent. Pencil, brown ink, signed and dated 1828, 17 x 12 cm. SL, 9 April, #53 (£880).

Study of a Cottage. Pencil, 16.5 x 23.8 cm., signed and dated 1832. CL, 7 April, #109 (not sold on an estimate of £400-600).

View of Mouse Bridge at the Foot of Hanson Toot, Derbyshire. Brown ink and water color, c. 1814, 15 x 22.5 cm. SL, 9 April, #54 (£2420 on an estimate of £600-800).

Woodcutters—Wales. Oil, 101.5 x 139.5 cm., signed and dated 1863, retouched 1870. SL, 3 June, #10, illus. color (not sold on an estimate of £10,000-15,000).

MORTIMER, JOHN HAMILTON

Banditti Taking His Post. Pen and ink, 27.7 x 20.7 cm. (etched by Mortimer in 1788, reversed). CL, 17 Nov., #19, illus. (£1045).

Beatrice, from As You Like It. Pen and ink, oval, 33 x 26.7 cm. W. M. Brady & Co., advertised and illus. in *Burlington Magazine* 134 (March 1992): ii (price on application). Beatrice looks to the right, the reverse of the etching. Possibly the drawing, then in the collection of Frederick J. Cummings, illus. in John Sunderland, *John Hamilton Mortimer: His Life and Works* (London: Walpole Society, 1988), fig. 166.

Figures Conversing. Pen and brown ink, 26.5 x 30.3 cm. CL, 7 April, #38 (not sold on an estimate of £400-600).

A Mother and Child Surprised by Bandits in a Wood, attributed to Mortimer. Oil, 71.8 x 55.8 cm. CL, 20 Nov., #98, illus. color (not sold on an estimate of £4000-6000).

Progress of Vice: Preparing for Execution. Oil, 75 x 62 cm., signed in monogram and dated 1774. SL, 15 July, #82, illus. color (not sold on an estimate of £5000-7000). One of a series of 4 paintings on the Progress of Vice.

"A Banditti Made Prisoner," etching by Hardy after Mortimer, and "Banditti Regaling," etching by Ireland after Mortimer. The Print Room, Oct. cat. 9, #262, in sepia (£500 the pair).

"Caliban" and "Cassandra," etchings, 2 from the set of Shakespeare characters. The Print Room, Oct. cat. 9, #261, "Caliban" illus. (£350).

PALMER, SAMUEL

See also the 1st entry under Linnell, above.

The Bay of Naples. Water color and body color with touches of gold, 19.7 x 42 cm., datable to 1838. Agnew's,

March cat. 119, #72, illus. color (price on application).

The Burial Place of Keats with the Pyramid of Gaius Cestius, Rome. Water color, 18 x 40 cm., exhibited 1844. PAL, 2 Nov., #52, illus. color (reportedly bought-in and sold by private treaty after the auction).

The Enchanted Castle at Dusk. Water color and body color with touches of gold, 34.9 x 26.6 cm., datable to the 1840s. Agnew's, March cat. 119, #73, illus. (price on application).

Harvesting. Water color and body color, 38.2 x 51.4 cm., signed, datable to c. 1851. Agnew's, March cat. 119, #74, illus. color (price on application).

A Poet. Water color heightened with body color and gum arabic, signed, c. 1865, 19.5 x 42 cm. SL, 9 April, #115, illus. color (£33,000 on an estimate of £30,000-50,000).

The Silver City: Morning on the Jura Mountains Looking towards the Alps. Water color heightened with body color and gum arabic with scratching out, signed and dated 1844, 18.5 x 40.5 cm. SL, 9 April, #119, illus. color (not sold on an estimate of £20,000-30,000).

A Tree Line. A sketch in colored washes, 9 x 19 cm., datable to 1861. SL, 19 Nov. #94, illus. (not sold on an estimate of £2000-3000).

The Villa d'Este from the Cypress Avenue, an illustration to Dickens's *Pictures from Italy*, 1846. Pencil, approx. 13.5 x 8 cm. Sotheby's Sussex, 5 May, #14, with 2 other drawings by Palmer, one pencil and the other gray wash over pencil, and 3 drawings by J. C. Hook, all from the collection of A. H. Palmer (no price list discovered; estimate £1200-1800). Previously offered SL, 14 Nov. 1991, #38, illus. (not sold on a modest enough estimate of £2000-3000).

"Early Ploughman," etching. CNY, 12 May, #491, 8th st., pencil signature, mat stained, illus. (\$2860).

"Harvest," wood engraving. SL, 3 Dec., #159, from the ed. of 50 printed in 1932, damaged area beneath the letterpress, with a letter to Campbell Dodgson from Arthur Sabin and Geoffrey Grigson, from Dodgson's collection, illus. (£2860).

"Herdsman's Cottage," etching. CNY, 12 May, #124, 2nd st., some foxing and surface soiling, illus. (\$935). CL, 2 July, #124, 2nd st. on laid India, inscribed "Model Proof" on the verso, with extensive (but unattributed) annotations on the support sheet, some marginal staining, illus. (£1980). SL, 3 Dec., #160, 2nd st. (not sold). Swann, 8 Dec., #232, st. not described, with 2 prints by other artists (\$385).

"Lonely Tower," etching. SL, 3 Dec., #161, 6th st., some defects in the upper corner (£2090).

"Morning of Life," etching. CL, 15 July, #123, 7th st. (£99). Swann, 8 Dec., #233, 8th st., printed in sepia, illus. (\$990).

"Skylark," etching. Garton & Co., Sept. cat. 54, #7, 7th st. on laid India, "fine impression" (£900).

"Willow," etching. Garton & Co., Dec. 1992 cat., #5, 2nd st., from the large paper issue of A. H. Palmer, *Life and Letters of Samuel Palmer*, 1892, illus. (£325).

Dickens, *Pictures from Italy*, 1846. Blackwell's, March cat. "Brain," #2 (£250). Adam Mills, June cat., #197 (£180).

Hamerton, *Etching and Etchers*, eds. with Palmer etching. Rulon-Miller Books, March cat. 103, #126, 1868 ed., fancy binding by Riviere (\$2000). Ian Hodgkins, Oct. cat. 65, #193, 1880 ed. (£750).

Milton, *Shorter Poems*, 1889. Blackwell's, Feb. cat. B103, #259, large paper issue (£450). SL, 25 Feb., #378, large paper issue, unnumbered but with A. H. Palmer's signature in pencil, original parchment boards; with J. Wolf, *Life and Habits of Wild Animals*, 1874, inscribed "Signed for A. H. Palmer J. Wolf"; and three other vols. not de-

scribed (Thorp, £176). Ravenstree Company, July cat. 174, #80, small paper issue, original cloth worn (\$395).

Palmer, A. H., *Life and Letters of Samuel Palmer*, 1892. BBA, 23 July, #473, small paper issue, some foxing, original cloth rebacked, worn (Hashimoto, £187).

Virgil, *Eclogues*, trans. S. Palmer, 1883. Sims Reed, Jan. cat., #21, small paper issue, original green cloth (£1080).

ROMNEY, GEORGE

A Sketchbook, 48 leaves, 11.4 x 17.8 cm., with drawings in pencil, pen, and brown wash. CL, 17 Nov., #8, 1 sketch illus. (not sold on an estimate of £3000-4000).

Antiope and Jupiter. Pen and brown ink, gray washes, 28 x 43 cm. SL, 19 Nov., #58, illus. (£2200).

Study of a Standing Figure with Children. Brown washes, 14 x 12 cm. SL, 9 April, #30 (£858).

Study of Seated Figures beneath a Tree. Brown wash, 32.2 x 37.5 cm. CL, 14 July, #39, illus. color (£2750).

William Cowper, portrait of, after Romney. An early copy of the pastel in the National Portrait Gallery, London. Water color, oval, 8 x 7 in. Pickering and Chatto, Jan. cat. of English Literary Portraits, #9, illus. (\$2500). Blake engraved the original portrait as the frontispiece to vol. 1 of William Hayley's *Life, and Posthumous Writings, of William Cowper* (1803).

STOTHARD, THOMAS

A folio of 3 figure drawings, each 10 x 12.5 cm. or slightly smaller, including Odysseus surprising Nausicaa, 2 water color, 1 pen and ink. SL, 19 Nov., #333, with a 4th drawing attributed to Stothard (£198).

A Confrontation (2 groups of fighting figures). Pencil, pen, and gray wash, 24 x 17.5 cm. CL, 14 July, #29 (not sold; estimate £400-600).

Merrymaking and Music, a pair. Oil, 20.5 x 26.5 cm. ovals. SL, 7 Oct., #46, 1 (*Music?*) illus. (£1210). The illustrated

painting is probably based on Sterne's *Sentimental Journey*; it includes several motifs (including Yorick, dressed in black) also found in Stothard's design for that text engraved by Blake and published in *The Novelist's Magazine*.

Study of Classical Figures Including a Young Girl. Pen and ink, brown washes, 36 x 22 cm., signed, with further pencil sketches on recto and verso. SL, 19 Nov., #380, illus. color (£462).

Thomas Stothard, imaginary portrait of, attributed to Walter Francis Tiffin. Oil, dated "75," 61 x 51 cm. Sotheby's Sussex, 28 July, #332, illus. (no price record; estimate £800-1200). Stothard's imposing head is surrounded with ghostly images from his more famous works, including the panorama of the Canterbury Pilgrims.

A Woman in Classical Dress. Pen and brown ink, gray wash, 12.5 x 5 cm., signed. SL, 19 Nov., #334, illus. (£352).

450 engraved vignettes after Stothard, including groups from *The Royal Engagement Pocket Atlas*, Rogers's *Poems* and *Italy*, and works by Byron and Scott, bound in 2 vols., contemporary morocco. Swann, 7 May, #198 (not sold on an estimate of \$300-400).

"Lost Apple," lithograph. See *Specimens of Polyautography* under Fuseli, above.

Bell's British Classics, pub. Sharpe, 1803-04. Heritage Bookshop, Oct. cat. 189, #39, 27 vols., foxed, contemporary calf (£1250).

Bible, 1846, printed by Kerr. Howes, April cat. 254, #430 (£75).

The Bijou, 1828. David Bickersteth, June cat. 120, #90, original boards with morocco spine, some spotting, rubbed (£38). K Books, Dec. cat. 416, #34, half roan (£30).

Bonnycastle, *Introduction to Mensuration*, 1812. Claude Cox, Sept. cat. 92, #29, original sheep worn (£20).

Bray, *Life of Stothard*, 1851, extra-illustrated copies only. David O'Neal, Feb. Los Angeles Book Fair, 2 vols.,

with c. 100 added pls., mostly small book illustrations, a few in proof sts. before letters, full morocco (\$1200).

Bunyan, *Pilgrim's Progress*. Hoopers Books, Feb. Los Angeles Book Fair, 1796 ed., full calf (£350). Howes, April cat. 254, #461, 1881 ed. (£45).

Chaucer, *The Canterbury Tales*, pub. Pickering, 5 vols., 1830. Illustrated with Worthington's engraving of "The Canterbury Pilgrimage" in 3 sts.: etched proof with scratched signatures but before title, image completed with scratched signatures but before title, published st. with signatures re-engraved and the title in open letters (the last in 3 impressions, 2 on paper and 1 on vellum). Acquired Feb. by Thomas Lange from a British dealer and given to R. Essick. According to a pencil note in vol. 1, only 6 impressions were pulled on vellum.

Dante, *The Divina Commedia*, trans. Boyd, 1802. Howes, May cat. 254, #549, 3 vols., from the Signet Library, full calf, some foxing (£225).

Fénelon, *Telemachus*, 1795. J & J House, Feb. Los Angeles Book Fair, large paper, 1st published sts. of the pls. before inscribed titles, full calf (\$500—previously offered at the Oct. 1991 fair for \$450).

Forget Me Not. Jarndyce, May cat. 86, #1020, for 1828, original printed boards (£30); #1021, another copy, with original slipcase (£95).

Hayley, *Triumphs of Temper*. K Books, July cat. 412, #179, 1799 ed., full morocco (£40). Phillip Pirages, Nov. cat. 24, #138, 1795 ed., fancy contemporary calf (£175).

Hume, *History of England*, Bowyer's ed., 1806. BBA, 14 May, #115, 5 vols., some foxing, contemporary half morocco rebossed, rubbed (Wilkinson, £82).

Keepsake. Jarndyce, May cat. 86, #1027, for 1828, later half morocco (£40); #1029, for 1831, original red watered silk, rubbed (£50); #1030, for 1832, original red silk, worn (£20). Maggs

Bros., Oct. cat. 1146, #42, for 1834, original red silk (£60). James Burmester, Dec. cat. 10, #82, for 1829, original lilac cloth (£60); #84, for 1832, contemporary roan (£45).

Knox, *Essays Moral and Literary*, 1784. Apollo Book Shop, Nov. Los Angeles Book Fair, 2 vols., contemporary calf (£100).

Pinkerton, *Rimes*, 1782. James Burmester, Feb. cat. 16, #395, recent half calf (£75).

Pope, *Poetical Works*, 1811. Hoopers Books, Feb. Los Angeles Book Fair, 2 vols., the pls. with 1804 Du Roveray imprints, contemporary morocco binding by Hering (£450).

Rogers, *Italy*. David Bickersteth, Jan. cat. 118, #151, 1830 ed., light foxing, contemporary morocco, rubbed (£35). Country Lane Books, Feb. Los Angeles Book Fair, 1830 ed., calf (£100). Walford, May cat. A/341, #86, 1830 ed. (£150). Bernard Shapero, June cat., #88, 1842 ed., with a copy of Rogers, *Poems*, 1842 (£250); #89, 1830 ed. (£125). Ewen Kerr Books, July cat. 36, #259, 1830 ed., calf (£115). Frew Mackenzie, Aug. cat. 27, #130, 1838 quarto, slight foxing throughout, contemporary morocco (£100).

Rogers, *Pleasures of Memory*. Howes, May cat. 254, #959, 1801 ed., rebossed (£35). Ewen Kerr Books, July cat. 36, #263, 1810 ed., apparently small paper, calf worn (£75); Nov. cat. 38, #22, 1806 ed., "signed on rear endpaper by Mary Blake, wife of William" (?), recent full leather (£85).

Rogers, *Poems*. Blackwell's, Jan. cat. "Shot," #40, 1827 ed. (£35). David Bickersteth, Jan. cat. 118, #150, 1834 ed., light foxing, half calf over marbled boards, worn (£35). Country Lane Books, Feb. Los Angeles Book Fair, 1834 ed., calf (£85). Jamdyce, May cat. 86, #686, 1834 ed., some spotting, contemporary half morocco (£35); #687, 1839 ed., presentation inscription from Rogers, later morocco (£110). Blackwell's, July cat. B104, #314, 1820 ed., fancy contemporary binding (£95);

#315, 1834 ed., fancy contemporary binding (£175). Ewen Kerr Books, July cat. 36, #260, 1842 ed. with the steel engravings after Stothard and Turner, calf (£110); #261, 1853 ed. with 53 of the Clennell wood engravings after Stothard, publisher's cloth (£55); #262, 1820 ed., half calf (£55); #264, 1834 ed., faded calf (£125). Callaway Books, Nov. Los Angeles Book Fair, 1852 ed., 2 vols. (including *Italy*), presentation inscription from Rogers, fine calf (\$400).

Royal Engagement Pocket Atlas for 1803. Maggs, Sept. cat. 1146, #7, original engraved wrappers and slipcase (£150).

Sargent, *The Mine*, 1796. Blackwell's, Oct. cat. "Tenter," #add. 1 (£55).

Somerville, *The Chase*, 1800. Pladome Book Auction, 8 April, #321, portion of spine missing, front cover detached (estimate \$45-65). K Books, Dec. cat. 415, #337, calf (£30).

Thomson, *Poetical Works*, 1830. Claude Cox, July cat. 91, #187, 2 vols., contemporary calf (£25).

Thomson, *Seasons*, 1793. David Bickersteth, March cat. 119, #44, contemporary mottled calf, slight wear (£48).

Walton and Cotton, *Complete Angler*, pub. Pickering, 1825. Richard Hatchwell, May "Malmesbury Miscellany" 48, #99, original red cloth, partly unopened (£125); #100, another copy, frontispiece soiled, contemporary calf worn (£85).

Young, *Night Thoughts*, 1798. J & J House, Feb. Los Angeles Book Fair (\$250).

Young, *Works*, 1802. BBA, 26 March, #144, 3 vols., some water stains, contemporary calf worn, with 6 unrelated vols. (not sold on an estimate of £140-200). Howes, May cat. 254, #391, 3 vols., fancy contemporary morocco (£300, a price probably determined by the binding).

VON HOLST, THEODORE

MATTHIAS

Scene from Undine (recto); *Five Drawings of a Young Girl and One of a Greek Warrior* (verso). Brown wash over pencil (recto), pencil (verso), 33.7 x 25.7 cm. CL, 14 July, #38, recto illus. color (£2420).

Appendix: New Information on Blake's Engravings

Listed below are substantive additions or corrections to Essick, *The Separate Plates of William Blake: A Catalogue* (1983), and Essick, *William Blake's Commercial Book Illustrations* (1991).

The Separate Plates of William Blake: A Catalogue

P. 30, provenance of *The Marriage of Heaven and Hell* copy B. The "Dyer" from whom Douce purchased the vol. was almost certainly the bookseller Gilbert Dyer, as Joan K. Stemmler has shown in "Undisturbed above once in a Lustre": Francis Douce, George Cumberland and William Blake at the Bodleian Library and Ashmolean Museum," *Blake* 26 (1992): 9-18, esp. 13 and n133.

P. 63, "Chaucers Canterbury Pilgrims," impression 3D. According to 2 notes in Francis Douce's manuscripts in the Bodleian Library, he acquired this impression in November 1824 or March 1825 from the dealers Hurst & Robinson (recorded by Stemmler n145—see her essay under p. 30 above).

P. 90, "The Chaining of Orc." An impression was exhibited at the Philadelphia Academy of the Fine Arts in 1892, no. 188 in the cat., entitled "Adam and Eve over a Manacled Youthful Figure." G. E. Bentley, Jr., who pointed out this entry to me, has

also suggested that the appearance of an impression in this 1892 exhibition opens up the possibility that the impression I call untraced impression 1 was actually two different impressions. Since "The Chaining of Orc" exhibited in Philadelphia in 1892 is listed in a section of works from the collection of "Herbert H. Gilchrist" (p. 20 of the cat.), it can be identified with the impression exhibited in Boston in 1880 (collection of Mrs. Gilchrist) but not with the impression exhibited in Boston in 1891 (collection of E. W. Hooper). The recently discovered impression (see my 1991 sales review) might be either of these two impressions.

P. 118, "George Cumberland's Card," untraced impression 5, from the collection of A. E. Newton. Offered by Bromer Booksellers at the Feb. Los Angeles Book Fair—see under sales of Separate Plates above. On laid paper, sheet 9.8 x 15.6 cm., with a fragment of a Britannia watermark (as in impression 11), mounted in an album also containing Keynes's letter to Newton, Newton's bookplate on the front cover. With the bookplate of Harris Elliott Kirk and a clipping from his (auction?) sale, dated by Bromer to the mid-1940s. Keynes's letter, like the description in the Newton sale cat., Parke-Bernet, 17 April 1941, lot 158 (\$40—to Kirk?), notes 2 sts., the 1st "with the letters of the name open." I have never seen such a st. and suspect that it is a ghost based on a misunderstanding of impression 1E (British Museum), which has the name printed only as a blind embossment.

P. 156, "Rev. John Caspar Lavater." The

small re-engraving by William Holl was published in *The Biographical Magazine*, 2 vols. (London: E. Wilson, 1819-20), vol. 1 (arranged alphabetically by subject and not paginated).

P. 239, "The Morning Amusements of Her Royal Highness [and] A Lady in the Full Dress." As Elizabeth Bentley has demonstrated, this pl. was almost certainly engraved for *The Ladies New and Polite Pocket Memorandum-Book*, published as an annual by Joseph Johnson between at least 1777 and 1788. Blake's pl., bearing an imprint dated November 1782, probably appears as the frontispiece to the vol. for 1783, but no copy of this issue has yet come to light. See E. B. Bentley, "Blake's Elusive Ladies," *Blake* 26 (1992): 30-33.

William Blake's Commercial Book Illustrations

P. 26, *The Protestant's Family Bible*, c. 1781, pl. 3, "Joseph sold to the Ishmeelites." As Butlin (see p. 27, below) has pointed out, the publication by David Bindman to which he refers (in Butlin no. 155) is *William Blake: Catalogue of the Collection in the Fitzwilliam Museum Cambridge* (Cambridge: Fitzwilliam Museum, 1970) 5-6 ("The immediate source for the designs [to the story of Joseph] is probably to be found in Blake's engraving after Raphael's *Joseph and his Brethren* from the Loggia, for the *Protestant's Family Bible*, 1780-2").

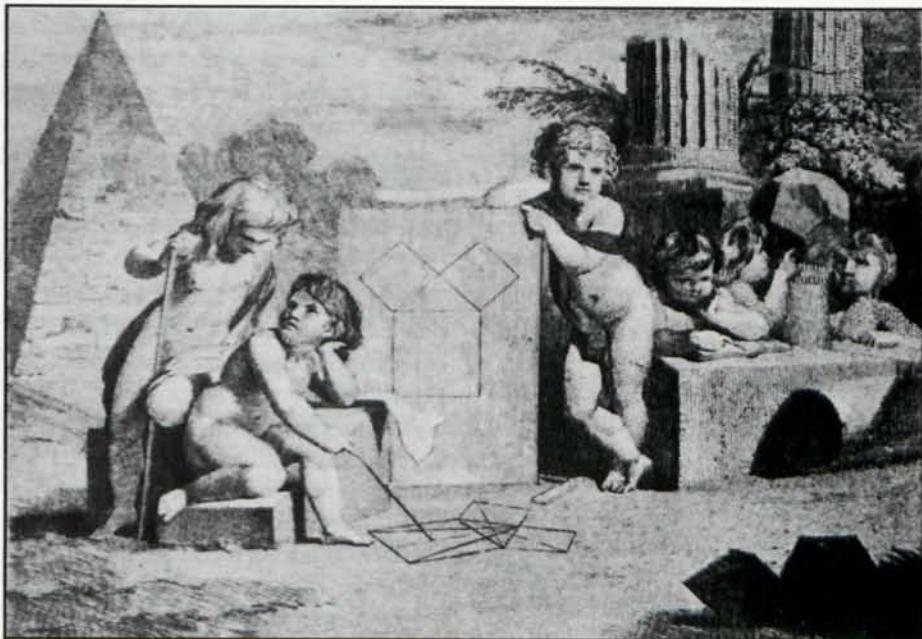
P. 27, Bonnycastle, *Introduction to Mensuration*. In a review of *Blake's Commercial Book Illustrations* in *Burlington Magazine*

134 (March 1992): 192-93, Martin Butlin suggests that the title-page vignette in Bonnycastle (illus. 14), engraved by Blake after Stothard, "may very well have influenced not only Blake's characterisation of Urizen in his book of that name but also the significance of the compasses in *Newton* and *The Ancient of Days*." Butlin is no doubt referring to Stothard's plump child who leans over and points with a stick (not dividers or compasses) to a demonstration of the Pythagorean theorem scratched on the ground. It's a bit of a stretch from this light-hearted vignette to "Blake's characterisation of Urizen," but perhaps the Bonnycastle design is one of a large number of possible influences on an important Blakean motif, the man leaning down with dividers, that first appears on pl. 10 in *There is No Natural Religion*, 2nd series (c. 1788). I suspect, however, that the main influence on all these designs is the most famous and obvious—the figure of Euclid in Raphael's *School of Athens* in the Stanza della Segnatura of the Vatican.

P. 30, *The Novelist's Magazine*. I failed to point out that Bentley 1977, p. 599, states that "Proofs of all the *Novelist's Magazine* [pls.] are in Princeton in an extra-illustrated copy of Mrs. Bray's [*Life of Thomas*] Stothard." Elizabeth Bentley has very kindly checked this information for me and found that the impressions of the Blake pls. in these vols. at Princeton are all in the 1st published st.

P. 44, *The Original Works of William Hogarth*, Blake's engraving of "Beggar's Opera, Act III." Following Paulson, *Hogarth's Graphic Works* (1970) 1: 71, I recorded 1789 as the year in which the Boydells acquired Hogarth's original copperplates. Nichols and Steevens, *Supplementary Volume to the Works of Hogarth* 198, and Nichols and Steevens, *The Genuine Works of Hogarth* 3: 198 (see under *Literature*, below), suggest a 1790 date, for they record that "Mr. Alderman Boydell" paid for the pls. with "a bond, bearing the date 21 May 1790." This later date would make it even more probable that Blake's pl., dated 1788 in the imprint of the etched proof st., was commissioned well before the Boydells were in a position to publish a vol. of Hogarth's *Works*.

P. 45, *Works of Hogarth, Literature*. G. E. Bentley, Jr., has kindly pointed out to me that Nichols and Steevens, *Supplementary Volume to the Works of Hogarth* (n.d.), recorded in my 1991 sales review, is reprinted in (or is a reprint of?) Nichols and Steevens, *The Genuine Works of William Hogarth; with Biographical Anecdotes*, 3 vols. (London: Nichols, et al., 1817) vol. 3. Besides the Blake reference on p. 99, both



14. John Bonnycastle, *An Introduction to Mensuration*, 1782. Title-page vignette, intaglio etching/engraving by Blake after Thomas Stothard, 6.3 x 8.7 cm., first state. Es-sick collection.

works list "Beggar's Opera" for 10s. 6d. on p. 199.

P. 47, Darwin, *The Botanic Garden* (1791), pl. 1, "Fertilization of Egypt." To the list of designs influenced by the storm god in this pl., add the title-page to *Visions of the Daughters of Albion* of 1793 (winged figure in flames above the fleeing woman). To the list of *Literature* (p. 48) add Anthony Blunt, "Blake's Pictorial Imagination," *Journal of the Warburg and Courtauld Institutes* 6 (1943): 212 (pl. 1 as a source for the bearded figure with outstretched arms in Blake's large color print, *The House of Death*). Blunt's essay is noted by Butlin (see p. 27, above).

P. 60, *Bellamy's Picturesque Magazine*, 1793. Butlin (see p. 27, above) has expressed doubt about the ascription of the pl. to Blake because of the "almost rococo treatment of the illustration," the "unlikelihood of Blake illustrating so anti-Republican a theme," and "the use of a long 's' in the inscription." The attribution is a bit shaky, in spite of the *prima facie* evidence of the "Blake sc" signature, primarily because of the very conventional, relatively fine-line, engraving technique that could have been produced by a number of craftsmen of the period. It is even possible that William Blake of Exchange Alley executed the pl., although it looks a little too skillful to my eyes to be his work. As for the anti-republican text, the engraver may not have known the tenor of the publication when hired to produce the pl. The long "s"

in "sc" is a bit anachronistic for 1793, but all the lettering on the pl. was probably executed by a writing engraver, not "Blake."

Pp. 86 and 88, Hayley, *The Life, and Posthumous Writings, of William Cowper*, 1803-04. Caroline Watson's reduced re-engraving of the Lawrence portrait of Cowper was also published as the frontispiece to vol. 1 of J. Johnson's 1808 ed. of Cowper's *Poems*.

P. 93, *The Plays of William Shakespeare*, ed. Chalmers, 1805, 1811. G. E. Bentley, Jr., has kindly informed me that, according to T. H. Cromeck's manuscript biography of his father, R. H. Cromeck, the former inquired about the copperplates at the publishers, Rivington & Co., in about 1856, but found that they had been "destroyed many years" earlier.

P. 110, Rees, *Cyclopaedia*, pl. 3A, "Gem Engraving." The three views of the engraved gem of Jupiter Serapis are based on pl. 2 in Johann Laurenz Natter, *A Treatise on the Ancient Method of Engraving on Precious Stones* (London: For the Author, 1754), engraved by C. H. Hemerich. This same pl. in the French language ed. of Natter (London: J. Haberkorn, 1754) is reproduced in Barbara Maria Stafford, *Body Criticism: Imaging the Unseen in Enlightenment Art and Medicine* (Cambridge: MIT Press, 1991) 57, pl. 21. This reference was kindly pointed out to me by Alexander Gourlay.

MINUTE PARTICULAR

Cromek's Lost Letter about Blake's *Grave* Designs

G. E. Bentley, Jr.

We have always known that Robert Hartley Cromek wrote to William Hayley about Blake's designs to Robert Blair's *The Grave*, for Blake refers to it in his letter to Hayley of 27 November 1805:

Dear Sir
M^r Cromek the Engraver came to me desiring to have some of my Designs. He named his Price & wishd me to Produce him Illustrations of The Grave A Poem by Robert Blair. In consequence of this I produced about twenty Designs which pleasd so well that he with the same liberality with which he set me about the drawings, has now set me to Engrave them. He means to Publish them by Subscription with the Poem as you will see in the Prospectus which he sends you in the same Pacquet with the Letter.¹

But we have not known what Cromek said in the letter or indeed whether Blake had seen Cromek's letter and the Prospectus for *The Grave* which Cromek sent to Hayley. This is a matter of some importance to Blake, for Cromek reduced the number of Blake designs he proposed to publish from 20 to 15 to 12 and changed the engraver from Blake to Louis Schiavonetti, and there is some uncertainty as to how much of this Blake knew when he wrote his letter on 27 November 1805. Certainly Blake became deeply indignant when he finally recognized the truth:

A Petty sneaking Knave I knew[.]
'Oh M Cr— How do ye do[?]²

Blake's letter was sent with Cromek's to Hayley, but it was not traceable again until 1911, when it was sold at auction. And Cromek's letter has disappeared entirely.

But both letters appeared in the same lot in a sale of letters to Hayley in 1885.³ Cromek's letter is summarized there:

Enclosing Blake's letter; his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

The reference to Lady Hamilton is natural enough, for she was a frequent sitter for George Romney whose biography Hayley was writing, and Blake and others were enlisted to help Hayley find information about her—Blake wrote to Hayley on 27 January 1804 that "I have calld on M^r Edwards twice for Lady Hamiltons direction. . . ."

But the most interesting and tantalizing part of this brief paraphrase of Cromek's letter is the statement that Blake's "work has too much mind and too little of the hand in it to be generally understood." For one thing, this seems to imply that Cromek was already reconciled to a narrow sale for the edition of Blair's *Grave* with Blake's designs. For another, it may imply that, because of the distinction between "mind" and "hand" here, he had already commissioned Schiavonetti to engrave Blake's designs, even though, as Blake said in his letter, Cromek "has now set me to Engrave them." If Cromek had already commissioned Schiavonetti to engrave Blake's designs, he had probably already seen and been dismayed by Blake's rugged white-line etching of *Death's Door*, and the distinction he makes here between "mind" and "hand" may refer to the designs, which show "too much mind" and "too little [skill] of hand." At any rate, this is one of the earliest criticisms of Blake for incompatibility of conception and execution in his work, a criticism which became a commonplace and which Blake bitterly resented. For another, it seems probable that Blake had seen neither Cromek's letter nor "the Prospectus which he sends you in the same Pacquet with the Letter," for Blake is scarcely likely to have written of Cromek's "liberality" in commissioning him to make the engravings if he had seen Cromek's letter which referred to the want of skill, or at

least of popular effect, in Blake's engraving "hand."

There are two prospectuses of "Nov. 1805" for Cromek's edition of Blair's *Grave* with Blake's plates, one specifying that there were to be "FIFTEEN PRINTS FROM DESIGNS INVENTED AND TO BE ENGRAVED BY WILLIAM BLAKE" and the other, also of "Nov. 1805," advertising "TWELVE VERY SPIRITED ENGRAVINGS BY LOUIS SCHIAVONETTI, FROM DESIGNS INVENTED BY WILLIAM BLAKE."⁴ It would be exceedingly desirable to know which of these prospectuses was the one enclosed with the letters of Cromek and Blake to Hayley on 27 November 1805.

At the very least, this tantalizingly brief summary of Cromek's letter to Hayley of [27 November 1805] indicates an ambivalence in Cromek's attitude toward Blake and his work, a somewhat disloyal impartiality in a puffing bookseller, which seems to be at odds with Blake's impression of Cromek's "liberality." It is likely to do Cromek's reputation no good.⁵

¹ G. E. Bentley, Jr., ed., *William Blake's Writings* (Oxford: Clarendon Press, 1978) 1628-29.

² Bentley 940.

³ Sotheby sale of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [i.e.,] An Important Series addressed to Wm. Hayley," 2 March 1885, Lot 17. The Cromek letter is undated, but it is plainly the one enclosed with Blake's of 27 November 1805. The first part of the sale was a series of letters addressed by Byron to Francis Hodgson, but I have been unable to determine the relationship of Canon Hodgson to Francis Hodgson or even with confidence his first name.

⁴ Both are reproduced and discussed in *Blake Records Supplement* (1988) 31-36.

⁵ For evidence and analyses of Cromek's character, see particularly (1) "Blake and Cromek: The Wheat and the Tares," *Modern Philology* 71 (1974-75): 366-79; (2) Dennis Read, "The Rival Canterbury Pilgrims of Blake and Cromek: Herculean Figures in the Carpet," *Modern Philology* 86 (1988): 171-90; (3) Aileen Ward, "'St. Joshua and His Gang': William Blake and the Royal Academy," *Huntington Library Quarterly* 52 (1989): 75-95, and (4) "They take great libertys": Blake Reconfigured by Cromek and Modern Critics: The Arguments from Silence," *Studies in Romanticism* (1992).

DISCUSSION

with intellectual spears & long winged arrows of thought

Blake and Women: A Reply to Nelson Hilton

by Margaret Storch

I thank Nelson Hilton for his most thoughtful review of my book, *Sons and Adversaries: Women in William Blake and D. H. Lawrence*, in the spring 1992 issue of *Blake/An Illustrated Quarterly*, and I would like to respond to some of the points that he makes. I was in Europe at the time the review first appeared, and so have not been able to reply until now.

I hoped that my book would open up a new debate about masculinist tendencies in Blake, and about male responses to women's experience in his own and other times. I also raised the question of why even the most radical of male social reformers have failed to give due emphasis to the social condition of women. Blake, an artist of striking insights into society and human relationships, and one who has influenced our thinking about both, is so often discussed in a remote and scholarly way. The challenge of his polemical views needs to be taken on more directly.

Hilton does not devote much of his review to the complexities of gender politics in Blake. In his final sentence he states that my book is "provocative indeed" in the "issues it raises and the implications these suggest," but he does not fully provide the reader with information about what these matters might be. Nor does he discuss the parallels I draw between Blake and D. H. Lawrence: the affinities between these two artists are the central focus of the book, and mine is the first full-length published study of a correspondence that has often been acknowledged but

not explored in depth. The essential point of my interpretation of the emotional patterns reflected in both Blake and Lawrence is not that they are simply antagonistic to women, but that in each there is a striking polarity in his response to women, a conflict of love and hate.

Hilton does not mention in his review some of my original, and perhaps controversial, readings of Blake, especially my interpretation of *Milton* as the working out of a masculine fantasy in which the threatening female power is reduced to a figure that is safe and compliant; and my comments on the daughters of Job as a benevolent version of the more commonly sinister motif of three women in his work. (I am not convinced by his suggestion that the three significant Catherines in Blake's life may account for the recurrent image.)

Hilton refers at some length to Edward Larrissy's 1985 book on Blake. Indeed, Larrissy and I come to some similar conclusions, but he does not take his far into the realm of gender relations. As I said in my 1988 review of his book in the *Modern Language Review*, an important manifestation of the anxiety about bounds in Blake is the "definiteness" of the tough male artist-engraver and the disturbing "indefiniteness" of females. However, Hilton does not make clear how he responds to my argument that Blake displays animosity towards women, and more specifically, how he responds to my use of Brenda Webster's point that Blake's male characters are "incapable of mature love." He suggests that the resolution of ambivalence might entail an acceptance of "limits to reality and expression" which, though mature, may not be appropriate for the very radical artist that Blake is. This seems to be a refusal to encounter the issues. If Blake is, as I believe, a radical thinker who cared deeply about the state of society, the effects of social evils on the human

spirit, and relations between women and men, then we must at some point take into account his social actuality. To do otherwise is to treat him as a sophist, while to ignore the anguish caused by anxiety about substantiality and about sexual love, whether or not we call it immature, is to retreat from the passion and tension of his poetry into, indeed, a land of spectres.

Hilton's comments about a few scholarly failings on my part are on the whole well taken although, again, I would have wished for more direct discussion of the central thesis of the book rather than of the index. And I find that the reading of "milk" that Hilton prefers over "mild" in *Milton* 21 merely substantiates my seminal interpretation of Ololon as the river in Eden.

He seriously misinterprets my purpose when he states that I privilege "the poet's early childhood experience" and that I set out to talk about Blake's relations with women, objecting that there is little historical evidence about either of these aspects of his life. Indeed there is not but, as I say in my preface and elsewhere, my interest in Blake and Lawrence is not biographical. The focus of my attention is their creative art, which is a truer reflection of the psyche than are contemporary facts and data even when, as in the case of Lawrence, we have a plethora of these.

To complement Nelson Hilton's review, readers of *Blake* might like to read also other reviews of my book, for example those by Brenda Maddox in the *Times Literary Supplement* (7 June 1991), by Leslie Tannenbaum in *The Wordswoorth Circle* (autumn 1991) and by Rose Marie Burwell in *English Literature in Transition* 35, no. 2, 1992; and also to read the book itself. I hope that the debate about Blake and women, about the changing role of women in late eighteenth-century society, and about ambivalence regarding feminism on the part of male radicals, will develop and intensify.

 REVIEWS

William Blake—A Man Without Marx

John Vice

I

In 1953, 10 years after Jacob Bronowski had written his acclaimed biography of William Blake, *A Man Without A Mask*,¹ he arrived in New York's port authority with book in hand. The United States was then in the ugly grip of McCarthyism, so Bronowski was met by a customs officer whose job was to read all imported literature and to weed out anything that was deemed to be un-American, particularly what was socialist or communist. Bronowski recalled the awkward moment when the official began flicking through the Blake biography: "I thought, 'we may be in trouble, there are all kinds of references to Karl Marx, socialism, the Industrial Revolution and other taboo subjects.'" But the customs officer, astonished after reading just two sentences, said, "You write this, bud? Pssh, this ain't never gonna be no best seller!"²

Many literary critics, who have pointed to a methodological affinity between Marxism and the approach in Bronowski's book, would argue that the customs officer should have been more alert to the red menace in *A Man Without A Mask*. One month after it was published, *The Listener* first made charges about its Marxist connection: "Bronowski's method of interpreting Blake derives from Marx."³ Two months later, in July 1944, Herbert Read announced that Bronowski presented "A Marxian Blake" and criticized the result.⁴ Kathleen Raine agreed with both diagnosis and criticism:

Mr Bronowski, while not in the narrowest sense a Marxist, assumes dialectical materialism as a standard of reference

... The result is *Hamlet* without the Prince of Denmark—or should one say the *Divina Comedia* without God? Mr Bronowski may consider the Marxists right and Blake wrong, but he cannot persuade us that Blake was ever a materialist.⁵

Twenty-five years later she dismissed the book with greater brevity as "A Marxist view of Blake,"⁶ and later still asserted, "His book on Blake is excellent as sociology of the turn of the eighteenth century, but when he tries to write about the poems he shows no understanding of them at all. He had not that kind of mind."⁷ Likewise, Maynard Solomon traced the book's influence to its connection with the Marxist critic Christopher Caudwell: "Jacob Bronowski . . . would acknowledge himself neither a Marxist nor a Caudwellian, but he came closer to utilizing Caudwell's poetics than any other critic of British literature."⁸

Now, nearly 50 years after the book's publication, and on the eve of its re-publication, it stands in need of reassessment. I believe that the customs officer was right to overlook its connection with Marxism, because Bronowski's stated aims in the biography contradict those of a Marxist approach. However, the official was wrong to belittle the book's standing—even if it failed to become a best-seller—because it created a new approach to Blake's poetry. Bronowski suggested, for the first time, that Blake was best studied not as an inspired visionary of a private universe but as a realist poet and social critic whose work could only be understood in relation to the major historical events of the late eighteenth century: the American and French revolutions and the Industrial Revolution.

II

Did Bronowski present a Marxist view of Blake in *A Man Without A Mask*? An immediate difficulty with answering that question is that neither Marx nor Engels made a systematic study of aesthetics. As a result, their fragmentary remarks have been cited in

support of several mutually exclusive literary theories. However, one thesis that a Marxist approach to literature should involve is that of a particular, determining relationship between the economic base of a society and its superstructure, or culture, including its arts, politics and legal system. As Marx classically put it: "The mode of production of material life conditions the social, political and intellectual life-process in general."⁹ However, the relation between a work of art and its underlying economic or material cause is not necessarily direct, as Engels explained: "It is not that the economic situation is *cause, solely active*, while everything else is only passive effect. There is, rather, interaction on the basis of economic necessity, which *ultimately always asserts itself*".¹⁰

Bronowski certainly had considerable sympathy with Marx—he argued that Marx, "the greatest of social critics," had carried out "the most searching study of the war of society with itself."¹¹ He also compared Blake with Marx, decided that they were "driven by the same loves and indignations," and, in what he later called "a climax to the argument of the book," said that Marx's labor theory of value was identical in spirit with the verse in *The Song of Los* that begins, "Shall not the King call for Famine from the heath."¹²

However, there is nothing Marxist about finding connections between the thought of Blake and of Marx. Rather, the charge that Bronowski's book was Marxist derives from the amount of economic detail that he included in his book—nearly 40 pages are devoted to describing details about water pumps, iron furnaces and other features of economic life in eighteenth-century England. The implication behind that charge is that Bronowski discussed economics because it determined Blake's work. Bronowski included such detail, however, not because he was reading Blake by the light of Marxism but because Blake wrote about economic conditions and the social revolution that they brought. One could not, Bronow-

ski felt, understand Blake's language and poetry without such detail:

The life of Blake, and his thought . . . are there, for all to read, in the history of his time; in the names of Pitt, of Paine, and of Napoleon; in the hopes of rationalists, and in the despair of craftsmen. Until we know these, we shall not understand Blake's poems, we shall not understand his thought, because we shall not speak his language.¹³

Bronowski argued that Blake's language was that not of an Old Testamentary mystic but of a political revolutionary who retreated behind the obscure symbolism of the Prophetic Books only because he feared prosecution for sedition and grew skeptical about the ability of politics to improve people's welfare. Throughout his life, Bronowski felt, Blake's work remained rooted in the social, political and economic conditions in which he lived. The overtly political tones of "The French Revolution" are echoed in "Visions of the Daughters of Albion," "America" and "Europe," although they are disguised, often symbolically, in the conflict between Orc or Los and Rintrah or Palamabron. Likewise, Bronowski prefaced his discussion of Blake's Seditious Writings with a description of the economic and political nature of Britain's response to the American and French revolutions because that was what Blake wrote about. Again, Bronowski argued that Blake's theme in the Prophetic Books, especially *Milton* and *Jerusalem*, was the social war that the Industrial Revolution waged against Britain's working classes, and he felt that one could not pierce the sulphurous rhetoric of those poems without understanding that social revolution. Bronowski included political and economic detail, then, not because it conditioned, or was the ultimate cause of, Blake's poetry, but because Blake wrote about politics and economics, and he felt that one could not understand Blake's language or poetry without that detail.

Since Bronowski made no attempt to connect causally the economics of eighteenth-century England with Blake's work, he was able to deal with

a criticism that Herbert Read leveled against him, and which is generally raised against Marxist approaches to literature:

A lot of material which Mr. Bronowski digs up . . . is fascinating, but what has it to do with Blake? Just as much, one would say, as it has to do with William Wordsworth, or Coleridge, or any other poet of the period. The limitations of his method would be experienced by Mr. Bronowski himself if he were to turn now to Wordsworth or Coleridge.¹⁴

But Bronowski was fully aware of the limitations of his method, as he made clear in a passage to which Read should have paid more attention: "the world in which Blake lived stands stark in the *Songs of Experience*, but it did not of itself make the *Songs of Experience*, and it certainly does not make them good or bad."¹⁵ Moreover, Bronowski felt that the only reason for studying Blake's language was so that a critical or aesthetic judgment about Blake's creative work could be made. Detail about water pumps was merely a preliminary to that aesthetic judgment: "When we have learnt Blake's language, we have still to judge what he said with it."¹⁶

A second element that is common to many Marxist approaches to literature is a view about the permanence and universality of art. In a controversial passage, Marx wrote: "It is well known that certain periods of highest development of art stand in no direct connection with the general development of society, nor with the material basis and the skeleton of its organisation." He went on to say that Ancient Greek art remained "the standard and unattainable ideal" for our, and for every, society, and that it exercised "an eternal charm" over all of us.¹⁷

Bronowski picked up the same theme about the universal, cross-cultural nature of art, and developed it by saying that because man had a vertical plane of near-symmetry, walked upright and used his hands for tools, he was "fixed to ways of seeing, of thinking, and of behaving which time cannot change unless it changes him."¹⁸ Bronowski

felt that Blake explored such universal truths in his poetry: "The kinds of thought and feeling, the kind of truth to which Blake held and for which we read him . . . are not . . . impermanent."¹⁹ Bronowski felt that Blake saw more clearly than virtually any of his contemporaries into the dilemmas of urban life and the hierarchies of power in industrialized society. Blake was a radical dissenter who sided with the individual in all confrontations with authority, and his awareness and exploration of such problems, Bronowski maintained, involved a universal insight into the human condition. Blake's poems, Bronowski said, "speak from one age to another because [they are] founded in experiences which are simple, common, profound, which are human and universal."²⁰

Thus far Bronowski's view seems to chime with that of Marx, and of Christopher Caudwell, who, in a passage quoted by Bronowski, argued: "great art . . . has something universal, something timeless and enduring from age to age."²¹ However, such a resonance is not sufficient justification for treating Bronowski as a Marxist, for two reasons. First, Marx's view that Greek art exercises "an eternal charm" over all cultures and economic systems has been held by many to be inconsistent with Marxism proper. Max Raphael, for instance, argued with great force that Marx's view was "essentially incompatible with historical materialism"²²—if the material conditions of a society determine its art, and if all art is class art, then its art cannot hold the same value for a society with a different mode of production. So, although Marx believed in the universality of art, he should not have done, and would not have done if he had made a systematic study of the relation between aesthetics and historical materialism.

Secondly, although Bronowski and Marx had a similar view of the universality of art, that view is not specifically Marxist. It was a central part of Plato's theory of ideal types, and has remained a basic part of western aesthetics since the Renaissance, with

proponents ranging from Kant and Schiller to Schopenhauer and Collingwood. Moreover, Bronowski did not embrace the view on Marxist grounds; his reasons for adopting it derive from Laura Riding's poetics and the threatened Nazi invasion of Britain in 1940—two parts of western culture that are not usually connected.

In 1933, Bronowski went to live with Laura Riding and Robert Graves in Mallorca, where they edited a small poetry journal. Bronowski quickly fell under the powerful influence of Riding, and, although they eventually fell out after an argument, adopted her view of poetry without hesitation. She felt that "A poem is an uncovering of truth of so fundamental and general a kind that no other name besides poetry is adequate except truth."²³ Bronowski's first book, *The Poet's Defence*, written three years after leaving Mallorca, was a study of the history of that idea. It could be found, he argued, in the work of all the great poets from Philip Sidney onwards. With phrasing that could have come straight from Riding, Bronowski wrote: "I believe in one worth only: Truth. I defend poetry because I think that it tells that truth."²⁴ That view implied a particular relation between an artist's work and his or her society, namely that a description of their society could not fully reveal the absolute truths that appear in their best poetry: "The mind of man has a knowledge of Truth beyond the near-truths of science and society. I believe that poetry tells this Truth."²⁵

The book, in Bronowski's view, was only a partial success because it failed to persuade critics—Marxists among them—who believed that poetry was merely another social utterance which was given shape by the society in which the poet lived or the class to which he or she belonged. He therefore planned in his next book, which he called *Two Poets: Pope and Blake*, to compare Blake with Alexander Pope, hoping to establish how much the work of either poet owed to his society, and how much was an assertion of poetic Truth, which was independent of that

society. Bronowski argued that he could find the eternal truths of poetry

not by pointing to them, but by pointing to everything else. Everything in the poem which is measurable and common can be listed: the learning, the history, the psychology; the private foibles and the public commonplaces; the wish and the indignation. This book must be full of such lists; and at the end of each it must ask, Is this the whole poem? For if it is not, but only if it is not, there is some truth in the poem which has no social names.²⁶

Information about water pumps was relevant to Blake's work, then, both because it was one of Blake's themes and because it was part of one such list of "measurable and common" subjects. One would prove the existence of poetic Truth only if those lists failed to capture all that poetry said. The lists would help to generate a flash of light of empirical data that could be used to create a silhouette of the universal truths of poetry, which could not be illuminated directly.

The book, however, was never published. Bronowski completed it in mid 1941 only to have it rejected by several publishing houses. War did not encourage publishers to take risks with books that might not sell, and Bronowski's book was, as Cambridge University Press told him, "open to the objection that you have pulled history (not to say poetry) over to your side. Your side is an accusation [that could] . . . make the right people uncomfortable, even angry."²⁷ A controversial book involved publishers in too great a risk during wartime. However, after numerous rejections, Chatto and Windus suggested that Bronowski should use some of the material in the book to write a short study of Blake, which they would be prepared to publish.

Bronowski, then working as a mathematics lecturer at University College, Hull,²⁸ started writing it in mid August 1942 and, remarkably, completed it six weeks later. Several publication dates came and went, because Chatto and Windus were suffering acute paper shortages, but the book eventually appeared in April 1944. The first edition

bore the date "1943" on its title page as a scar of its long gestation period.

So A Man Without A Mask was originally conceived as part of a larger work that would have proved that great poetry told a truth that was independent of social life. It was also written during wartime, and the truths that it purported to prove, and which Bronowski found in Blake, were those under attack from Nazism: the right of individuals not to be controlled by society, the evils of repression and the value of freedom.²⁹ The intellectual roots of the book lay with Laura Riding's conception of poetry and the threat to liberalism that Nazism posed; they did not include Marxism or an attempt to show that Blake was a Marxist—even though Blake and Engels share the same birth date.

III

What, today, is the value of Bronowski's book? Its outstanding contribution was, as Bronowski himself put it, that it "gave a new direction to Blake criticism."³⁰ It rejected for the first time the view that Blake was a mystical visionary whose time and place of birth were mere accidents of fate, by showing that he was a realist poet whose Prophetic Books were best read as social criticism. In 1944 Bronowski feared that such a view would seem "outrageous to everybody."³¹ The fact that that view is now a commonplace is a measure of the success of his argument, which has been extended and developed in, for instance, Mark Schorer's *The Politics of Vision* (1946), David Erdman's *William Blake: Prophet Against Empire* (1954) and Sabri-Tabrizi's *The "Heaven" and "Hell" of William Blake* (1973). Bronowski's approach has crucially redirected Blake criticism, as Geoffrey Keynes argued in a review in 1944:

Mr. Bronowski's book is a real contribution to the study of Blake, for never before have the social and political bearings of his thought been so carefully extracted from the body of his writings, or set so satisfactorily against the background of his time.³²

Of course Bronowski's work has its faults: for example, he too swiftly dismissed Blake's paintings and engravings, and missed, therefore, the important connections between Blake's art and his poetry; and—a surprising criticism to make of a writer who made his reputation as a popularizer of science, most notably in the television series *The Ascent of Man*—the book is in places badly written and misleading. However, it remains an important and influential reading of Blake. Bronowski made it impossible to regard Blake as an isolated, apolitical muse by showing that in his poetry he lived the hopes and horrors of eighteenth-century England. And Blake was the first to admit that England's grinding poverty, far from improving his work, had helped to shackle it, as he wrote:

Some people & not a few Artists have asserted that the Painter of this Picture would not have done so well if he had been properly Encourag'd. Let those who think so, reflect on the State of Nations under Poverty & their incapability of Art; tho' Art is Above Either, the Argument is better for Affluence than Poverty; & tho' he would not have been a greater Artist, yet he would have produc'd Greater works of Art in proportion to his means.³³

¹ The book has gone through a variety of titles: *A Man Without A Mask* when it was first published (London: Secker and Warburg, 1944, and New York: Transatlantic Arts, 1947), *William Blake: 1757-1827* (Harmondsworth: Pelican Books, 1954) and *William Blake and the Age of Revolution* in its first major American edition (New York: Harper and Row, 1965; also London: Routledge and Kegan Paul, 1972), when Bronowski added a new introduction. It is due to be reprinted by Harcourt Brace Jovanovich in winter 1993. I refer to it throughout as *WB* with page references from, respectively, the 1944, 1954, and 1965 editions.

² From J. Bronowski, *The Origins of Knowledge and Imagination* (New Haven: Yale UP, 1978) 138.

³ Unsigned review, *The Listener*, 18 May 1944.

⁴ Herbert Read, "A Marxian Blake," *The New Leader*, 15 July 1944.

⁵ Kathleen Raine, *The Dublin Review*, July 1944.

⁶ Kathleen Raine, *William Blake* (London: Thames and Hudson, 1970) 209.

⁷ Correspondence with the author, 3 July 1988.

⁸ In Maynard Solomon, ed., *Marxism and Art: Essays Classic and Contemporary* (Sussex: Harvester Press, 1979) 343.

⁹ Karl Marx, *A Contribution to the Critique of Political Economy*, quoted in Solomon, 29.

¹⁰ Friedrich Engels, in a letter to W. Börgius, quoted in Solomon, 33.

¹¹ WB 142, 93/204, 137/190, 130.

¹² WB 142/204/190 and J. Bronowski, "Recollections of Humphrey Jennings," *The Twentieth Century* 165 (1959): 48.

¹³ WB 15/28/36.

¹⁴ Read, *The New Leader*.

¹⁵ WB 17/32/39.

¹⁶ WB 17/31/39.

¹⁷ Karl Marx, *Gruenisse*, quoted in Solomon 61-62.

¹⁸ WB 138/199/185-86.

¹⁹ WB 138/198/185.

²⁰ J. Bronowski, "A Prophet for our Age," *The Nation* 185 (1957): 411.

²¹ Christopher Caudwell, *Illusion and Reality* (London: Lawrence & Wishart, 1957) 339, quoted in WB 138/199/185.

²² Max Raphael, *Proudhon, Marx and Picasso* (London: Lawrence & Wishart, 1933) 76.

²³ Laura Riding, *The Poems of Laura Riding* (Manchester: Carcanet Press, 1980) 407.

²⁴ J. Bronowski, *The Poet's Defence* (Cambridge: Cambridge Univ Press, 1939) 10.

²⁵ Bronowski, *The Poet's Defence* 11.

²⁶ Bronowski's manuscript for *Two Poets: Pope and Blake*, private collection, 2.

²⁷ Letter from J. Kendon to J. Bronowski, 5 May 1944, Bronowski papers, University of Toronto, box 133.

²⁸ In the introduction to *WB* 1965 Bronowski said: "the body of this book was written in 1942. At that time, I was working every day of the week at the tasks of destruction which war sets for a scientist" (16). However, in 1942 Bronowski was still a mathematics lecturer at University College, Hull. He became involved with the mathematics of bombing strategies when he was recruited by the Ministry of Home Security in May 1943.

²⁹ See WB 136-44/197-206/183-91.

³⁰ J. Bronowski, *The Visionary Eye* (Cambridge, MA and London: MIT Press, 1978) 3.

³¹ Bronowski, "Recollections" 48.

³² Geoffrey Keynes, "William Blake," *Time and Tide*, 3 June 1944.

³³ I am indebted to Harriet Coles and Sue Vice for their perceptive comments on this article.

David Bintley's *Job* at
the San Francisco Ballet,
17 March 1992

Reviewed by
Morton D. Paley

A new ballet of *Job*, choreographed by David Bintley, was given its world premiere by the San Francisco Ballet on 17 March 1992. Like the earlier *Job* ballet¹ that was choreographed by Ninette de Valois after a scenario by Geoffrey Keynes, Bintley's work is set to the music of Ralph Vaughan Williams and is divided into nine scenes. Unlike the Keynes-de Valois work, it is not a translation of Blake's designs into balletic terms but is rather a re-interpretation of the biblical story. Nevertheless the presence of Blake's visual conceptions lingers in a number of places, and there are some interesting thematic parallels and contrasts as well.

Hayden Griffin's imaginative set is meant to recall the world of Andrew Wyeth, as is immediately established by the visual quotation of *Christina's World* as the curtain rises. The front of the stage is flat, but the rear part is steeply raked and covered with an astroturf field. Further back, we later learn, is an abyss. The nine scenes proceed as follows.

1. "Hast Thou considered my servant Job?"

Job and his family seem to be posing for a family portrait—a brilliant re-working of the family scene in Blake's *Job* 1—with the unseen photographer in the position of the audience. One daughter spontaneously dances out of the group, then sees that she has forgotten herself, and rejoins the family's placid rigidity. The Sons of the Morning, led by the Messenger, advance in wedge-shaped formation. They are androgynous, danced by both males and females wearing body suits, and in their postures very suggestive of the morning Stars of Blake's *Job* 14.

2. "So Satan went forth from the presence of the Lord"

Satan moves out from among the family, who never see him. He dances a dramatic, intricate solo (illus. 1), brilliantly performed by Ashley Wheater. As in the Keynes-de Valois *Job*, Satan's role is conceived as intensely athletic.

3. "Then came a great wind and smote the four corners of the house and it fell among the young men and they were dead"

The house is a two-dimensional Mid-western-style farmhouse. "Job's sons and their wives dance a formal, slightly voluptuous minuet" (*Performing Arts*, 13). Satan moves among them and strikes each dead with a touch. The bodies are discovered by Job and his wife. Job hunches eloquently in dazed despair. Jim Sohn portrayed Job here as throughout with immense pathos and dignity.

4. "In thoughts from the visions of the night . . . fear came upon me and trembling"

Job sits on a bench at stage right (much as in Blake's engraving 11) and then is attacked by visions of Death, Famine, and Plague dispatched by Satan (illus. 2).

5. "There came a messenger"

The messenger is not Blake's running athlete but the tall, graceful Muriel Maffre, who also leads the Sons of the Morning in scenes 1 and 7. After the destruction of his former prosperity, Job surveys his fields looking something like Gary Cooper in a Dust Bowl movie.

6. "Behold, happy is the man whom God correcteth"

The three comforters appear, wearing round black hats and black frock coats suggestive of some religious sect. Their hands are at one point raised high as in *Job* engraving 7; at another they point accusingly as in engraving 10. Above, Satan is revealed in the heavenly throne—a disk in which he stands like Vitruvian man.

7. "Ye are old and I am very young"

Elihu's lyrical dance commences. His

role, which continues into the following scenes, is much larger than in Blake's illustrations, the Keynes-de Valois ballet, or, for that matter, the biblical text. In Bintley's words "Elihu's beauty, purity, and innocence becomes the vessel for God's reply to Job" (San Francisco Ballet cast list for March 17, 1992). All this was eloquently conveyed by Bruce Sansom. At one point, Elihu seems to become the crucified Christ supported by the Messenger (illus. 3).

8. "All the Sons of God shouted for Joy"

Satan falls from the celestial disk and then disappears into the abyss at the back of the stage. The 14 Sons of the Morning, led by the Messenger, reappear, their arm and hand gestures especially reminiscent of Blake's famous image.

9. "So the Lord blessed the latter end of Job more than his beginning"

After the joyful music stops, Job goes to the rear of the stage and seems to muse while gazing into the abyss.

Neither Blake nor David Bintley accepts the meaning of the Book of Job as it is usually understood. The message of God from the whirlwind is satirized in Blake's interpretation and entirely absent from Bintley's. For Blake the meaning lies in the casting off of a past self and in regeneration through suffering; for Bintley it is the divinely human Elihu who transforms Job. God, shown by Blake (and by Keynes-de Valois) to be Job's ego projection, does not appear in Bintley at all. Although Bintley's brilliant new *Job* is not a recasting of Blake's designs, it clearly bears some suggestion derived from Blake's images and conceptions. It would be fascinating to see it on the same program with the Keynes-de Valois work.

¹ See Sir Geoffrey Keynes, "Blake's Job on the Stage," *Blake Studies* (Oxford: Clarendon Press, 2nd ed., 1971): 187-95; Mary Clarke, "The *Job* Ballet," *Blake* 12 (1978): 18-25. In the San Francisco Ballet program there appears an article "Vaughan Williams, William Blake, and Job" by Allison Sanders McFarland (*Performing Arts* 5 (1992): 10-11.)



1. (above) Ashley Wheater as Satan.
Photo by Marty Sohl c. 1992.
Reproduced by permission of the San
Francisco Ballet.

2. (top right) Ashley Wheater as Satan,
Joanna Berman as Death. Photo by
Marty Sohl c. 1992. Reproduced by per-
mission of the San Francisco Ballet.

3. (right) Bruce Sansom as Elihu, Muriel
Maffre as The Messenger. Photo by
Marty Sohl c. 1992. Reproduced by per-
mission of the San Francisco Ballet.



Blake as Craftsman and Artist: Two Exhibitions in Tokyo

William Blake (Yanagi: Blake no deai): *William Blake* (Great Encounter: Yanagi and Blake) [To accompany an exhibition] September 1-October 28 [1990 at Mingeikan:] The Japan Folk Crafts Museum, Komaba, Tokyo, Japan. [Tr. Kenkichi Kamijima & Teiko Utsumi.] (Tokyo: The Japan Folk Crafts Museum, 1990) 110 pp. 100 illus. 4to.¹

William Blake: William Blake [Catalogue of an exhibition] 25 September-25 November 1990 [at] The National Museum of Western Art, Tokyo. [Tr. Koji Yuki-yama, Chikashi Kitazaki & Akiya Takahashi.] (Tokyo Nihon Keizai Shimbun: The National Museum of Western Art, 1990) xiv + 314 pp. 441 plates; 4to . . . 2nd edition . . . (1990). xii + 314 pp. 441 plates; 4to.

Reviewed by
G. E. Bentley, Jr.

For 75 years William Blake has been the subject of great and growing excitement in Japan, until today there are more works on Blake published in Japanese than in all other non-English languages combined.² The first great book on Blake in Japanese was *William Blake* by Soetsu (Muneyoshi) Yanagi³ in 1914, and the first exhibition on Blake in Japan was organized by Yanagi for The White Birch Society

in 1919. There were subsequent Blake exhibitions in Tokyo in 1927 (for the centenary of Blake's death) and 1957 (for the bicentenary of his birth), but none of these exhibitions showed originals of Blake's art or writings.

The first exhibition of Blake's art in Japan which dealt with original materials officially opened on 21 September 1990—and so did the second! The two exhibitions, and the volumes which accompany and commemorate them, are extraordinarily different; the first exhibition, at the Japan Folk Crafts Museum, is quiet, discrete, and very Japanese; the second, at the National Museum of Western Art, is grand, impressive, and thoroughly international, an admirable machine for picture-viewing. All Blake scholars will recognize the exhibition at the National Museum of Western Art as being of major importance, one of the really great Blake exhibitions, comparable to those in 1939 (Philadelphia), 1978 (London), and 1982-83 (New Haven & Toronto), and the catalogue is in many ways, such as illustrations and scholarly essays, greatly superior to all other Blake exhibition catalogues. But William Blake would have been bewildered by the impersonality of the building, the high-tech lighting, the hype, the fashionable crowds, and the éclat of an International Event. At the elegant opening in the spacious, anonymous foyer, diplomats rubbed shoulders with royalty, security guards were discretely omnipresent, guests nibbled appetizers and chatted of London and fashion, and a few drifted through the corridors of glory of the dazzling exhibition itself.

The exhibition at the Japan Folk Crafts Museum was altogether more humane and individually memorable. On entering the traditional Japanese wooden building, guests removed their shoes and donned soft slippers so as not to profane the glowing wooden floors. Round the walls, in gentle, natural light, were anonymous works of everyday craftsmanship, water jugs and work clothes, knives and tables and cups, exhibiting a dignified simplicity

and modest integrity which justified the hopes of the founder, Soetsu Yanagi, that they would convey to others an unpretentious, traditional, and medieval beauty. Neither craftsman nor creation called out for attention, and indeed the former were largely unknown and the latter had been largely unnoticed. Nothing was decorative, and all were beautiful.

Amongst these permanent exhibits were scattered pictures by Blake, almost all of them reproductions of reproductions, often multiplied in size, and of course all of them were both decorative (that is, having no practical, mundane function) and in kind unlike anything else in the museum. Their first justification was that such works had been the first love of the founder, Soetsu Yanagi. But the inspiration of Yanagi's son, the present director, that Blake's works would harmonize with such folk crafts was satisfactorily justified. Little attempt was made to link Blake's pictures to a context in Blake's work or in western civilization, and, indeed, it was not always clear from captions at the exhibition and in the accompanying volume which works were originals and which were reproductions. This was carried so far that the only original works in the exhibition of significant importance, the plates for Dante and posthumous pulls from *Songs* pl. 22, 28, 30, 39 (copy o), 40, 44-46, 48 (a and b), were not even mentioned in the volume. The exhibition at the Japan Folk Crafts Museum was valuable for the demonstration of harmony between Blake's works and traditional Japanese ways of life.

Many of the myriads of Japanese Blake enthusiasts are persuaded that there are strong similarities between Blake's ideas and those of traditional Japan, particularly Japanese Buddhism. The Mingeikan exhibition showed the immanence of a similar simple and divine harmony in Japanese folk crafts and the art of William Blake.

The exhibition at the Museum of Western Art might have been held in any sophisticated metropolis in the world, and it would have done any of

them proud. The Museum is set in the Ueno Park, a cultural haven with galleries, trees, a festival hall, a baseball-field—and pink folk in head-bands sitting on the ground offering handmade flutes and jewelry for sale to the gadget-happy Japanese. The Museum itself is modern, air-conditioned, and impressive, with dim rooms beautifully lit in the latest style. Panels protruding from the walls held individual plates of the *Songs* for intimate viewing, and the great color-prints were shown in a spaciousness of setting which did them justice. One of the most exciting things about the exhibition was that it showed two versions of some prints, such as "Glad Day" from the British Museum (colored), and National Gallery, Washington (uncolored), or *Europe* from the British Library (uncolored) and Glasgow University (colored), so that it was possible to compare the originals as would never be possible in their home institutions. Eight of the great color prints were reproduced from seven collections in Altadena, Edinburgh, London, Malibu, New Haven, and New York. Even more exciting, a number of major works were shown which have never been exhibited before, such as the newly discovered Large Blake-Varley sketchbook, or have never been seen outside of their home institution, such as *Songs of Innocence* (Z). Works were borrowed from round the world, from institutions in Australia (1), Germany (1), Great Britain (12), Japan (3), and the United States (17), not counting anonymous lenders, and viewers could range over Blake's art from his apprenticeship to his noblest maturity, from sketches to watercolors to colorprints, from single pictures to books in Illuminated Printing.

Some Blake-lovers hoped that the exhibition would include important originals which are known or suspected to have emigrated to Japan, but such hopes were disappointed. The only works from Japanese collections were Blair's *Grave* (1808), Young's *Night Thoughts* (1797), *Job* (1826), and *Dante* (?1838), which are sufficiently



The giant "William Blake" poster at the entrance to the exhibition in the National Gallery of Western Art (Tokyo), with Keiko Aoyama, Dr. and Mrs. Bentley, Professor and Mrs. James Hiao Kodama, and Professor Kodama's class (September 1990).

common to be owned by mere mortals. The exhibition did not reveal any Blake collection in Japan comparable to the major Shakespeare collection in Tokyo, or even any very significant minor collections of original materials. But it is likely that the exhibition will foster the formation of such collections.

The exhibition was "commissioned" by Gert Schiff, who, alas, was too ill to see it and who died shortly after it closed. When Dr. Schiff's illness prevented him from completing the catalogue, the work was taken up on very short notice by Martin Butlin, who is responsible for an unidentified third of the entries in the catalogue. The volume has important essays by Gert Schiff, Martin Butlin, Robert Essick, and David Bindman and tantalizingly brief contributions by others such as Detlef Dörrbecker and Joseph Visconti. Those by Butlin and Essick are largely distillations of their scholarship elsewhere, but those by Schiff (in the 2nd edition), Bindman, Dörrbecker, and Visconti are significant new contributions to Blake scholarship, especially

the last two. The most original entry in the catalogue (No. 31) is for the design usually called "Hecate" but here called "The Night of Enitharmon's Joy":

The likeliest explanation of the print is ... that it allegorizes Enitharmon's scheme to enslave mankind by way of sexual repression.

Readers who do not read Japanese must hope that an edition will be published in English for access to the texts, but they do not have to wait to profit greatly from the catalogue, for the reproductions include virtually everything in the exhibition. Further, the color plates include reproductions (usually reduced in size and therefore not facsimiles) for the first time of *America* (A), *Europe* ("A," i.e., "a"), *Song of Los* (C), *Songs of Experience* (H), *Songs of Innocence* (Z), and Hayley's "Little Tom the Sailor" (Schiller copy, the only known colored copy). The catalogue is therefore of considerable value for its unique reproduction of whole Illuminated books. But in the exhibition, there were few entries of

books *qua* books. Most of the works in Illuminated Printing were shown broken up, as collections of pictures.

We are very fortunate to have the reproduction of *Songs of Innocence* (Z), which has not been seen outside the royal library in Munich since about 1840 and which was only recently identified as an original.

The Larger Blake-Varley sketchbook was not broken up, as the Smaller Blake-Varley sketchbook had been. Patient viewers had to come back every day to see a new page—but alas! we could see it only twice.

The two Blake exhibitions were extraordinarily interesting in their different ways. That at the National Museum of Western Art is a major contribution to Blake understanding, a fitting last accomplishment for Gert Schiff, and the catalogue is wonderfully valuable even for those who do not read Japanese. That at the Japan Crafts Museum is a far more idiosyncratic accomplishment—and perhaps more fitting for the idiosyncratic William Blake.

Appendix

The bilingual contents of the Japan Folk Crafts Museum volume consist chiefly of (1) Sori Yanagi [the son of the founder], "Goaisatsu: Foreword" (3); (2) messages from the Prime Ministers of Britain and Japan, the British Ambassador to Japan, and the Director of the British Council⁴ (4-7); (3) Bunsho Jugaku, "William Blake to Yanagi Muneyoshi tono oinaru deai' ten wo yorokobu: A Delightful Exhibition on 'A Great Encounter of William Blake and Soetsu Yanagi'" (9); (4) G. E. Bentley, Jr., "William Blake to sozoryoku no teikoku: William Blake and the Empire of the Imagination" (10-21); Kimiyoshi Yura, "Yanagi shiso no shihatsu eki: 'William Blake': The Great Encounter: Soetsu Yanagi and William Blake" (22-31), adapted from

Yanagi Muneyoshi Zenshu [The Complete Works of Muneyoshi Yanagi], Vol. IV (1981); Anon., "Zuhan mokuroku: List of Plates" (98-102).

N.B. There is no catalogue of the exhibition as such; some of the works exhibited, such as posthumous pulls for *Songs of Innocence and of Experience* and the Dante plates, are not mentioned in the book. The 100 plates, 25 large ones in handsome color, include 16 for *The Gates of Paradise*.

The contents of the National Museum of Western Art catalogue, in Japanese unless otherwise identified,⁵ are chiefly (1) The National Museum of Western Art: Nihon Keizai Shinbun Inc., "Foreword" in Japanese and English (vi-vii); (2) Gert Schiff, untitled introduction, in English (viii-ix); (3) Koji Yukiyama, untitled explanation of the catalogue (x-xi in the first edition; omitted in the 2nd edition); (4) Gert Schiff, "[Young Blake and his Moral Rebellion]" (5-14 in the 2nd edition; not present in the first edition); Martin Butlin, "William Blake (1757-1827)," tr. Hiroyuki Tanida (15-22); (5) Robert N. Essick, "Blake to shokugyo to shite no hanga seisaku [Blake and the Profession of Printmaking]," tr. Koji Yukiyama (23-32); (6) Martin Butlin, "William Blake no shikaku teki hyogen shudan no hatten [William Blake: The Evolution of his Visual Means of Expression]," tr. Chikashi Kitazaki (33-39); (7) David Bindman, "Watachi jishin no kokoro ga watashi no kyokai de aru, Blake to Paine to French kakumei ['My own mind is my own church': Blake, Paine and the French Revolution]," tr. Kozo Shioe (40-51); (8) Gert Schiff & Martin Butlin, "Katarogu: Catalogue" and "Sakuhin kaisetsu [Works Commentary]," tr. Keiko Kokatsu, Akiko Shimohama, Naoko Seki, Kumiko Tanaka, Hideko Namuta, Nobuko Hitomi, Noriko Mintao, & Miyuki Yasumatsu (53-264),

with an English summary and "Works Cited" (265-79); (9) Beth A. Mandelbaum, "Nenpu [Chronicle]," tr. Hoko Fukumitsu (281-306); (10) Martin Butlin, "Literature" (i.e., bibliography), in English (307-10); and (11) Martin Butlin, list of "Exhibitions," in English (310-11).

There are 104 entries in the catalogue, some of them (e.g., *Innocence*) representing many pages exhibited. The 441 plates include color reproductions (mostly reduced in size) of *America* (A), *Europe* (a and B), *Marriage* (D), *Song of Los* (C), *Songs of Experience* (H), *Songs of Innocence* (Z), and Hayley's "Little Tom" (Schiller copy), plus black-and-white reproductions of copies of the Blake plates for Blair, Dante, Job, Virgil (17), and Young.

¹ In this review translations of Japanese words in brackets are supplied by GEB; those without brackets are given in the originals in English. The transliterations were supplied by my friend Keiko Aoyama.

² *Blake Studies in Japan: A Bibliography of Works on William Blake Published in Japan 1911-1990* by G.E. Bentley, Jr. with the assistance of Keiko Aoyama, which will be published by the Japan Society of English Romanticism, summarizes the growth of Japanese Blake studies numerically as:

1911-19: 17	1960-69: 67
1920-29: 45	1970-79: 202
1930-39: 71	1980-89: 168
1940-49: 16	1990: 23 [incomplete]
1950-59: 74	Total 683

³ Mr Yanagi's given name is represented by a character which is pronounced "Muneyoshi" in Japanese but "Soetsu" in Chinese; in Japanese he was referred to as "Muneyoshi," but when he wrote in English he identified himself as "Soetsu."

⁴ Both exhibitions were part of what was called "UK90: A Celebration of British Arts."

⁵ The translations of Japanese titles and summaries of contents derive from reproductions of the original typescripts generously sent me by the National Museum of Western Art and the contributors.

NEWSLETTER

BLAKE EPHEMERA

Among the medieval streets of York is a shop called "Blake Head," and when a passerby inquired as to which Blake was intended, the shop attendant said, "The poet William Blake" and pointed to the shop sign over the door. There, sure enough, was an unmistakable emblem identifying the establishment with the poet, for it represents the frontispiece to *Songs of Experience* (see photo of the Blake Head shopping bag). While the emblem is not a "Blake Head" and the shop had no Blake in stock in January 1993, the sign is still an agreeable indication of potent appeal of the author of *Songs of Innocence and of Experience* and his designs. And for remainders it is quite a nice shop, too.

G. E. Bentley, Jr.



THE BLAKE HEAD
104 Micklegate, York

The "Blake Head" shopping bag;
photograph courtesy of Obadiah Eaves.

**THE ILLUMINATED
BLAKE RETURNS**

Dover Publications has reprinted, unabridged and slightly corrected, David V. Erdman's *The Illuminated Blake: William Blake's Complete Illuminated Works with a Plate-by-Plate Commentary*, first published by Anchor/Doubleday in 1974. Available only in paperback, the volume is priced at \$22.95 (ISBN 0-486-27234-6).

SONGS LECTURE

Under the auspices of the Bibliographical Society, Michael Phillips (University of Edinburgh) gave a lecture, "Colour—Printing Blake's *Songs of Experience*," at University College, London, on 17 November 1992.

**NEH SUMMER
SEMINAR**

Leo Damrosch
Department of English
Harvard University
Cambridge MA 02138
Rousseau and Blake: Inventing the Modern Self (seven weeks)

**POWER AND PASSION
IN WILLIAM BLAKE****CALL FOR PAPERS**

Topic: *Power and Passion in William Blake*, to be read at the Northeast Modern Language Association 1994 Convention in Pittsburgh, PA, 8-10 April, 1994. Send papers with 20 minutes reading time (approx. 8-10 typed pages) by 31 August, 1993 to:

Dr. Rachel Billigheimer
Department of English
McMaster University
Hamilton, Ontario
Canada L8S 4L9

BLAKE SOCIETY NEWS

Wednesday, 17 February

"The Ego-fantasy and the Polytheistic Psyche: Divergent Discourses in the *Four Zoas*"

Carolyn Damm

Thursday, 18 March

"Blake Discoveries 1972-1992"

G. E. Bentley, Jr.

Thursday, 15 April

"Blake and Indian Philosophy"

Adrian Peeler

Blake T-Shirts and Sweatshirts—all profits to the Blake Society: Full-color (laser-printed) A3 size reproductions of Blake's art on sweatshirts (cotton/polyester) for £15.95 + £1.25 shipping and handling; T-shirts (all cotton) £9.95 + £1.25 shipping and handling (white only, size XL—other sizes to special order). Send order with check to Betty Rubenstein, 32 Hill Court, 13-17 Putney Hill, London SW15 6BB.



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Dark Figures in the Desired Country

Blake's Illustrations to *The Pilgrim's Progress*

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