

BLAKE

AN ILLUSTRATED QUARTERLY



Robert Essick on Blake in the Marketplace, 2004

VOLUME 38

NUMBER 4

SPRING 2005

Blake

AN ILLUSTRATED QUARTERLY

www.blakequarterly.org

VOLUME 38

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By Robert N. Essick

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C O N T R I B U T O R S

ROBERT N. ESSICK is professor emeritus at the University of California, Riverside. He currently holds a three-year appointment as a research scholar at the Huntington Library in San Marino, California.

KARL KROEBER, Mellon Professor in the Humanities at Columbia University, has just completed a book on make-believe in film and fiction, and begun a study of children's literature and environmentalism.

JASON WHITTAKER is lecturer in English with media studies at University College Falmouth. He is the author of *William Blake and the Myths of Britain* and coauthor of *Radical Blake: Influence and Afterlife from 1827*, as well as several books on new media and technologies.

SIBYLLE ERLE completed her PhD on William Blake in 2004. She is now teaching part time and working on her first book on Blake and European concepts of physiognomy, with special emphasis on Johann Caspar Lavater.

E D I T O R S

EDITORS: Morris Eaves and Morton D. Paley

BIBLIOGRAPHER: G. E. Bentley, Jr.

REVIEW EDITOR: Nelson Hilton

ASSOCIATE EDITOR FOR GREAT BRITAIN: David Worrall

PRODUCTION OFFICE: Department of English, Morey 410,
University of Rochester, Rochester NY 14627-0451

MANAGING EDITOR: Sarah Jones sjns@mail.rochester.edu

TELEPHONE: 585/275-3820 FAX: 585/442-5769

Morris Eaves, Department of English, University of
Rochester, Rochester NY 14627-0451
Email: meav@mail.rochester.edu

Morton D. Paley, Department of English, University of
California, Berkeley CA 94720-1030
Email: mpaley@berkeley.edu

G. E. Bentley, Jr., 246 Macpherson Avenue, Toronto,
Ontario M4V 1A2 Canada

Nelson Hilton, Department of English, University of
Georgia, Athens GA 30602
Email: nhilton@english.uga.edu

David Worrall, Faculty of Humanities, The Nottingham
Trent University, Clifton Lane, Nottingham NG11 8NS U.K.
Email: david.worrall@ntu.ac.uk

I N F O R M A T I O N

BLAKE/AN ILLUSTRATED QUARTERLY is published under the sponsorship of the Department of English, University of Rochester. Subscriptions are \$60 for institutions, \$30 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 current volume. Addresses outside the U.S., Canada, and Mexico require a \$15 per volume postal surcharge for surface delivery, or \$20 for airmail. Credit card payment is available. Make checks payable to *Blake/An Illustrated Quarterly*. Address all subscription orders and related communications to Sarah Jones, *Blake*, Department of English, University of Rochester, Rochester NY 14627-0451. Back issues are available; address Sarah Jones for information on issues and prices, or consult the web site.

MANUSCRIPTS are welcome in either hard copy or electronic form. Send two copies, typed and documented according to forms suggested in the *MLA Style Manual*, and with pages numbered, to either of the editors: Morris Eaves, Dept. of English, University of Rochester, Rochester NY 14627-0451; Morton D. Paley, Dept. of English, University of California, Berkeley CA 94720-1030. No articles will be returned unless accompanied by a stamped self-addressed envelope. For electronic submissions, you may send a diskette, or send your article as an attachment to an email message; please number the pages of electronic submissions. The preferred file format is RTF; other formats are usually acceptable.

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, American Humanities Index, Arts and Humanities Citation Index, Current Contents and the *Bibliography of the History of Art*.

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Cover: "Hinc Terræ Tremor, hinc Motus," detail. Etching/en-graving by Blake's master, James Basire. Photo courtesy of Max Reed. See pages 134-35.

Blake in the Marketplace, 2004

BY ROBERT N. ESSICK

Once again, the marketplace offered a sufficient supply of important Blake materials to rescue this report from triviality. The blockbuster event of 2004 was the sale of the 1795 large color print (or "color-printed drawing"), *The Good and Evil Angels Struggling for Possession of a Child*, from the Betsey Cushing Whitney estate on 5 May at Sotheby's New York (illus. 2). Mrs. Whitney died in March 1998; her copy of *The Book of Urizen* (copy E) was sold at Sotheby's New York for \$2,532,500—then a record price for any work by Blake—on 23 April 1999.¹ *The Good and Evil Angels* is arguably the most important single pictorial work by Blake remaining in private hands, and 1 of only 3 of the large color prints still in private ownership.² Its sale was a much-anticipated event among Blake scholars, dealers, and collectors.

Blake's color print was one of the works of art left by Mrs. Whitney to the Greentree Foundation, which she founded in 1982. The foundation was selling many of these objects, including Picasso's *Boy with a Pipe* of 1905 and works by Manet, Degas, Monet, and Braque, to maintain Mrs. Whitney's Long Island home as an international conference center and fund its educational programs. Thus, the auction situated Blake in a context in which his work had not previously been placed, accompanied by some of the most familiar names in 19th- and early 20th-century European art. Sotheby's was clearly hoping that Blake as a pictorial artist, rather than a poet or maker of unusual books, would find a new audience at the upper reaches of the art market. Estimated at \$1-1.5 million, *The Good and Evil Angels* was small potatoes compared to the Picasso, estimated at over \$70 million.

In addition to the general sale catalogue, Sotheby's published a separate, illustrated pamphlet for the Blake lot alone. This contained a scholarly essay, not published in the general sale catalogue, by David Bindman on the large color prints. The auction began shortly after its scheduled time of 7pm to an audience of bidders and spectators of about 1200. The color print was the 5th lot out of only 34, immediately preceded

by an oil painting by Jean-Baptiste-Camille Corot that fetched a disappointing \$904,000 (inclusive of the buyer's premium charged by Sotheby's) on the same estimate granted the Blake. Bidding on the color print started at a modest \$600,000 and quickly ran up to \$800,000. After a brief pause, more bidders entered the fray and pushed the print past the estimate range. There were still 4 bidders—2 in the room, 2 on the telephones—at the \$3 million mark. *The Good and Evil Angels* fell to one of the telephone bidders at a hammer price (the actual bid) of \$3.5 million, making a total of \$3,928,000 inclusive of the buyer's premium. This figure set a new record for any work by Blake, and I believe a record for any single print by any artist. For the first time, the Blake record is held by one of his completely pictorial works rather than an illuminated book. I have not yet been able to discover the purchaser. At first I suspected that it was the American wife and husband who, over the last 2 decades, have formed the finest collection of Blake's illuminated books in private hands. Sotheby's tells me, however, that the purchaser was a European art collector not previously associated with Blake. The Picasso fetched \$104,168,000 (inclusive of buyer's premium) to establish a new record price for any work of art at auction.

When Sotheby's was gathering materials for the Whitney sale of 1999, the book and print departments made a thorough search for *Visions of the Daughters of Albion* copy N, last recorded in the Whitney family in 1953.³ The volume was not found by Sotheby's, but it has now turned up at Swann Galleries, the New York auction company. In August, a man (who remains to me unidentified) brought a copy of *Visions* to Christine von der Linn of Swann's book department. Its bibliographic characteristics, including the Ruse & Turners 1815 watermark, identified it as copy N. According to von der Linn, the possessor (and apparent owner) of the book told her that he had acquired it from an antiques dealer who was selling the contents of a private collection unrelated to the Whitney family. This immediately raised some suspicions about the book's post-1953 whereabouts. Fortunately, Nancy Bialler of Sotheby's was able to contact members of the Whitney family about this matter. Swann had hoped to offer the volume at an April 2005 auction, but by October 2004 it was tied up in a legal dispute over its ownership. The issue remains unresolved as of January 2005.

Bonhams, the London auction house, offered 47 lots of Blake or Blake-related materials, all from a private British collection, on 24 February. The sale included 18 letterpress books

1. For information about copy E and illus., see *Blake* 33.4 (spring 2000): cover and 100-02, 105, 128-34, 141-43.

2. The others are *Lamech and His Two Wives* (Butlin #298, collection of Robert N. Essick) and *Naomi Entreating Ruth and Orpah to Return to the Land of Moab* (Butlin #300, Keynes Family Trust). The latter is on deposit in, and destined for eventual ownership by, the Fitzwilliam Museum, Cambridge. Except for *God Judging Adam*, probably a relief etching, all the color prints appear to have been printed planographically from an unetched matrix, either metal or millboard.

3. Geoffrey Keynes, *A Bibliography of William Blake* (New York: Grolier Club, 1921) 132, states that copy N (which he then designated as copy L) is "now in the possession of Mrs. H. H. Whitney [possibly Helen Hay Whitney]." Keynes and Edwin Wolf 2nd, *William Blake's Illuminated Books: A Census* (New York: Grolier Club, 1953) 32, states that copy N was "later in the possession of Mrs. Harry Payne Whitney, of New York, and presumably now the property of her heirs." Bentley 476 repeats this information from Keynes and Wolf and in footnote 2 comments that "inquiries among all the surviving heirs named in her [Mrs. Harry Payne Whitney's] will have been unsuccessful."

containing engravings by or after Blake, plus a set of the Job engravings; details may be found in the listings below. All lots sold at moderate prices, generally within the estimate range, perhaps in part because many of the bindings were either not contemporary or not in good condition. Several of the better works were acquired for stock by John Windle, the San Francisco book dealer who specializes in Blake and his circle.

George Goyder (1908-97) is well known to Blake scholars through his association with the William Blake Trust and his collection of important pictorial works by Blake. Two tempera paintings from Goyder's estate, *The Flight into Egypt* (Butlin #404) and *Christ the Mediator* (Butlin #429) are on long-term loan to the Tate Collection (formerly Tate Britain, formerly Tate Gallery). Three works on loan to the Fitzwilliam Museum, Cambridge, were withdrawn by the Goyder family in Feb. 2004: *The Christ Child Asleep on a Cross* (tempera, Butlin #410), *The Fall of Fair Rosamund* (pencil sketch, illus. 1), and "The Man Sweeping the Interpreter's Parlour" (white-line metal cut). *The Fall of Fair Rosamund* was offered at Christie's London on 3 June. Given the aggressive estimate of £40,000-60,000, it is not surprising that the drawing did not sell; indeed, there did not appear to be any actual bids in the room. In early July, I acquired the drawing by private treaty at substantially less than the low estimate. Other works from the Goyder collection in this auction included 3 by Samuel Palmer—see illus. 12 and the listings under Palmer below. Goyder's impression of "The Man Sweeping the Interpreter's Parlour" was sold at a Christie's auction on 30 June. *The Christ Child Asleep on a Cross* presumably remains with the Goyder family.

In *Blake* 34.4 (spring 2001): 138-39, G. E. Bentley, Jr., announced the discovery that a plate by Blake after Stothard, previously known only in separate impressions, was published as the frontispiece to vol. 1 of [Elizabeth Blower], *Maria: A Novel* (1785). Thus it was with some delight that I opened Bloomsbury Book Auctions' 17 June catalogue and found, as lot 191, a copy of Blower's rare work. A week later, I learned from Steven Weisman of Ximenes Rare Books that the plate was not present. There was no clear evidence, such as a stub, that the frontispiece was ever in this copy, bound in contemporary calf. Bentley reports that the copy in the British Library also lacks the plate; perhaps the book was published both with and without the illustration.

Scholars have long held the opinion that Henry Fuseli designed the illustrations, signed by Blake as the engraver, in two books by Charles Allen published in 1798, *A New and Improved History of England* and *A New and Improved Roman History*. We now have additional evidence for this attribution in the form of a pen and ink drawing sold by Christie's London on 6 July. *Cardinal Pandolph Granting King John Absolution* (illus. 9-10), engraved by Blake as the 2nd plate in Allen's *History of England* (illus. 11), bears all the hallmarks of a work by Fuseli, including the characteristic left-hand hatching strokes.⁴

4. Conventional, right-hand hatching rises on a diagonal from left to right. Left-hand hatching rises from right to left.

Further, the drawing is the "to size" preliminary used by Blake to talk and counterproof the drawing onto his copperplate—see the captions to illus. 9-11 for further explanation. This is hardly one of Fuseli's masterpieces as a draftsman, but it offers fascinating insights into Blake's activities as a reproductive engraver. The only other called preliminary drawings for Blake's etchings or engravings known to me are his own designs for Mary Wollstonecraft's *Original Stories from Real Life* (1791).

The internet continues to transform the buying and selling of antiquarian books, as the number of "EB" and "online" offerings listed below demonstrates. I have not repeated online items previously listed in my 2002 and 2003 sales reviews, even if still available according to the dealers' web sites.

The year of all sales and catalogues in the following lists is 2004 unless indicated otherwise. The auction houses add their purchaser's surcharge to the hammer price in their price lists. These net amounts are given here, following the official price lists. The value-added tax levied against the buyer's surcharge in Britain is not included. Late 2004 sales will be covered in the 2005 review. For help in compiling this review I am grateful to Nancy Bialler, David Bindman, Harriet Drummond, Donald Heald, Mary Lynn Johnson, Chris Loker, Max Reed, Justin Schiller, Steven Tabor, Christine von der Linn, David Weinglass, Steven Weisman, and John Windle. My special thanks go to Alexander Gourlay for his generosity in keeping me abreast of internet auctions. Once again, Sarah Jones' editorial expertise and John Sullivan's electronic imaging have been invaluable.

Abbreviations

| | |
|---------|---|
| BBA | Bloomsbury Book Auctions, London |
| Bentley | G. E. Bentley, Jr., <i>Blake Books</i> (Oxford: Clarendon P, 1977). Plate numbers and copy designations for Blake's illuminated books follow Bentley. |
| BH | Bonhams, auctioneers, London |
| 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) |
| CL | Christie's, London |
| CNY | Christie's, New York |
| CSK | Christie's, South Kensington |
| E | <i>The Complete Poetry and Prose of William Blake</i> , ed. David V. Erdman, newly rev. ed. (New York: Anchor P, 1988) |
| EB | eBay online auctions |
| Essick | Robert N. Essick, <i>William Blake's Commercial Book Illustrations</i> (Oxford: Clarendon P, 1991) |
| illus. | the item or part thereof is reproduced in the catalogue |
| pl(s). | plate(s) |
| SL | Sotheby's, London |
| SNY | Sotheby's, New York |

st(s). state(s) of an engraving, etching, or lithograph
Swann Swann Galleries, auctioneers, New York
auction lot or catalogue item number

Illuminated Books

Visions of the Daughters of Albion, copy N. Brought to Swann in Aug. for possible sale at auction. See the introduction to this review for the status of this copy as of January 2005.

Drawings and Paintings

The Fall of Fair Rosamund (recto), *Upper Part of a Nude Demon* (verso). Pencil drawings, recto 31.0 x 44.0 cm., recto dated by Butlin to c. 1815-20, verso much earlier. Butlin #607.

1. (facing page) *The Fall of Fair Rosamund*. Pencil, 31.0 x 44.0 cm. Butlin #607, where the drawing is dated to c. 1815-20. Essick collection. Jealous Queen Eleanor stands on the left and offers the kneeling Rosamond (the customary spelling), the mistress of King Henry II, a goblet of poison with which to commit penitential suicide. To enforce her demands, the Queen holds a dagger in her raised right hand. The figures far right are probably Rosamond's attendants; they respond to the confrontation with gestures of horror and grief. Blake engraved Thomas Stothard's "The Fall of Rosamond" in 1783. Stothard's design, an illustration to Thomas Hull's popular play, *Henry the Second; or the Fall of Rosamond: A Tragedy*, differs in many respects from Blake's drawing, but it probably influenced Blake's composition in the placement of the two main figures, the kneeling figures lower right, and the arches in the background (Rosamond's "apartment" in Hull's play, pictured as a building with an arched doorway in Stothard's design).

As Butlin suggests, the squiggles dangling from the Queen's right hand and cascading behind Rosamond's head to touch the ground probably represent the thread which, legend has it, the Queen followed to find Rosamond in her hiding place. Hull's play makes no mention of the thread and thus it is not pictured in Stothard's design. The unwinding of a "silken clue" (i.e., a ball of silk thread) is first mentioned in the story of Rosamond as related in Robert Fabyan's *New Chronicles of England and of France* (1516). In Blake's design, the twisted object on the ground just right of the Queen's left foot is probably the remnants of the clue. A thread rises from it and crosses Rosamond's upper left arm. In his *Chronicles of 1577-87*, Raphael Holinshed states that the silk thread was accidentally drawn out by the King's foot when leaving Rosamond. Samuel Daniel, in his poem "The Complaint of Rosamond" (1592), claims to the contrary that the thread was purposely unraveled by Henry as a way of finding Rosamond in her labyrinth-like bower. A possible source for Blake's knowledge of the motif is the ballad "Fair Rosamond," now generally attributed to Thomas Deloney, as

CL, 3 June, #70, from the collection of George Goyder, recto illus. color (not sold; estimate £40,000-60,000). Acquired 2 July by R. Essick, with the assistance of Harriet Drummond of Christie's and John Windle. See illus. 1.

Separate Plates and Plates in Series

"Chaucers Canterbury Pilgrims." Swann, 2 March, #51, 5th st., no description of the paper but probably a Sessler restrrike, illus. (\$3800); 6 May, #252A, 5th st. on laid India, Colnaghi impression, illus. (not sold; estimate \$3500-5000); same Colnaghi impression, 14 Sept., #92, illus. (\$4600). Neales Auction, Nottingham, 19 Nov., #831, 3rd st., apparently cut close with the imprint partly trimmed off, stained over most of the image, illus. (no price information; estimate £80-120).

printed in *Reliques of Ancient English Poetry*, ed. Thomas Percy (London: Dodsley, 1765) 2:133-45. Blake owned a copy of Percy's work—see Bentley #736. In this poem, the Queen follows a "clue of twined thread" (2:143). The "clew of silk" is briefly noted (p. 61) in Charles Allen's *New and Improved History of England* (1798), a book for which Blake executed engravings (see illus. 11). For a detailed study of the legend, see Virgil B. Heltzel, *Fair Rosamond: A Study of the Development of a Literary Theme* (Evanston: Northwestern U. Studies, 1947).

On *Jerusalem* pl. 57, Blake refers to "Rosamonds Bower" and asks "What is a Wife & what is a Harlot? What is a Church? & What / Is a Theatre?" (E 207). The following quatrain appears at the top of pl. 77:

I give you the end of a golden string,
Only wind it into a ball:
It will lead you in at Heavens gate,
Built in Jerusalems wall. (E 231)

The myth of Ariadne may be the primary source for these lines, but, given the reference in *Jerusalem* to "Rosamonds Bower," perhaps the unwound ball of thread in the Rosamond legend also lies behind Blake's image of a string to be wound into a ball. Other string and thread images in the poem, including "the iron threads of love & jealousy & despair" (E 195), may also be related to the story of Rosamond.

Vala is summoned to "come ... with knife & cup" in *Jerusalem* (E 167); later, she bears "the Druid Knife of Revenge & the Poison Cup / Of Jealousy" (E 214-15). Queen Eleanor is motivated by the same two passions. Vala's confrontations with Jerusalem, the former generally aggressive and the latter passive, would also seem to participate in the same dynamic portrayed in *The Fall of Fair Rosamund*. Blake pictures another female with a knife in her right hand and a goblet in her left on *Jerusalem* pl. 69, lower right. One of Blake's early commercial copy engravings, the drawing reproduced here, and his concluding epic are intertwined in multiple ways.

Dante engravings. Dallas Auction Gallery, 13 May, #260-B, pl. 2 only, probably the 1892 printing, framed, illus. color (\$550).

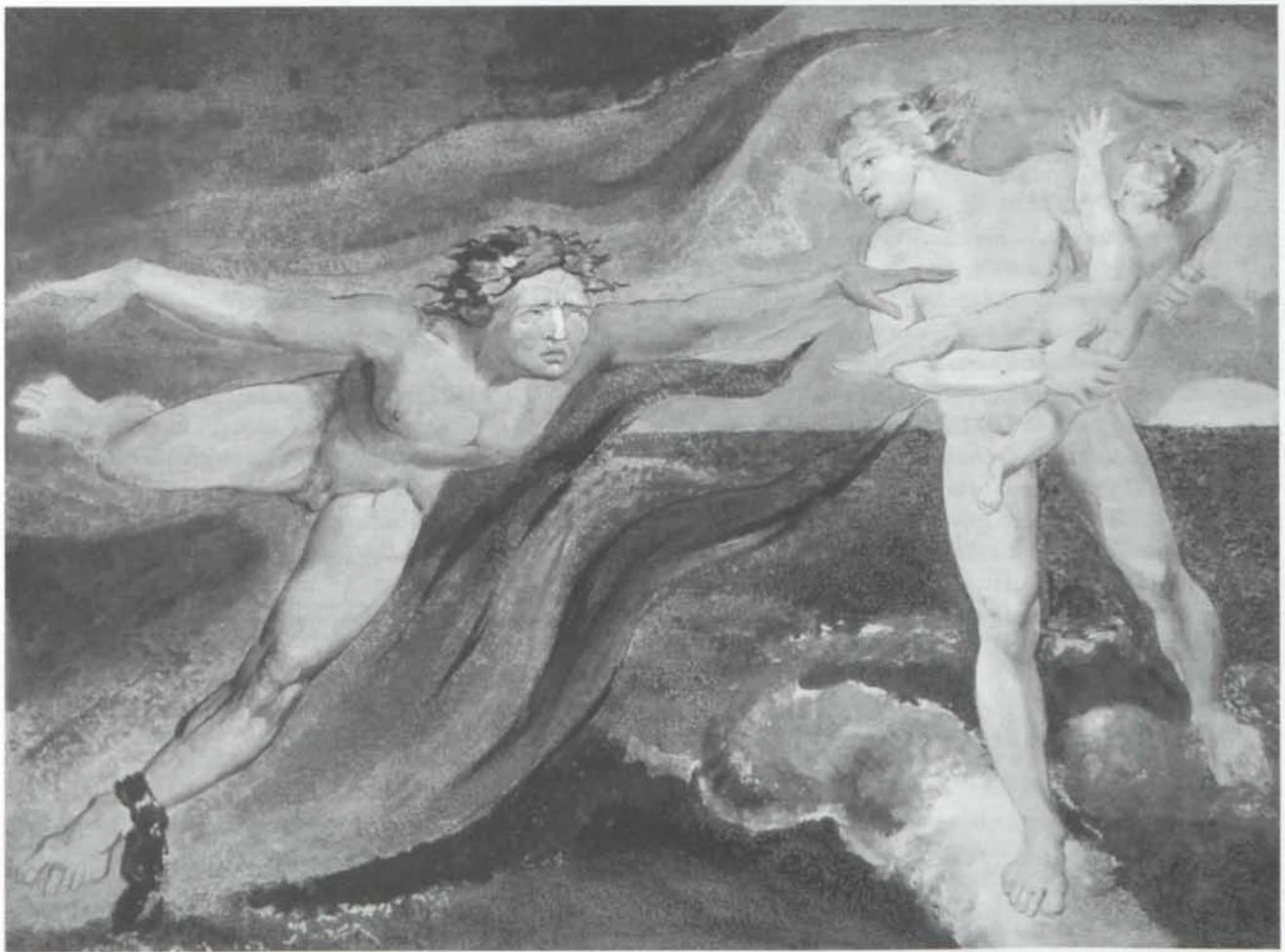
The Good and Evil Angels Struggling for Possession of a Child. Planographic color print finished in pen and ink and water colors, 43.8 x 58.5 cm., probably 1795. Butlin #324. SNY, 5 May, #5, illus. color (\$3,928,000 on an estimate of \$1-1.5 million). See illus. 2 and the essay introductory to this sales review.

Job engravings. Ursus Books, Jan. cat. for the Feb. Los Angeles Book Fair, #13, 1826 printing on Whatman paper after the removal of the "Proof" inscription, tissue guards, original cloth-backed boards, cover label, previously offered for £40,000 by Sims Reed and for \$85,000 by Ursus (\$85,000 again). Edwin Epps, Jan. cat., entries not numbered, pl. numbered 9 only, apparently the 1826 "Proof" printing on laid India, framed (\$2000). Ken Karmiolo, Feb. private offer, 1826 "Proof" printing on laid India, some foxing, loose in worn portfolio; same copy, John Windle, Feb. Los Angeles Book Fair (\$89,500). BH, 24 Feb., #490, 1874 printing on laid India, ink number (not by Blake) at foot of each leaf, loose in a modern cloth box, pl. numbered 7 illus. (£7500 on an estimate of £8000-10,000). Sims Reed, March cat. for the New York Book Fair, #10, 1826 printing on Whatman paper after the removal of the "Proof"

inscription, apparently unbound (£25,000); same copy and price, April cat. of "Prints," #22. Campbell Fine Art, June cat. 11, #11, pl. numbered 8 only, "Proof" printing on laid India, illus. (£1100). John Windle, July private offer, pl. numbered 21 only, "Proof" printing, 1 of 65 impressions on French paper (acquired by R. Essick). Swann, 4 Nov., #302, pl. numbered 19 only, apparently the printing on Whatman paper after removal of the "Proof" inscription, illus. (\$1700); #303, pl. numbered 21 only, same printing as #302, illus. (\$2200). Doyle auction, New York, 9 Nov., 3 pls. only sold individually, all apparently from the "Proof" printing on laid India, illus.: #1185, pl. numbered 6 (\$1200); #1186, pl. numbered 10 (\$1500); #1187, pl. numbered 16 (\$1800). EB, Nov., pl. numbered 6 only, apparently the 1826 printing on Whatman paper after the removal of the "Proof" inscription, illus. color (no bids on a required minimum bid of \$1200).

"The Man Sweeping the Interpreter's Parlour." White-line metal cut, 8.0 x 16.1 cm. CL, 30 June, #5, from the estate of George Goyder, sheet 33.0 x 23.0 cm. with a J Whatman watermark, framed, illus. color (£35,850 on an estimate of £30,000-50,000 to Alan Parker, London). Impression 2F in Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton UP, 1983) 103.





2. *The Good and Evil Angels Struggling for Possession of a Child*. Planographic color print finished in pen and ink and water colors, 43.8 x 58.5 cm., composed and probably printed in 1795. Butlin #324. Photo courtesy of Sotheby's New York.

Blake called the impression of this print now in the Tate Collection (Butlin #323) "Good & Evil Angel" in his accounts with Thomas Butts of 5 July 1805 (see G. E. Bentley, Jr., *Blake Records*, 2nd ed. [New Haven and London: Yale UP, 2004] 764). The first appearance of the same basic design on pl. 4 of *The Marriage of Heaven and Hell* (1790) offers a textual context for interpreting the iconography of the image. On the previous pl., Blake writes of the fundamental contraries of human existence, from which "spring what the religious call Good & Evil" (E 34). On pl. 4, "The voice of the Devil" speaks of several "Errors," including the association of "Evil" with "Energy" and the "Body," and

"Good" with "Reason" and "the Soul" (E 34). The design may be a similar perspective on the projection of mental errors into an external reality, with the child representing humanity struggling within a dualistic universe. The shackle and chain on the ankle of the figure on the left—presumably the "evil" angel—adds further complexities. His energies (or desires) have already been restrained. As we learn on pl. 5 of *The Marriage*, "the restrainer or reason usurps its [desire's] place & governs the unwilling" (E 34). Beginning with copy E of *The Marriage*, printed c. 1794-95, and extending through all later printings, Blake added the shackle and chain to the design on pl. 4. The flames behind the shackled figure can be interpreted from two perspectives, one that views fire as hellish "torment" enforced by a punishing "God" (E 34), and one that views fire as "the enjoyments of Genius" (E 35). See also the discussion in the essay introductory to this sales review.

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

Allen, *New and Improved History of England*, 1798. For the preliminary drawing for pl. 2, see *Cardinal Pandolph Granting King John Absolution* under Fuseli, below, and illus. 9-11.

Allen, *New and Improved Roman History*, 1798. Campbell Fine Art, June cat. 11, #9, the 4 pls. only, illus. (£1000). Bishopston Books, Oct. online cat., later cloth slightly worn (a bargain at £30).

Ariosto, *Orlando Furioso*, 1783. John Price, Sept. cat., #8, 5 vols., contemporary calf worn, front cover of vol. 1 "holding on for dear life" (£300).

Bible, *The Royal Universal Family Bible*, 1780-81. Maggs Bros., full-page advertisement in *The British Art Journal* 5 (spring/summer 2004): [i], 2 incomplete copies in 2 vols., both contemporary calf worn, offered as a pair to form 1 complete copy, pl. 5 illus. color (price on request).

Blair, *The Grave*. BBA, 11 Dec. 2003, 1808 quarto, foxed and stained, early half roan rebaked, worn (not sold; estimate £500-700). Estates of Mind, Feb. Los Angeles Book Fair, 1808 quarto, some foxing on pls., uncut in original boards rebaked, cover label (\$3850). BH, 24 Feb., #484, 1808 quarto, some spotting, 4 leaves loose, contemporary half morocco very worn, cloth slipcase, illus. (£420). EB, March, pl. 12 only, 1813 imprint, possibly from the 1870 ed., illus. color (\$83). EB, April, pl. 5 only, 1926 printing, illus. color (no bids on a required minimum bid of \$115); April-May, same impression, same result on a required minimum bid of \$99. EB, April, pl. 12 only, 1813 imprint, possibly from the 1870 ed., illus. color (reserve not met; top bid \$47). Swann, 15 April, #20, 1808 quarto, foxed, original boards with cover label, spine split, leaves loose, cloth slipcase worn (\$2800). EB, May, frontispiece portrait of Blake and pls. 2, 4, 6, 7, 10 only from the 1813 quarto, offered individually, illus. color (\$99.50 for pl. 4, \$125 for pl. 10, no bids on the other pls.). Phillip Pirages, May cat. 50, #92, 1808 quarto, later half morocco worn, illus. (reduced from \$2800, as offered in earlier cats., to \$2200). Campbell Fine Art, June cat. 11, #10, pls. 2 (illus.), 4, 7, 9, 10, 12 only, 1813 imprints, probably from the 1870 portfolio of unbound pls. (£60 for pl. 4, £120 for pl. 12, £75 for each of the others). EB, July, 1870 ed., some offsetting, publisher's cloth, illus. color (\$356). EB, Aug.-Sept., 1926 portfolio of the pls. only, complete in original folder, illus. color (\$203.50). EB, Sept., 1808 quarto, engraved title page trimmed at foot, minor marginal spotting on most pls., quarter morocco over contemporary boards worn, illus. color (\$1162). EB, Nov., 3 pls. sold individually, described as printed on "laid paper" and thus from the 1926 portfolio: pls. 9 (\$171.50), 11 (\$225), 12 (\$201.50). Blackwell's, Nov. cat. B146, #64, 1870 ed., original cloth repaired (£450). EB, Dec., pl. 6 only, 1813 imprint,

probably the 1926 printing, illus. (no bids on a required minimum bid of £60); same impression, Dec. (£37).

Boydell, *Graphic Illustrations of ... Shakspeare*, c. 1803. BBA, 25 March, #38, foxed, morocco worn, with Shakespeare, *Works*, ed. Knight, 2 vols., c. 1865, morocco worn (not sold; estimate £400-500); same group, 15 July, #93 (£376).

Bryant, *New System ... of Ancient Mythology*, 1775-76. BH, 24 Feb., #503, 2nd ed., 3 vols., contemporary calf worn (£220).

Cumberland, *Thoughts on Outline*, 1796. See first entry under Flaxman, Hesiod designs, below.

Darwin, *Botanic Garden*. BH, 24 Feb., #504, 1799 ed., 2 vols., contemporary morocco rubbed (£140); #505, 3rd ed. (1795) of Part 1, 2nd ed. (1790) of Part 2, 2 vols. in 1, contemporary calf, hinges weak (£320). Peter Murray Hill, Feb. cat. 193, #35, 3rd ed. (1795) of Part 1, 4th ed. (1794) of Part 2, 2 vols., contemporary calf rebaked (£375). EB, Aug., Part 1 only, 1791, 1st ed., foxed, some text pages damaged, lacking covers, spine damaged, illus. color (no bids on a required minimum bid of \$475). Books on High, Oct. online cat., 2nd ed. (1791) of Part 1, 3rd ed. (1791) of Part 2, 2 vols. in 1, quarter calf worn, covers loose (\$1050). Peace of Mind, Oct. online cat., 1799 ed., apparently 2 vols. in 1, some spotting, "rebound" (\$475). EB, Nov., 1st ed. (1791) of Part 1, 2nd ed. (1790) of Part 2, pls. foxed, contemporary calf very worn, covers detached, illus. color (no bids on a required minimum bid of \$875); same copy, Nov.-Dec. (no bids on a required minimum bid of \$525); same copy, Dec. (\$406.01).

Darwin, *Poetical Works*, 1806. Kitazawa Bookstore, Oct. online cat., 3 vols., 12 of 25 pls. hand colored, modern half calf (\$1427).

Enfield, *The Speaker*, 1797. Margaret Riccetti, Oct. online cat., foxed, contemporary calf very worn (£40). K Books, Oct. online cat., recent quarter calf (£50).

Euler, *Elements of Algebra*. Beacon Books, June online cat., 1797 ed., 2 vols., foxed, binding not described other than "gold lettering on a black leather background on the spines," apparently well worn (\$1400). The copies of the 1810 ed. offered online by Powell's Books and Antiquariaat Ovidius do not contain Blake's pl.

Flaxman, Hesiod designs. BH, 24 Feb., #506, 1817 ed., some spotting, contemporary cloth-backed boards; with Flaxman, *Iliad* designs, 1805, contemporary half morocco; Cumberland, *Thoughts on Outline* ("incomplete" set of the pls. only), 1796; and Flaxman, *Lectures on Sculpture*, 1829 (£340). Adam and Eve Books, March online cat., 1817 ed., damp stained, boards rebaked, worn (£200). Tobo—The Online Bookstore, March online cat., 1817 ed., some foxing, bound with Flaxman, Ae-

schylus designs, 1831, quarter calf (£595). EB, March, 1870 ed., original printed boards, illus. color (\$307.50). Dreweatt Neate auction, Donnington, 19 May, #558, 1817 ed., "some slight damage," modern quarter morocco (£100). EB, May, 1817 ed., bound with Flaxman's Aeschylus designs (1831), scattered foxing, later quarter roan, illus. color (no bids on a required minimum bid of £295). Campbell Fine Art, June cat. 11, #12, pl. 21 (the fly-title to the "Theogony") only, proof before letters on paper with an 1812 watermark, illus. (£500; acquired by a private British collector). Bauman Rare Books, Oct. online cat., 1817 ed., bound with the Aeschylus designs, 1831, contemporary three-quarter morocco rebacked, slight wear (\$2500). Alibris, Oct. online cat., 1817 ed., pls. loose in a quarter morocco box (\$937.72).

Flaxman, *Iliad* designs. EB, March, 1870 ed., original printed boards, illus. color (no bids on a required minimum bid of \$1). EB, April, 1805 ed., bound with Flaxman's *Odyssey* designs, 1805, some spotting, "covers are worn," illus. (no bids on a required minimum bid of \$449). Adrian Greenwood, Oct. online cat., 1805 ed., pls. loose in a quarter morocco box, title pl. soiled (£325). Kingswood Books, Oct. online cat., "1806" (probably an error for 1805) ed., foxed, half calf very worn (£500). EB, Oct., Blake's 3 pls. offered individually, marginal foxing, illus. color (£26.01, £10.50, £22). See the first entry under Flaxman, Hesiod designs, above, for another copy of the 1805 ed.

Gay, *Fables*. BH, 24 Feb., #507, 1793 ed., 2 vols. in 1, contemporary calf rebacked (£190). CSK, 24 March, #70, 1793 ed., 2 vols., light spotting, contemporary calf very worn, 1 cover loose, with Gay, *Polly*, 1729 (£382). EB, March, pls. 8 and 10 only, offered separately, elaborately framed (no bids on a required minimum bid of \$279 and \$295). John Windle, April cat. 38, #25, 1793 ed., 2 vols., slight foxing, later morocco (\$1500). Phillip Pirages, May cat. 50, #91, 1793 ed., 2 vols., contemporary calf worn, illus. (reduced from \$1500, as offered in earlier cats., to \$1150). George Barry, Oct. online cat., 1793 ed., 2 vols. in 1, "modest foxing throughout," full calf (\$695). Rulon-Miller, Oct. online cat., 1793 ed., 2 vols. in 1, contemporary calf worn (\$990). EB, Oct., vol. 2 only, ed. not recorded, some stains, covers detached, spine missing, a miserable wreck, illus. color (\$90). EB, Nov., ed. not recorded, 2 vols. in 1, marginal foxing, modern cloth, illus. color (no bids on a required minimum bid of £299); same copy, Nov. (£295). EB, Nov.-Dec., 2 vols., 1810 ed., foxed, contemporary calf very worn, illus. color (\$203.51).

Gough, *Sepulchral Monuments*, 1786. Christopher Edwards, Feb. private offer, pl. 10 only, "Portrait of Queen Philippa," proof before letters from the collection of Raymond Lister, pen and ink inscriptions, pencil inscriptions probably by Gough (£2750). Previously sold Cheffins, Grain & Comins auction, Cambridge, 28 Oct. 1999, #98 (£440 on an estimate of £200-300). For illus. of this impression, design only, see Lister, *Infernal Methods: A Study of William Blake's Art Techniques* (London: Bell and Sons, 1975) pl. 1.

Hayley, *Life of Cowper*, 1803-04. EB, Jan.-Feb., 1st ed., 3 vols., apparently with the 1806 supplement bound in vol. 3, minor spotting, contemporary calf, illus. color (no bids on a required minimum bid of £199.99); same copy, Feb. (same minimum and result); same copy, Feb.-March (£175). BH, 24 Feb., #511, apparently 1st ed., 3 vols., some spotting, contemporary calf very worn, 2 covers loose (£70). Jarndyce, March cat. 157, #256, 1st ed., 3 vols., extra-illus. with 13 pls. (none by Blake) and an ink silhouette portrait of Cowper dated 1791, contemporary calf rubbed (£2500). EB, Sept., pl. 1 only (portrait of Cowper after Romney), apparently with the title and imprint trimmed off, illus. (no bids on a required minimum bid of \$149). LJM Books, Oct. online cat., 1st ed., vols. 1 and 3 only, stained, calf very worn (\$50).

Hayley, *Life of Romney*, 1809. G. W. Stuart, Jan. cat. 111, #27, minor foxing, later half morocco (\$475); #84, foxed, original boards uncut, very worn, covers detached (\$275). BH, 24 Feb., #509, some spotting, uncut in later half morocco (£180). Clint Rusk, Oct. online cat., "full leather" (\$295). First Folio, Oct. online cat., contemporary calf rebacked (\$600).

Hayley, *Triumphs of Temper*. Howard Mott, Jan. cat. 245, #7, 1803 ed., apparently the small-paper issue, contemporary calf rebacked (\$300). BH, 24 Feb., #510, 1803 ed., issue not indicated, opening gatherings loose, some spotting, contemporary calf very worn, lacking spine and covers loose (£130). EB, May, 1803 ed., apparently the small-paper issue, contemporary calf, front cover missing, illus. color (\$234.37). Phillip Pirages, May cat. 50, #93, 1803 ed., apparently the small-paper issue, contemporary calf worn (reduced from \$750, as offered in earlier cats., to \$575). James Fenning, Oct. online cat., 1803 ed., small-paper issue, contemporary calf (£517.50). Ruth Kidson, Oct. online cat., the rare 1807 ed., light foxing, contemporary half calf (a bargain at £22).

Hogarth, *Works*. Manfred Nosbüsch, Oct. online cat., 1822 ed. (or possibly the c. 1880 issue by Quaritch with "1822" on the title page), contemporary calf (\$3787). Heritage Book Shop, Oct. online cat., undated Baldwin and Cradock issue, contemporary half morocco (\$4500). E&C Books, Oct. online cat., undated Baldwin and Cradock issue, 2 vols., scattered foxing, quarter calf worn, one cover loose (\$1800). Asher Rare Books, Oct. online cat., 1822 ed. (or possibly the c. 1880 issue by Quaritch with "1822" on the title page), later half morocco (\$4124). D & E Lake, Oct. online cat., undated Baldwin and Cradock issue, contemporary half morocco worn (\$3200). Nicholas Goodyer, Oct. online cat., undated Baldwin and Cradock issue, water staining in margins, foxed, "binding broken" (£1400). EB, Oct., Blake's pl. only, st. not given but clearly a late impression from the worn pl., possibly even the modern restrike, illus. color (no bids on a required minimum bid of \$295). EB, Nov., Blake's pl. only, probably 4th st., illus. color (\$82). BBA, 18 Nov., undated Baldwin and Cradock issue, spotting and water staining, contemporary half morocco very worn, covers detached (not sold; estimate £1000-1500).

Hunter, *Historical Journal*, 1793. E. M. Lawson, Jan. cat. 311, #18, quarto issue, possibly large paper but slightly trimmed, later half calf (£2350). Heritage Book Shop, Oct. online cat., quarto issue, full calf (\$5500). Camberwell Books, Oct. online cat., quarto issue, contemporary calf rebaked (\$4192). Hoffman's Bookshop, Oct. online cat., issue not identified, stained and foxed, no description of the binding (\$3500).

Josephus, *Works*, c. 1785-91. EB, Jan., apparently between Bentley's "A" and "B" issues, clean copy, modern half morocco, illus. color (\$1009). EB, Feb., probably Bentley's "E" issue, contemporary calf badly worn, covers detached, illus. color (£31). BH, 24 Feb., #512, Bentley's "E" issue, contemporary calf rebaked (£220). EB, Feb., probably between Bentley's "B" and "C" issues, some browning and staining, contemporary calf worn (\$405). Rulon-Miller, May cat. 86, #94, probably Bentley's "E" issue, contemporary calf rebaked (\$1750). K Books, Oct. online cat., probably Bentley's "D" or "E" issue, "lacks title and prelims and 9 pages of the index," cloth worn (£100). Bauman Rare Books, Oct. online cat., Bentley's "D" or "E" issue, contemporary calf rebaked (\$2500).

Lavater, *Aphorisms*. BH, 24 Feb., #517, 1788 ed., later calf worn, upper cover loose (£100). John Windle, April cat. 38, #111, 1788 ed., 1st st. of the pl., half calf worn (\$595). E. M. Lawson, Sept. cat. 313, #32, 1788 ed., contemporary calf, hinges very weak (£145). James Cummins, Oct. online cat., 1794 ed., 2nd st. of the pl., some browning, signature of Geoffrey Keynes, lacking the half title, contemporary calf worn (\$600).

Lavater, *Essays on Physiognomy*. EB, Feb., 1810 ed., 3 vols. in 5, contemporary calf very worn, illus. color (\$520.50); another copy, Feb., 3 vols. in 5, later quarter calf (\$790). BH, 24 Feb., #516, "1792" ed. (actually c. 1818), 3 vols. in 5, some spotting and browning, contemporary morocco repaired (£460). John Windle, April cat. 38, #112, "1789-92" (but actually 1789-98) ed., 3 vols. in 5, fine contemporary morocco, pl. after Fuseli (not engraved by Blake) illus. (\$6750). EB, May, pl. 2 only, slight foxing, illus. color (£103.77). EB, July, pl. 2 only, illus. color (no bids on a required minimum bid of \$224). Classic Bindings, Oct. online cat., "1792" (actually c. 1818) ed., 3 vols. in 5, contemporary morocco worn (£1750). Rachel Lee Books, Oct. online cat., "1789," 3 vols. (of 5?), contemporary calf repaired (£450). Franz Kühne Antiquariat, Oct. online cat., 1810 ed., 3 vols. in 5, calf repaired (\$3000). Antiquariat Gundel Gelbert, Oct. online cat., 1789-98 ed., 3 vols. in 5, quarter calf (\$3742). EB, Oct.-Nov., 1789-98 ed., 3 vols. in 5, contemporary calf rebaked, scuffed, illus. color (\$2024.99).

Malkin, *Father's Memoirs of His Child*, 1806. BH, 24 Feb., #518, later half calf, "from the library of Siegfried Sassoon," illus. (£340).

Nicholson, *Introduction to Natural Philosophy*. CSK, 24 March, #8, 1782 ed., 2 vols., light spotting, contemporary calf very

worn (not sold; estimate £300-500). B&L Rootenberg, Oct. online cat., 1782 ed., 2 vols., some browning, contemporary calf worn (\$950). Heritage Book Shop, Oct. online cat., 1782 ed., 2 vols., contemporary calf (\$1500). Classic Bindings, Oct. online cat., 1787 ed., 2 vols., full calf (£1200). Kennys Book Export, Oct. online cat., 1787 ed., 2 vols., contemporary calf (\$2661).

Novelist's Magazine, vol. 8, 1782. J & S Wilbraham, Sept. online cat. 47, #6, minor spotting, contemporary calf worn (£85).

Rees, *The Cyclopædia*, 1820. EB, Jan., pl. 3 only, water stain in lower right corner, illus. color (a bargain at \$7.50). This impression of pl. 3, "Gem Engraving," is the rarer of 2 distinct copperplates of this image—see Essick 110, pl. 3A. BBA, 15 Jan., #121, 45 vols. in the original 70 parts including all 6 pls. vols., "original printed boards" damaged, with "a small quantity of other" works (£440). Sims Reed, April cat. of "Prints," #174, complete in 45 vols., contemporary calf (£4500); same copy and price, Oct. cat., #100. Barter Books, Oct. online cat., vol. 2 of pls. only, foxed, calf very worn (£562). Keoghs Books, Oct. online cat., complete in 45 vols., some pls. foxed, contemporary half calf (£2500). Neil Summersgill, Oct. online cat., pls. vols. 1-4 only, some spotting, half calf very worn, spines missing (£695).

Salzmann, *Elements of Morality*, 1799. Rosley Books, June online cat., 3 vols., lacking the frontispiece to vol. 1 and the pls. numbered 5 and 18, the latter 2 attributed to Blake, contemporary sheep, slipcase (£1650).

Scott, *Poetical Works*, 1782. BH, 24 Feb., #524, contemporary calf rebaked (£240). Caney Booksellers, Oct. online cat., minor soiling, modern quarter calf (\$500).

Shakespeare, *Dramatic Works*, 1802. Alexandre Antique Prints, June online cat., 9 vols., some pls. foxed, contemporary morocco rebaked (\$7500). Sotheby's Milan, 23 June, #927, 9 vols., contemporary calf worn, hinges weak, illus. (not sold; estimate 3000-4000 euros).

Shakespeare, *Plays*, 1805. Blackwell's, June cat. 125, #109, 10 vol. issue, some foxing, contemporary Russia (£2250); same copy and price, Nov. cat. B146, #650.

Stedman, *Narrative*, 1813, colored copies. Wm. Reese, May cat. 231, #184, 2 vols., modern three-quarter morocco, pl. 12 illus. (\$9000).

Stedman, *Narrative*, uncolored copies. BH, 24 Feb., #527, 1813 ed., 2 vols., contemporary half calf rebaked, illus. (£550). EB, May, 1796 ed., 2 vols., badly water stained, modern cloth, illus. color (\$717). Campbell Fine Art, June cat. 11, #7-8, pls. 2 and 6 only, illus. (£175 each). The 19th Century Shop, Oct. cat. 102, p. 27 (no item entry number), 1796 ed., 2 vols., contemporary calf, pl. 2 illus. (\$7000). Adrian Harrington, Oct. online cat., 1813 ed., 2 vols., recent calf (£2500). Charles Agvent,



Stothard del.

Blake sculp.

THE TEMPLE OF MIRTH.

Published as the Act directs, by Harrison & Co. York 1784.



Stothard del.

Blake sculp.

THE TEMPLE OF MIRTH.



3. (facing page, top) "The Temple of Mirth," etching/engraving by Blake after Stothard for *The Wit's Magazine*, 1784, frontispiece to vol. 1. 1st st. of 1 of 2 pls. of the same basic image published in the magazine, Bentley pl. 1, Essick pl. 1A. Image 17.5 x 22.8 cm. Essick collection. See illus. 4 for the 2nd st. of this pl., and illus. 5 for the alternative pl.

4. (facing page, bottom) "The Temple of Mirth," etching/engraving by Blake after Stothard for *The Wit's Magazine*, 1784, frontispiece to vol. 1. 2nd st. of 1 of 2 pls. of the same basic image published in the magazine (see illus. 3 for the 1st st.). The 1 Feb. 1784 imprint has been trimmed off this impression. Essick collection. Among the more prominent added work in this 2nd st. is the crosshatching on the floor, lower left, and on the wall, lower right.

5. (this page) "The Temple of Mirth," etching/engraving by Blake after Stothard for *The Wit's Magazine*, 1784, frontispiece to vol. 1. Only published st. of 1 of 2 pls. of the same basic image published in the magazine. Bentley pl. 2, Essick pl. 1B. Image 17.1 x 22.7 cm. Essick collection. This pl. is much closer in graphic style to others in the magazine than the more refined alternative pl. (illus. 3-4).

Oct. online cat., 1796 ed., 2 vols., marginal foxing on the pls., modern calf (\$4500). J. N. Bartfield, Oct. online cat., 1806 ed., 2 vols., some foxing, contemporary calf rebaced (\$3000). SL, 18 Nov., #380, 1796 ed., 2 vols., some soiling, damp staining, and repairs, modern calf (not sold; estimate £1000-1500).

Stuart and Revett, *Antiquities of Athens*. Tim Bryars, Oct. online cat., vols. 1-4, 1762-1816, some spotting, modern half calf (£15,000). Gonzalo Fernández Pontes, Oct. online cat., vols. 1-3, 1762-94, uncut, contemporary half calf (\$21,133). Bonhams & Butterfields, Los Angeles and San Francisco auction, 23 Nov., #5098, vols. 1-3, 1762-94, slight foxing, contemporary calf worn with covers detached (\$7637); #5099, vol. 3 only, 1794, scattered foxing, early calf worn, covers detached (\$2643). Blake's 4 pls. are in vol. 3.

Virgil, *Pastorals*, 1821. BH, 24 Feb., #528, 2 vols., later calf, George Goyder's copy with his bookplate, illus. (£7200). Blackwell's, June cat. 125, #8, 2 vols., some foxing, original sheep rebaced, modern folding box, illus. color (£12,000).

Virgil, *The Wood Engravings of William Blake for Thornton's Virgil*, 1977. Maggs, Nov. cat. 1365, #282, inscribed "Printers' Trials for Douglas Cleverdon from Iain Bain," each print inscribed in pencil "Printer's trial impression 6 '76," with an additional impression of the first cut, original slipcase, illus. (£3200).

Wit's Magazine, 1784. John Windle, March private offer, pl. 1 only, 2nd st., imprint trimmed off (acquired by R. Essick). See illus. 3-5.

Wollstonecraft, *Original Stories*, 1791. Heritage Book Shop, Oct. cat. for the Nov. Boston Book Fair, #212, sts. of the pls. not indicated, contemporary sheep rebacked (\$5500).

Young, *Night Thoughts*, 1797, uncolored copies. Heritage Book Shop, Jan. cat. for the Feb. Los Angeles Book Fair, #28, with the "Explanation" leaf, slight staining in some margins, later half morocco, illus. (\$10,000). BH, 24 Feb., #529, with the "Explanation" leaf, some leaves cropped, some spotting, modern morocco, illus. (£2800). Sims Reed, March cat. for the New York Book Fair, #11, no mention of the "Explanation" leaf (because not present?), no comments on condition, contemporary morocco (£9000); same copy and price, April cat. of "Prints," #23. John Windle, April cat. 38, #179, lacking the "Explanation" leaf, some pls. trimmed, later morocco (\$8250). Phillip Pirages, May cat. 50, #94, with the "Explanation" leaf, George Goyder's copy, contemporary morocco slightly worn, illus. (reduced from \$19,500, as offered in earlier cats., to \$15,500). Appelfeld Gallery, Oct. online cat., with the "Explanation" leaf "in facsimile," later morocco (\$12,500). Neal Auction Company, New Orleans, 4 Dec., #92, with the "Explanation" leaf, pls. trimmed with edges gilt, light marginal staining, "full leather," illus. color online, with the 1960 Blake Trust/Trianon Press facsimile of *The Marriage of Heaven and Hell* and the 1875 reproduction of Blake's Job engravings ed. Charles Eliot Norton (\$2600).

Interesting Blakeana

G. Chaucer, *Works*, ed. Speght, 1687. Brick Row Book Shop, June cat. 5, #30, modern morocco (\$6000); same copy and price, Nov. cat. 144, #77. Probably the ed. used by Blake—see Alexander Gourlay, "What Was Blake's Chaucer?" *Studies in Bibliography* 42 (1989): 272-85.

C. Rogers, *A Collection of Prints in Imitation of Drawings*, 1778. Sims Reed, May cat. for the London Book Fair, #87, 2 vols., pls. by Bartolozzi, Basire, Ryland, and others, contemporary half calf rebacked (£6500); same copy and price, Oct. cat., #107. Blake, while an apprentice to James Basire from 1772 to 1779, may have assisted his master in etching and engraving some of these fine plates. Even those engraved by Basire at an earlier date may have influenced Blake—see illus. 6-7.

J. Egerton, *Egerton's Theatrical Remembrancer*, 1788. James Fenning, summer cat. 212, #71, near contemporary calf (£245). Lists Blake's "King Edward the Third" from *Poetical Sketches*. The first bibliography to include a work by Blake (see Bentley #522A).

Homer, *The Iliad and Odyssey*, trans. Cowper, 1791. John Price, spring 2004 cat. of "Recent Acquisitions," #86, 2 vols., contemporary calf rebacked (£500). "Mr. W. Blake, Engraver" appears in the "List of Subscribers" (see Bentley #689).



6. "Earth." Pl. 5, 1st st., in *For Children: The Gates of Paradise*, 1793. Copy A, Library of Congress. Etching/engraving, 8.2 x 7.4 cm. In a later st. of the pl. printed in *For the Sexes: The Gates of Paradise* (c. 1818), Blake added an additional inscription: "He struggles into Life." This personification of Earth may have been influenced by Basire's engraving of a personification of Earthquake—see illus. 7. There are clear differences between the two figures, but the sense of muscular tension between the human and the geologic is central to both. A pencil sketch for pl. 5 in *The Gates of Paradise* appears on p. 93 of Blake's Notebook. His later renditions of figures imprisoned underground include *The Book of Urizen* (1794), pls. 9 and 10, and the title page to *The Book of Los* (1795). Since Urizen seeks "For a solid without fluctuation" in *The Book of Urizen* (E 71), the possible influence of Basire's pl. on the portrayal of Urizen on pl. 9 offers an ironic progenitor in a picture of a solid *with* fluctuation. Urizen's quest for stability cannot be achieved in *terra (non-)firma*. For a study of geological imagery in Blake's poetry, see Noah Heringman, "Blake, Geology, and Primordial Substance," in his *Romantic Rocks, Aesthetic Geology* (Ithaca and London: Cornell UP, 2004) 94-137.



Hinc Terræ Tremor, hinc Motus.

In the Collection of Mr. Reynolds.

W. Baskett.

7. "Hinc Terræ Tremor, hinc Motus." Etching/engraving by Blake's master, James Basire, after a drawing attributed to Raphael. Pl. dated 1767 and published in Charles Rogers, *A Collection of Prints in Imitation of Drawings*, 1778. Design diameter of 15.4 cm., including frames. Photo (with inscriptions partly trimmed) courtesy of Max Reed. This personification of Earthquake may have influenced Blake's own renderings of subterranean figures—see illus. 6.

G. Cumberland, *Lewina the Maid of Snowdon*, 1793, bound with Cumberland, *A Poem on the Landscapes of Great-Britain*, 1780. Bertram Rota, Jan. cat. 303, #16, "uncut in original boards" (£550). Given their long friendship, these works by Cumberland were very probably known to Blake.

J. Ireland, *Hogarth Illustrated*, 2 vols., 1793, with the *Supplement*, 1798. Argonaut Book Shop, May Pasadena Book Fair, 3 vols. in all, quarter calf (\$750). There is a reference to Blake, as the engraver of Hogarth's "Beggars' Opera," in the *Supplement*, p. 368. "Thew" is mistakenly named as the engraver of Blake's pl. in this ed. of *Hogarth Illustrated*, 2:329.

W. Hayley, *Triumphs of Temper*, 1799. See under Stothard, below, for this ed. Blake probably owned a copy—see Bentley #729.

W. Blake, attributed to. *Blake Rising Out of the Flames*. Pen and brown ink, 22.0 x 15.0 cm. Swann, 29 Jan., #354, illus. (\$1150; estimate \$1500-2500). Previously offered Swann, 4 Feb. 1999, #172, ascribed to "William Blake (follower of)," dated to "circa 1800," and with dimensions of 23.0 x 16.5 cm. (not sold). This drawing, apparently cut from a larger composition, is not by Blake or anyone among his known circle or followers.

J. and J. Boydell, *An Alphabetical Catalogue of Plates*, 1803. Marlborough Rare Books, Jan. cat. for the Feb. Los Angeles Book Fair, #17, inscribed in pencil, modern half morocco (\$2700). Lists Blake's "Beggars' Opera" after Hogarth, p. 21.

S. Richardson, *Correspondence*, ed. Barbauld, 1804. John Price, spring 2004 cat. of "Recent Acquisitions," #128, 6 vols., lacking portrait frontispieces, half calf very worn (£200). Marlborough Rare Books, May cat. 200, #34, 6 vols., later cloth (£650). In his letter to William Hayley of 16 July 1804, Blake alludes to this ed. of "Richardson" and notes his high regard for "M^r Klopstocks Letters Vol 3." This letter not in E; see *William Blake's Writings*, ed. G. E. Bentley, Jr. (Oxford: Clarendon P, 1978) 2:1609.

T. Butts, Jr. "Man on a Drinking Horse," etching/engraving signed "T Butts: sc" and dated "22 Jany 1806," platemark 5.1 x 8.7 cm., printed in an ed. of 250 in the 1940s by the Miniature Print Society of Kansas City, Missouri. EB, March, on original mounting sheet, illus. color (no bids on a required minimum bid of \$40). Since the 3 people (Bentley, Essick, Gourlay) interested in this print already have impressions, the market has apparently collapsed. For illus. and comments, see Alexander S. Gourlay, "Man on a Drinking Horse": A Print by Thomas Butts, Jr., *Blake* 37.1 (summer 2003): cover illus. and 35-36.

Associated Painters in Water Colors, cats. of the 1st through 5th exhibitions, 1808-12. Ken Spelman, Aug. cat. 52, #18, slight foxing, later half morocco, bookplate of the art collector John Sheepshanks (1787-1863), the only recorded complete run of these cats., title page for the 1812 cat. illus. (£1600). The 1812

exhibition included several works by Blake (see Bentley #531). For a discussion of the pls. from *Jerusalem* in this exhibit, see Robert N. Essick, "Blake's 1812 Exhibition," *Blake* 27.2 (fall 1993): 36-42.

W. Blake, attributed to. "Hand enameled engraving c. 1809," 25.4 x 20.3 cm. EB, March-April, illus. color (reserve not met; highest bid \$1025). Not enameled, not an engraving, and not by Blake. This would appear to be a water color, or a photolithographic reproduction of a water color, or just possibly a colored aquatint, showing a woman in Renaissance costume holding a fan. She stands on a balcony with a grapevine framing the right and top margins of the image.

W. Wordsworth, *The Excursion*, 1814. Blackwell's, March cat. B144, #432, minor spotting, fancy 20th-century morocco (£950); same copy and price, June cat. 125, #124. Henry Crabb Robinson lent a copy of this ed. to Blake in 1826, and Blake wrote out his comments on the poem on separate sheets and gave them to Robinson. See Bentley #752.

W. Hazlitt, *Lectures on the English Poets*, 1818. Jarndyce, March cat. 157, #351, contemporary half calf rebaked (£120); #352, another copy, contemporary calf worn (£85). Contains a paraphrase on p. 50 of a statement about Chaucer from Blake's *Descriptive Catalogue*. This 1st ed. is incorrectly dated "1819" in Bentley #1816.

W. Hayley, *Memoirs*, 1823. BookLustr Books, Oct. online cat., 2 vols., some foxing, binding (not otherwise described) repaired with tape (\$180). Contains important contemporary references to Blake.

J. T. Smith, *Nollekens and His Times*. Peter Murray Hill, Feb. cat. 193, #179, 1829 ed., 2 vols., later half calf (£185). Simon Finch, May cat. 60, #204, 1828 ed., 2 vols., some spotting, contemporary half calf (£200). Claude Cox, July cat. 162, #154, 1829 ed., 2 vols., light foxing, modern half calf (£110). Howes Bookshop, July cat. 307, #257, 1829 ed., 2 vols., uncut in original boards worn, spines repaired (£150). Ken Spelman, Aug. cat. 52, #21, 1828 ed., 2 vols., contemporary morocco rubbed (£140). Contains an important brief biography of Blake.

A. Cunningham, *Lives of the Most Eminent British Painters*, 1st ed., 1829-33. Ken Spelman, May cat. 51, #59, 6 vols., contemporary half morocco (£120). Contains an important early biography of Blake.

G. Hamilton, *The English School*, 1831-32. Kevin Mullen, Oct. online cat., 4 vols., issue published by Bossange, Barthés, and Lowell, three-quarter calf very worn, "suitable for rebinding" (\$90). Patrick Vargo, Oct. online cat., 4 vols., issue published by Tilt, half parchment worn (\$150). The Antique Cat, Oct. online cat., vols. 2-4 only, issue published by Tilt, damp staining and foxing, calf very worn, covers loose (\$50). Steve Burak,

Oct. online cat., number of vols. not given, issue published by Tilt, "card covers" (£20). EB, Nov.-Dec., 4 vols., issue published by Tilt, occasional foxing, contemporary quarter calf worn, illus. color (£26). Vols. 3 and 4 contain engravings based on 2 of Blake's designs for Blair's *Grave*—see Bentley #463.

[R. Southey], *The Doctor*, 1834-47. Simon Finch, May cat. 60, #217, 7 vols., contemporary half calf rubbed (£750). Vols. 6 and 7, both of 1847, contain references to Blake's lost painting, *The Ancient Britons*, and the engravings of Blake's "Ghost of a Flea" in Varley's *Zodiacal Physiognomy*, 1828.

Bible, *The English Version of the Polyglott Bible*. Northampton, MA: J. H. Butler; Buffalo, NY: T. and M. Butler, 1836. EB, July, with an engraving based on Blake's Job, pl. numbered 1, stained, contemporary calf very worn, illus. color (\$21.50). See illus. 8.

W. Blake, *Songs of Innocence and of Experience*, Pickering ed., 1839. James Jaffe, May cat. 74, #91, issue not specified, original cloth, spine darkened (\$3500); same copy and price, Aug. "Summer Miscellany 2004," #11. The first letterpress ed.

M. Pilkington, *A General Dictionary of Painters*, 1840. Claude Cox, July cat. 162, #258, original cloth (£35). The first ed. with an entry on Blake.

J. T. Smith, *Book for a Rainy Day*, 1845. Cheshire Book Centre, Jan. online cat., 1st ed., half calf (£100). Peter Goodden, Jan. online cat., 2nd ed., original cloth, hinges repaired (£130). Both eds. contain an important reference to Blake reading and singing "several of his poems" (82). The only copy of the 2nd ed. I have seen on the market.

W. B. Scott, *Memoirs of David Scott*, 1850. Ken Spelman, Aug. cat. 52, #25, original cloth (£160). Contains a brief reference to Blake, p. 238.

A. Gilchrist, *Life of Blake*, 1863, extra-illus. copies only. EB, Feb.-March, 2 vols. with 72 added pls., mostly portraits neither engraved by nor picturing Blake but including 26 engravings by Blake, contemporary calf rebaked, publisher's front covers bound in, illus. color (no bids on a required minimum bid of \$2900). Previously offered EB, Nov. 2003, same required bid and result. For a list of the added Blake pls., see *Blake* 37.4 (spring 2004): 127.



8. An anonymous engraved copy, with alterations, of Blake's Job illustrations, pl. numbered 1. Inscribed in the pl., "Blake" and "Job and His Family." Image approx. 5.8 x 9.0 cm. Published in *The English Version of the Polyglott Bible* (Northampton, MA: J. H. Butler; Buffalo, NY: T. and M. Butler, 1836). Essick collection. The most prominent differences from Blake's design are the elimination of his foreground sheep, with two shifted to the flocks left and right, and the substitution of a narrow band of foliage. This is the earliest copy of one of Blake's Job illustrations known to me; it has not been previously recorded. This Bible also contains engraved title pages to each testament designed by J. H. Butler, 3 pls. after Poussin, Benjamin West, and John Martin, and 2 pls. after Raphael.

Blackwood's Edinburgh Magazine, American ed., vol. 60, no. 3, March 1865. Library Books, April online cat., original wrappers (\$35). Contains, pp. 291-307, an unsigned review of Gilchrist's *Life of Blake*, 1863. Not previously recorded?

J. Linnell, letter of 1866 with a reference to his portrait miniature of Blake. See under Linnell, below.

D. G. Rossetti, *Ballads and Sonnets*, 1881. CL, 3 March, #196, "proof copy of the first edition with the poet's manuscript corrections and mock-up binding after W. M. Rossetti's design," unbound in a cloth portfolio, pp. 314-15 illus. color (£10,157). The pen and ink corrections include, in the sonnet "William Blake" (p. 314), the insertion of the hyphen in "Death-Room" (line 2 of the subtitle) and the correction of "new" to "now" (last line of the poem). Both corrections were followed in the published version.

The Century Guild Hobby Horse, 1884, 1886-94. BBA, 18 March, #341, 11 vols., vols. 1-7 plus New Series nos. 1-3, a complete run of this journal, vols. 1-7 bound without wrappers, New Series and the suppressed no. 1 in original wrappers, illus. (£3290 on an estimate of £750-1000); same set, Sims Reed, March cat. for the New York Book Fair, #33 (£5500). Issues of 1886-87 and 1890 contain essays on Blake by Herbert H. Gilchrist (with a facsimile of Blake's *Little Tom the Sailor*) and Herbert P. Horne (with a facsimile of *On Homers Poetry [and] On Virgil*), and the first letterpress eds. of *The Marriage of Heaven and Hell* and *The Book of Los*. John Windle, July private offer, June 1888 issue, with reproductions of 3 of Blake's Virgil wood engravings "by kind permission of H. H. Gilchrist" (according to the "Contents" list on the inside front wrapper), original wrappers (\$250).

W. Muir facsimiles of Blake's illuminated books. John Hart, March cat. 66, #14, *There is No Natural Religion*, 1886, Muir's copy number not recorded, original wrappers, front cover faded (£850); possibly the same copy, Simon Finch, May cat. 60, #146, Muir's copy #20 (£1250). BBA, 29 April, #771, *Songs of Innocence*, 1927, Muir's copy #23, 1st 2 leaves soiled, original wrappers soiled and frayed (£165).

H. H. Gilchrist, ed., *Anne Gilchrist, Her Life and Writings*, 1887. Jarndyce, March cat. 157, #616, original cloth (£160). A surprisingly rare book with interesting references to Blakean topics discussed within the Gilchrist/Rossetti circle.

E. J. Ellis and W. B. Yeats, eds., *Works of William Blake*, 1893. Maggs, Feb. cat. 1352, #332, 3 vols., small-paper issue, Eva Gore-Booth's copy with her bookplate, original cloth with minor wear (£2500—almost certainly a record asking price). Gore-Booth (1870-1928), a friend of Yeats, was a poet and political activist in Ireland and England. BH, 24 Feb., #485, 3 vols., small-paper issue, original cloth, "a fine copy," illus. (£1000 on an estimate of £250-350—probably an auction record).

W. B. Yeats, ed., *Poems of William Blake*, large-paper issue, 1893. Maggs, Feb. cat. 1352, #333, original vellum-backed boards, spine darkened (£850—a record asking price). James Jaffe, May cat. 74, #793, light foxing, original vellum-backed boards (\$1750—a new record asking price, established only 3 months after Maggs' record price).

R. Bridges (poet, 1844-1930), 5 notes and 2 postcards to Thomas Wright concerning the Blake Society, 1916-25. David Holmes, July cat. 81, #14 (\$675).

F. Hollyer, color photo-lithographs of Blake's designs, many published for the Blake Society in the 1910s and 1920s. EB, June-July, *The Ten Virgins* (i.e., *The Parable of the Wise and Foolish Virgins*, Butlin #481, now collection of Leon Black), *The Mercy Seat* (i.e., *Christ in the Sepulchre, Guarded by Angels*, Butlin #500), *The Devil Rebuked: The Burial of Moses* (Butlin #449), offered individually, most with Hollyer's labels, illus. color (£20-21 each). Hollyer published about 30 color reproductions of Blake's pictorial works.

H. Speed (1872-1957), *The Vale of Leutha*. Oil painting, 135.2 x 151.2 cm., signed, 1st exhibited in 1928. CL, 11 June, #101, illus. color (£26,290). A decidedly non-Blakean design based on Oothoon's search for flowers in "the vales of Leutha" (E 45) in *Visions of the Daughters of Albion*.

P. Robinson, book dealer, typescript, 35 pp., of Blake materials from the Linnell collection, c. 1937. Matheson Books, March cat. 11, #602, loose-leaf ring binder stamped "William Blake" and "Philip Robinson[,] 16, Pall Mall, London" in gilt (\$100; acquired by R. Essick). The works listed without prices are as follows: the "Linnell" set of Job proofs; the Dante copperplates; 2 sheets of the Virgil wood engravings, proofs before the blocks were reduced; an album of the Virgil wood engravings, Linnell impressions; "Hiding of Moses" for *Remember Me!*, proof before the pl. was reduced; *For the Sexes: The Gates of Paradise*, copy K; a complete set of the Job engravings, published "Proof" issue on laid India; *Poetical Sketches*, copy T; *A Descriptive Catalogue*, copy K; portrait sketch of John Linnell (Butlin #688); *Lady Torrens and Family, after John Linnell* (Butlin #801). All these works were acquired by Lessing J. Rosenwald in 1937 and are now in either the Library of Congress or the National Gallery of Art, Washington. The typescript was probably sent by Robinson to Rosenwald, who in turn may have passed it on to Elizabeth Mongan, print expert and adviser to Rosenwald.

L. Baskin, imaginary portraits of Blake and his followers, wood engravings, c. 1956. EB, May, 3 portraits of Blake, offered individually, each signed and/or titled by Baskin in pencil, illus. color (\$76, \$153.50, \$143.50). EB, Sept., portrait of Edward Calvert based on a drawing by his 3rd son, very dark impression on thin Japan paper, signed by Baskin and inscribed "AP" (i.e., artist's proof), illus. color (\$255). These

engravings, without pencil notations and on different paper, were published in *Blake and the Youthful Ancients: Being Portraits of William Blake and His Followers Engraved on Wood by Leonard Baskin and with a Biographical Notice by Bennett Schiff* (Northampton, MA: Gehenna P, 1956).

W. Blake, *Poems from William Blake's Songs of Innocence*, illus. M. Sendak, 1967. John Windle, Nov. cat. 39, #204, original printed wrappers, illus. color (\$6500). Quinn's auction, Falls Church, Virginia, 9 Dec., #1214, illus. color online (\$3500).

W. Blake, *Satan Watching the Endearments of Adam and Eve*, an illustration to Milton's *Paradise Lost*, the Thomas set in the Huntington Library (Butlin #529.5). EB, Dec. 2003, reproduced photographically and in color (apparently in 2003) on "tumbled Italian Botticino Marble" tiles, each tile approx. 10.2 cm. square, a total of 30 tiles used to make up the full mural image, illus. color (\$220).

W. Blake, *Songs of Innocence and Experience* [sic], illus. Joel-Peter Witkin, 2004. Justin Schiller, March private offer, original cloth and box, front paste-down endpaper and box signed by the illustrator, 1 of 915 copies in this format (\$295). The black and white photo illus. feature dismembered body parts, laceration, amputees, deformed infants and fetuses, decapitation, torture, cruelty to animals, hermaphroditism, and child pornography. And that's just in the *Innocence* section. Not for the squeamish.

Blake's Circle and Followers

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

BARRY, JAMES

Note: The titles of Barry's etchings follow the standard catalogue in William L. Pressly, *The Life and Art of James Barry* (New Haven and London: Yale UP, 1981) 263-81. All impressions listed below are very probably from the 1808 printing.

"The Angelic Guards," etching. EB, Oct., upper margin repaired, illus. color (no bids on a required minimum bid of £70); relisted Oct. for a "buy it now" price of £70.

"The Glorious Sextumvirate," etching. EB, Oct., illus. color (no bids on a required minimum bid of £70); relisted Oct. for a "buy it now" price of £70.

"A Grecian Harvest-Home," etching. Campbell Fine Art, June cat. 11, #5, illus. (£280).

"King George and Queen Charlotte," etching. Campbell Fine Art, June cat. 11, #6, illus. (£320).

"Lord Baltimore and the Group of Legislators," etching. EB, Oct., illus. color (no bids on a required minimum bid of £170).

"Orpheus," etching. Campbell Fine Art, June cat. 11, #4, illus. (£320).

"Queen Isabella, Las Casas and Magellan," etching. EB, Oct., illus. color (offered only at the "buy it now" price of £75).

"Reserved Knowledge," etching. EB, Oct., water stained lower left, illus. color (no bids on a required minimum bid of £170).

Barry, *Letter to the Dilettanti Society*, 2nd ed., 1799. Ken Spelman, May cat. 51, #43, contemporary calf rebacked (£650).

CALVERT, EDWARD

"The Bacchante," wood engraving, probably cut by Welby Sherman after a design by Calvert. Campbell Fine Art, June cat. 11, #14, illus. (£1800).

"The Chamber Idyll," wood engraving. Larkhall Fine Art, July online cat., from the *Memoir*, 1893, narrow margins, illus. color (£4250).

"The Sheep of His Pasture," engraving. Campbell Fine Art, June cat. 11, #13, from the *Memoir*, 1893, illus. (£850).

FLAXMAN, JOHN

Figure Study. Pencil, with verses in ink below, 38.5 x 24.5 cm., signed and dated 1782. SL, 1 Dec., #26, illus. color, sold with "a quantity of watercolours and drawings by various other hands" (not sold; estimate £750-950). The inscribed verses are from Shakespeare's *Henry V*, lines 5-8 of the preface, and *Julius Caesar*, act 3, scene 1, line 273.

Flaxman, portrait of, by Archibald Skirving. Pastel, 24.1 x 19.0 cm., dated to 1791. Acquired Aug. 1998 by York Art Gallery (see *Burlington Magazine* 145 [Dec. 2003]: 897, for a color illus.).

Prometheus Chain'd. Pen and ink over pencil, 23.6 x 23.8 cm. Acquired Aug. 1995 by York Art Gallery (see *Burlington Magazine* 145 [Dec. 2003]: 897, for a color illus.). A preliminary drawing for Flaxman's Aeschylus designs, pl. 6.

St. John. Pencil and wash, 73.5 x 38.0 cm. SL, 26 May, #30, illus. color (not sold; estimate £2000-3000).

Study of a Lady Wearing an Elaborate Hat. Pen and ink, gray wash, 14.7 x 13.9 cm. CL, 18 Nov., #27, illus. color (not sold; estimate £1500-2000). According to a prior cat. entry, the now-discarded mount was signed by Flaxman and inscribed "Florence 1798." The year may be an error (for 1789?) since Flaxman is not known to have been in Italy in 1798.

Autograph letter signed, 1 p., to Sir Thomas Lawrence, 21 Feb. 1825. Michael Silverman, March online cat. (£350).

Autograph letter signed, 2 pp., probably to Joseph Henry Green, 2 April 1825. Julian Browning Autographs, March online cat. (£275).

Aeschylus designs. Bernard Shapero, March online cat., 1795 ed., "large paper copy on papier velin," contemporary morocco, modern box (\$12,400—a record asking price for any engravings after Flaxman. Or did Mr. Shapero accidentally add an extra zero?). Toby English, March online cat., 1831 ed., heavily foxed, half morocco worn (£200). EB, March, 1870 ed., original printed boards, illus. color (\$54). EB, June, 1795 ed., cloth-backed boards (not sold on an ambitious "buy it now" price of \$5000). See also copies of Flaxman's Hesiod designs under Letterpress Books with Engravings by and after Blake, above.

Dante designs. Howes Bookshop, Feb. cat. 305, #15, Rome 1802 ed., the pls. by Piroli, contemporary calf rebaked (a bargain at £150). EB, Oct., 1807 ed., lightly foxed, some damp staining, 2 pls. hand colored, contemporary calf worn, illus. color (\$305). EB, Oct., 1807 ed., pl. 10 ("Limbo") for the "Purgatorio" only, full margins, slight foxing, illus. color (no bids on a required minimum bid of \$9.99).

Eight Illustrations of the Lord's Prayer, 1835. Christopher Edwards, Sept. cat. 30, #47, Edward Lear's copy with his signature (illus.), roan-backed boards, all pls. loose (£750).

Flaxman, *Anatomical Studies*, 1833. The Title Page, March online cat., paper boards very worn, water damage (\$225). Brian Mills Books, March online cat., original cloth stained (£125). George Jeffery Books, March online cat., modern cloth (£180). K Books, March online cat., frontispiece portrait only (£25).

Flaxman, *Lectures on Sculpture*. Ken Spelman, March online cat., 1829 ed., contemporary calf rebaked (£220). Ben Franklin Bookstore, March online cat., 1838 ed., half calf (\$100). EB, April, 1838 ed., publisher's(?) cloth, illus. color (\$54).

Hesiod designs. See under Letterpress Books with Plates by and after Blake, above.

Iliad designs. Librairie Ancienne Minet Frères, March online cat., bound with the *Odyssey*, Hesiod, and Aeschylus designs,

all engraved by Piroli, "Florence, 1826" according to the bookseller, half morocco worn (\$1183). Falk+Falk Antiquariat, Oct. online cat., Rome 1793 ed., contemporary calf (\$217.58). See also under Letterpress Books with Plates by and after Blake, above.

Milton, *Latin and Italian Poems*, 1808. G. W. Stuart, Jan. cat. 111, #92, light foxing, contemporary Russia, covers coming loose (\$350).

Odyssey designs. Goya Books, March online cat., 1805 ed., badly foxed, original boards rebaked, cover label (\$400). EB, March, 1870 ed., original printed boards, illus. color (no bids on a required minimum bid of \$1). EB, Oct., 1805 ed., scattered foxing, disbound, illus. color (£118.79).

FUSELI, HENRY

Callipyga: Mrs. Fuseli with Her Skirts Lifted to Her Waist Standing before a Dressing Table. Brown ink, 15.9 x 9.5 cm. CL, 3 June, #79, illus. color (£10,157). Previously sold SL, 13 Nov. 1997, #59, illus. color (£17,250); previously offered CL, 21 Nov. 2002, #15, illus. color (not sold; estimate £12,000-18,000). For illus. and comments, see Blake 31.4 (spring 1998): 131, illus. 15 and the racy caption thereto.

Cardinal Pandulph Granting King John Absolution. Pen and brown ink, brown wash, many lines incised for etching/engraving, the verso rubbed with black chalk for transfer, 14.5 x 8.0 cm. CL, 6 July, #188, illus. color (£5497 against the reserve, on an estimate of £6000-8000, to Maggs Bros. acting for J. Windle acting for R. Essick). Engraved by Blake for Charles Allen, *A New and Improved History of England*, 1798, pl. 2 ("King John absolved by Pandulph"). See the essay introductory to this sales review and illus. 9-11.

Every Man in His Humour, Act I, Scene V. Oil, 60.5 x 51.0 cm., datable to 1790-91. Christie's Geneva, 7 June, #2, illus. color (not sold; estimate 100,000-150,000 Swiss francs); CL, 23 Nov., #29, illus. color (£59,750). This illus. to Ben Jonson's play was engraved by Charles Grignion and published in *Bell's British Theatre*, 1791.

Huon and Amanda with the Dead Alphonso. Oil, 60.0 x 44.0 cm., datable to 1804-05. Christie's Geneva, 7 June, #1, illus. color (not sold; estimate 100,000-150,000 Swiss francs); SL, 25 Nov., #61, illus. color (£57,600). The design was engraved by R. H. Cromek and published as an illus. to canto 9, verse 39, of Christoph Wieland, *Oberon*, trans. William Sotheby, 1805 (pl. imprint dated 1 March 1806).

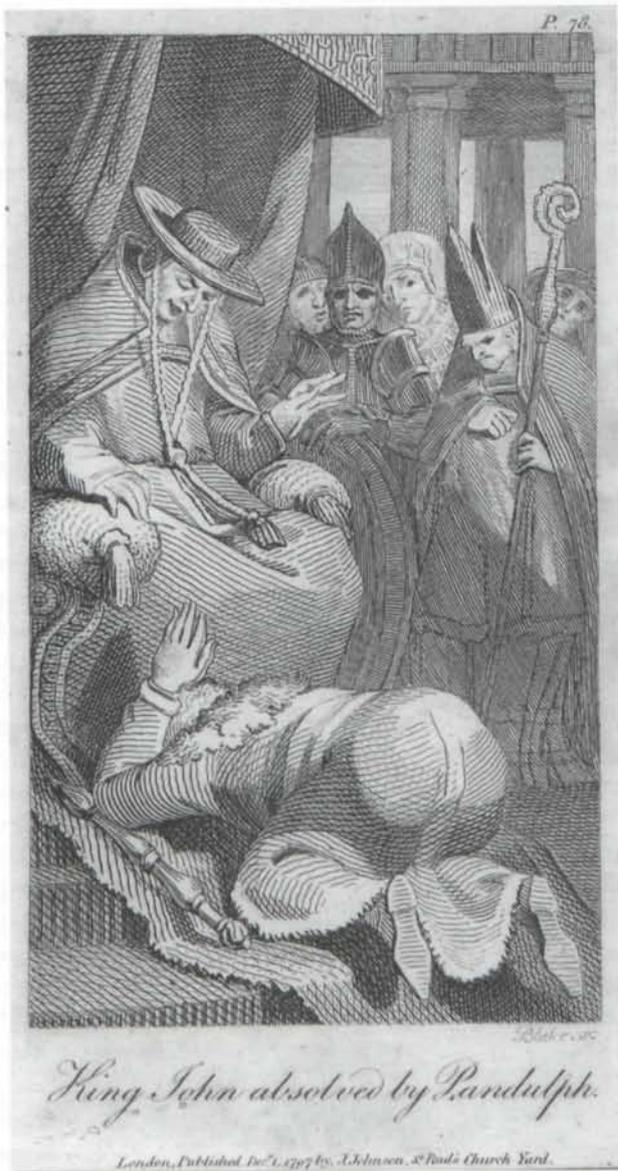
Bible, *A Practical Family Bible*, published by Payne, London, 1775. EB, Oct.-Nov., 14 pls., stained, contemporary calf worn and damaged, illus. color (£131). Contains 2 pls. after Fuseli,



9. Henry Fuseli. *Cardinal Pandulph Granting King John Absolution*, recto. Pen and brown ink, brown wash, 14.5 x 8.0 cm. Essick collection. The direct preliminary drawing for "King John absolved by Pandulph," Blake's 2nd pl. in Charles Allen, *A New and Improved History of England*, 1798. Many lines have been incised, very probably by Blake, for transfer (or "calking") onto another sheet of paper. Blake used a surprisingly sharp instrument to incise the drawing, one that cut into (but not through) the paper. Fragments of graphite associated with a few of the incised lines suggest that he may have used a sharp pencil. See illus. 10 for the verso and illus. 11 for the engraving.



10. Henry Fuseli. *Cardinal Pandulph Granting King John Absolution*, verso. Essick collection. Blake has rubbed black chalk (or possibly very soft graphite) over the verso of the drawing so that it could be calked (see illus. 9) on to another piece of paper. Fragments of this second sheet can be seen in each corner of the verso of Fuseli's drawing where Blake glued the two sheets together. The calked lines from the recto, visible on the verso as slightly raised lines, were transferred in chalk or graphite to the second sheet, which in turn was transferred (or "counterproofed") face down onto the etching ground on the copperplate. This two-step process of calking and counterproofing preserved the right/left orientation of the original drawing and converted it into a medium that could be readily transferred to the etching ground on a copperplate.



11. "King John absolved by Pandulph." Etching/engraving by Blake after Fuseli, image 14.5 x 8.2 cm. (exclusive of the engraved inscriptions). Published as the 2nd pl. in Charles Allen, *A New and Improved History of England*, 1798. Essick collection. The engraved design is slightly wider than Fuseli's preliminary drawing (illus. 9); note that the King's right foot, lower right, is cut off in the drawing, but is fully pictured in the pl. Either Blake added about 2mm. to the right side of the design, or the drawing was originally wider and was trimmed along its right edge after Blake used it.

"The Expulsion from Paradise" and "The Withering of King Jeroboam's Hand," first published in the ed. of 1772-73 (11 of 38 pls. after Fuseli).

Bible, published Macklin, 1800. EB, Aug., 7 vols., some staining, contemporary morocco worn, illus. color (no bids on a required minimum bid of \$9999.99); same copy?, Nov.-Dec., illus. color (no bids on a required minimum bid of \$4999.99).

Bonnycastle, *Introduction to Astronomy*. Ken Spelman, Aug. cat. 52, #170, 1786 ed., contemporary calf rebacked (£260). Elgen Books, Oct. online cat., 1796 ed., lacking 3 folding pls., quarter calf repaired (\$100). Caliban Bookshop, Oct. online cat., 1816 ed., foxed, original boards very worn, covers detached (\$150). Barter Books, Oct. online cat., 1811 ed., foxed, "hinges weakening" (£179). Moorside Books, Oct. online cat., 1803 ed., contemporary calf rebacked (£250).

Boothby, *Sorrows Sacred to the Memory of Penelope*, 1796. John Windle, April cat. 38, #81, "large-paper copy," pl. after Fuseli "before all letters" (but actually with the small Fuseli signature centered below the design), slightly foxed, uncut in original boards, cover label (\$4500). Marlborough Rare Books, May cat. 200, #51, apparently the small-paper issue, contemporary calf worn (£850). EB, Oct., large-paper issue, marginal foxing, contemporary "Etruscan" style calf, illus. color (£82).

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, 1803. EB, Feb.-March, 1 pl. only, "Midsummer Nights Dream, Act IV, Scene I," Simon after Fuseli, illus. color (\$416). Sims Reed, April cat. of "Prints," #33, complete set, 2 vols., "some plates proof before letters," contemporary morocco (£12,000); same copy and price, Oct. cat., #17, binding illus. color. EB, May, 1 pl. only, "The Tempest, Act I, Scene II," Simon after Fuseli, illus. color (no bids on a required minimum bid of \$125). EB, July, 1 pl. only, "Hamlet," Thew after Fuseli, marginal stains, framed, illus. color (reserve not met; top bid \$51). EB, Nov., complete set, 2 vols., later quarter morocco, illus. color (no bids on a required minimum bid of \$7500). SNY, 3 Dec., #450, 2 vols., light foxing, contemporary morocco worn (\$5700). See also under Stothard, below.

Dragonetti, *Treatise on Virtues and Rewards*, 1769. Ken Spelman, Aug. cat. 52, #116, contemporary calf (£480).

Gray, *Poems*, Du Roveray ed., 1800. EB, June, described as containing all 6 pls. but only "one" (of 3) by Fuseli, later calf, spine very worn, illus. color (no bids on a required minimum bid of £49.99). Nothing like a confusing description to inhibit bidders.

Homer, *Iliad*, trans. Pope, Du Roveray ed., 1813. EB, May-June, 6 vols., modern cloth, illus. color (\$456).

Hume, *History of England*, published Bowyer, 1806. EB, May, Fuseli's pl. only, "The Death of Cardinal Beaufort," engraved by Bromley, slight foxing, illus. color (£3.99).

Lavater, *Aphorisms on Man*, Dublin, 1790. David Hecht, Aug. online cat., contemporary calf (\$150). See also under Letterpress Books with Plates by and after Blake, above.

Milton, *Paradise Lost*, published F. C. and J. Rivington, et al., 1817. R. G. Watkins, April cat. 54, #180, extra-illus. with the 6 pls. after Fuseli from *Paradise Lost*, published J. Johnson, et al., 1808, margins of pls. foxed, mid-19th century morocco (£100).

Milton, *Poetical Works*. EB, Jan., 1844 ed., "cover faded," illus. color (£15). EB, March, 1855 ed., slight spotting, contemporary calf, illus. color (\$99). EB, June-July, 1845 ed., some spotting, contemporary calf, illus. color (\$146.50). Internet Bookshop, Oct. online cat., 1836 ed., no description of binding other than "loose spine" (£32). EB, Oct., 1842 ed., contemporary calf amateurishly rebacked, illus. color (\$20.50). The 1836, 1842, and 1844 eds. contain "Silence" after Fuseli; the 1845 and 1855 eds. contain his "Satan and Beelzebub."

Pope, *Rape of the Lock*, 1798. EB, July, later calf, illus. color (reserve not met; highest bid \$100).

Shakespeare, *A New Edition of Shakespeare's Plays*, published Heath and Robinson, 1802-04. EB, Oct., full pl. design of "Macbeth and Banquo" only, Heath after Fuseli, illus. color (withdrawn). This impression may be from the Stockdale reissue of 1807.

Shakespeare, *Plays*, 1805. EB, April, pl. for *The Winter's Tale* only, Neagle after Fuseli, illus. color (\$16.50).

Wieland, *Oberon*, trans. Sotheby, 1805. E. M. Lawson, Sept. cat. 313, #159, 2 vols., contemporary calf (£120).

Winckelmann, *Reflections on the Painting and Sculpture of the Greeks*, trans. Fuseli, 1765. Sevin Seydi, May cat. of "Translations," #447, contemporary calf repaired (£750). EB, Oct., text torn from pp. 167-68, recent half calf, illus. color (\$325).

Young, *Catalogue of the Celebrated Collection of Pictures of ... Angerstein*, 1823. EB, Nov.-Dec., contemporary quarter morocco worn, front cover damaged, illus. color (£80).

LINNELL, JOHN

Coastal Beach Scene. Pencil and gouache, 19.0 x 28.0 cm., signed and dated 1811. SL, 14 July, #44, illus. color (£840).

A Coming Storm. Oil, 71.0 x 98.0 cm., signed and dated 1873, damaged. SL, 25 Nov., #8, illus. color (not sold; estimate £8000-12,000).

The Farmer's Boy. Oil, 62.0 x 45.5 cm., signed and dated 1830. SL, 1 July, #18, illus. color (not sold; estimate £100,000-150,000). The basic design was developed by Linnell and Samuel Palmer, the two working together on separate but directly related versions.

The Isle of Wight from Lymington Quay. Oil, 28.6 x 40.0 cm., signed and dated 1825. Lowell Libson, Jan. private offer (price on request). For a color illus., see *Burlington Magazine* 146 (Jan. 2004): [xxv].

Milking Time. Oil, 24.5 x 39.0 cm., dated to c. 1829. SL, 14 July, #31, illus. color (not sold; estimate £4000-6000).

Portrait of Ann Pepper. Oil, 29.0 x 23.0 cm., signed and dated 1819. SL, 25 Nov., #55, illus. color (£8160).

Portrait of Miss Jane Puxley in a Blue Dress, Half-Length, with a Landscape Beyond, and *Portrait of Miss Puxley in a Pink Dress, Half-Length, with a Landscape Beyond*, a pair. Oil, each 91.5 x 71.2 cm., each signed and dated 1826. CL, 23 Nov., #30, illus. color (not sold; estimate £20,000-30,000).

Southampton. Water color, 17.1 x 28.3 cm., signed and dated 1819. Lowell Libson, fall exhibition, illus. color online (price on request).

View of Lymington. Pencil, 11.5 x 17.0 cm., signed and dated 1815. CL, 3 June, #76, illus. color (£836).

A Workman's Hut, Kensington Gravel Pits. Pencil heightened with white on blue paper, 19.2 x 28.2 cm., signed and dated 1811. Lowell Libson, fall exhibition, illus. color online (price on request).

Autograph letter signed. Wittenborn Art Books, Dec. 2003 online cat., "regarding his submittal of 2 art works for exhibition at the Royal Academy," dated by the dealer to c. 1830, addressee not recorded (\$125).

Autograph letter signed, 3 May 1866, to George Cumberland, Jr., with a passing reference to "a photo of a miniature of Blake that I [Linnell] painted about a year before he died." Americas Antiquarium, Dec. 2003 online cat., number of pages not given (\$350). This portrait is probably the miniature on ivory now in the Fitzwilliam Museum; see Geoffrey Keynes, *The Complete Portraiture of William & Catherine Blake* (London: Trianon P, 1977) 135-36 and pl. 26. Keynes dates the miniature to 1821 on the solid basis of an inscription Linnell wrote on a copy of the portrait he executed in 1861, "Fac Simile of a

Portrait on Ivory painted from life by John Linnell 1821." The 1866 letter to Cumberland indicates a later date, c. 1825-26, but it has no more authority than Linnell's inscription on the 1861 drawing.

"Saul," mezzotint by Linnell after a painting by Linnell and John Varley. Campbell Fine Art, June cat. 11, #81, cleaned and with repairs, "amongst the very rarest of all of John Linnell's works," illus. (£1800).

MORTIMER, JOHN HAMILTON

Il Reposo. Pen and ink, 28.0 x 21.0 cm., datable to c. 1778. CL, 18 Nov., #61, illus. color (£13,145 on an estimate £3000-5000).

Study Relating to "The Drake Family." Pen and ink, brown wash, 18.5 x 24.0 cm., datable to c. 1777. SL, 10 March, #25, illus. color (£2160).

"Banditti Taking His Post," etching. Campbell Fine Art, June cat. 11, #3, 1821 printing, illus. (£115).

"A Captain of Banditti and His Family," etching, Ireland after Mortimer. EB, Sept., st. with the dedication to Sir George Beaumont, marginal folds and staining, illus. color (£29.99).

"Pastoral," etching. Campbell Fine Art, June cat. 11, #2, from the c. 1811 printing, illus. (£135).

"Saint Paul Preaching to the Britons," etching, Haynes after Mortimer. EB, Oct., imprint trimmed off, stained, illus. color (offered only at the "buy it now" price of £90).

PALMER, SAMUEL

Autumn Landscape with a View of the Sea (formerly titled *Chaldon Down, Dorset*). Oil, 26.7 x 38.1 cm., c. 1834-35. Acquired 2003 by the Fitzwilliam Museum, Cambridge. Illus. color in *Burlington Magazine* 146 (July 2004): 511.

The Bay of Naples. Water color, 19.5 x 41.5 cm., signed, datable to 1838. SL, 25 Nov., #220, illus. color (£19,200).

Beddgelert Bridge, North Wales. Water color, 25.0 x 36.0 cm., datable to 1837. SL, 1 July, #210, illus. color (not sold; estimate £10,000-15,000).

A Cliff Top View in Cornwall. Black chalk, 10.4 x 17.4 cm., inscribed "CORWALL [sic] 28" and "sisters / short island," datable to c. 1858. CL, 3 June, #75, illus. color (not sold; estimate £3000-5000).

The Goatherd. Water color, lightly squared in pencil, 19.2 x 27.7 cm., datable to the 1870s. CL, 3 June, #72, from the collection of George Goyder, illus. color (not sold; estimate £50,000-80,000).

Illustration to Milton's "Lycidas." Water color, 39.5 x 58.4 cm., signed on the reverse and datable to 1873. SL, 25 Nov., #204, illus. color (£89,600).

Landscape with Peasant Girl Minding Cattle: Evening. Water color, 27.5 x 38.0 cm., signed, datable to c. 1877. SL, 25 Nov., #196, illus. color (not sold; estimate £100,000-150,000).

Opening the Fold: "And Folded Flocks Were Loose to Browse." Water color, 14.0 x 21.0 cm., signed, datable to c. 1880. SL, 25 Nov., #213, illus. color (£69,600). Palmer's etching of the design was published in his *English Version of the Eclogues of Virgil*, 1883.

The Porta di Posillipo and the Bay of Baiae, Italy—with Ischia and the Promontory of Misenum. Water color, 19.0 x 41.0 cm., datable to 1845. SL, 1 July, #234, illus. color (not sold; estimate £8000-12,000).

A Sailing Vessel in a Squall off a Headland. Gray wash, 9.0 x 9.8 cm., datable to c. 1821. CL, 3 June, #73, from the collection of George Goyder, illus. color (not sold; estimate of £10,000-15,000).

Sepham Barn, Shoreham. Brown ink and brown wash, 20.3 x 27.5 cm. on paper with an 1829 watermark, datable to c. 1829. CL, 3 June, #71, from the collection of George Goyder, illus. color (not sold; estimate £70,000-100,000). See illus. 12.

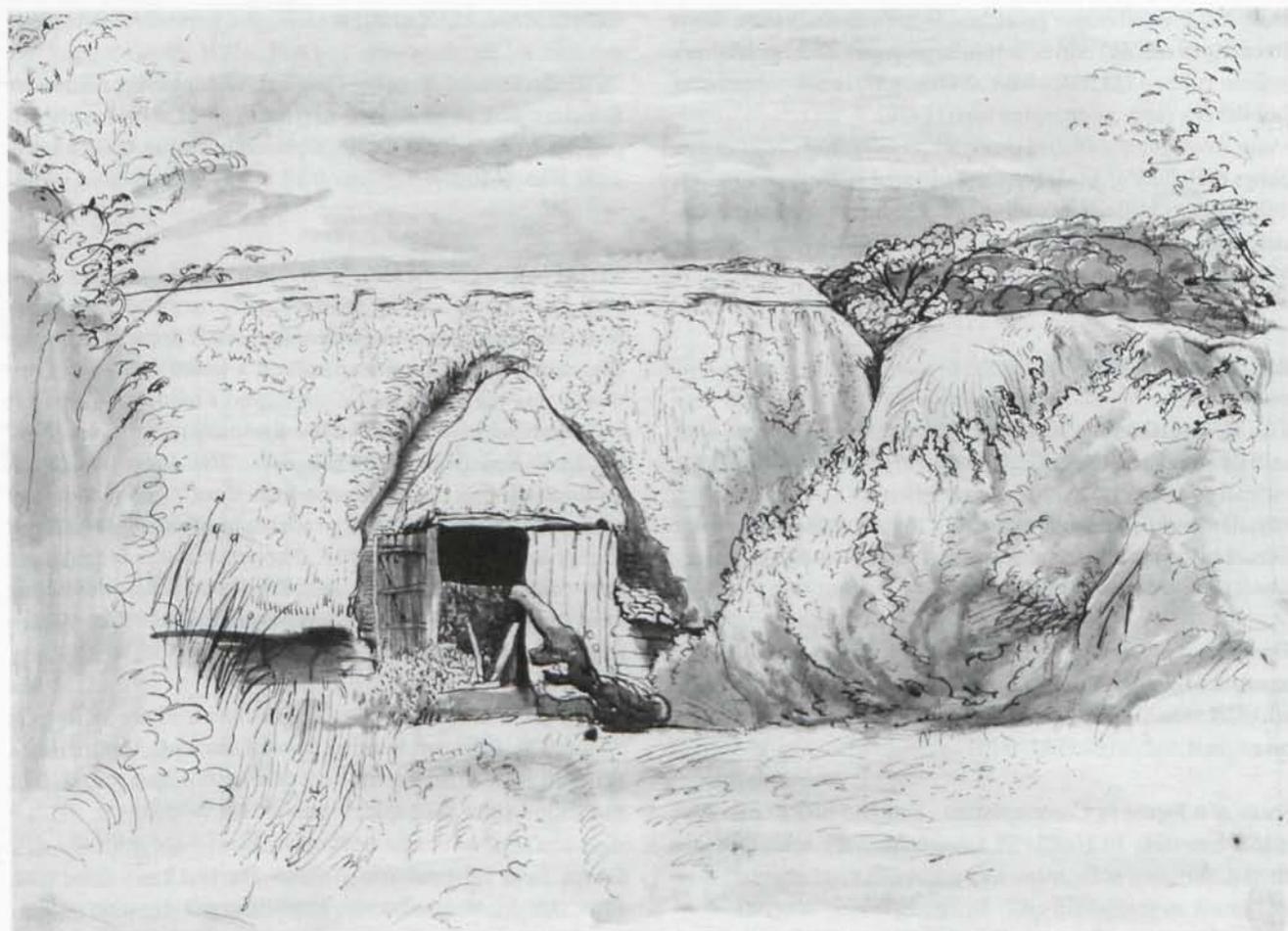
A series of c. 104 letters to the artist Richard Redgrave and his family, most 1859 to 1880, some with references to etching techniques. CSK, 8 June, #158 (not sold; estimate £20,000-30,000); CL, 17 Nov., #33, illus. color (not sold; estimate £12,000-18,000).

A series of 47 letters to members of the Wright family, 1866-81, many concerning religion. CSK, 8 June, #159 (not sold; estimate £8000-12,000); CL, 17 Nov., #32, illus. color (not sold; estimate £5000-8000).

"The Cypress Grove," etching. Campbell Fine Art, June cat. 11, #22, 2nd st. from *An English Version of the Eclogues of Virgil*, 1883, illus. (£275).

"The Early Ploughman," etching. Campbell Fine Art, June cat. 11, #18, 5th st., 1868 printing, illus. (£395).

"The Homeward Star," etching. Campbell Fine Art, June cat. 11, #21, 2nd st. from *An English Version of the Eclogues of Virgil*, 1883, illus. (£295). CSK, 21 Oct., 2nd st. (£119).



12. Samuel Palmer. *Sepham Barn, Shoreham*. Brown ink and brown wash, 20.3 x 27.5 cm. on paper with an 1829 watermark, datable to c. 1829. Works by Palmer from his Shoreham period are both rare and highly regarded. Surprisingly, this example failed to find a purchaser at CL on 3 June. Photo courtesy of Christie's London.

"The Morning of Life," etching. Campbell Fine Art, June cat. 11, #19, 7th st. from *Etchings for the Art-Union of London by the Etching Club*, 1872, illus. (£750).

"Opening the Fold," etching. Campbell Fine Art, June cat. 11, #20, 10th st., 1926 printing, illus. (£1750).

"The Skylark," etching. Garton & Co., Sept. cat. 95, #2, 3rd st., a counterproof apparently printed by (or for) Palmer in the course of developing the pl., illus. color (\$12,500—more than the asking price for any impression pulled directly from the pl.).

"The Willow," etching. Campbell Fine Art, June cat. 11, #17, 2nd st. from *The Life and Letters of Samuel Palmer*, 1892, illus. (£450).

Dickens, *Pictures from Italy*, 1846. EB, May, original cloth, illus. color (\$603.01—very probably an auction record).

Hamerton, *Etching & Etchers*, 1868. Blackwell's, March cat. B144, #210, original quarter morocco slightly worn (£1200). Contains an impression of Palmer's "The Early Ploughman."

Milton, *Shorter Poems*, 1889. BH, 24 Feb., #523, publisher's cloth (£110). BBA, 25 March, #101, apparently the large-paper issue, slight foxing, original vellum worn (£59).

Moore, *Lalla Rookh*, 1860. James Cummins, Oct. online cat., original cloth rubbed (\$65).

A. H. Palmer, *Life and Letters of Samuel Palmer*, 1892. BH, 24 Feb., #520, publisher's cloth rebacked (£110). Contains Palmer's etching, "The Willow," 2nd st.

S. Palmer, *An English Version of the Eclogues of Virgil*, 1883. Abbott and Holder, Jan. online cat. 358, #243-46, the 4 pls. begun by Palmer and finished by his son (£450 each). BH, 24

Feb., #522, small-paper issue, publisher's cloth (£480). Sims Reed, April cat. of "Prints," #158, large-paper issue, publisher's vellum rubbed (£1250). BBA, 7 Oct., #37, small-paper issue, publisher's cloth worn, spine torn (£470).

Songs & Ballads of Shakespeare, Illustrated by the Etching Club, 1853. Adam Mills, Nov. online cat., #38, some spotting, original cloth rebaked (£145). Contains Palmer's etching "The Vine or Plumpy Bacchus," 4th st.

RICHMOND, GEORGE

The Blessed Valley. Water color, 32.4 x 21.0 cm., signed with initials and dated 1829. CL, 3 June, #77, illus. color (not sold; estimate £4000-6000). Previously offered CL, 21 Nov. 2002, #32, illus. color (not sold; estimate £7000-10,000). For a color illus., see Raymond Lister, *George Richmond: A Critical Biography* (London: Garton, 1981) pl. X.

Figures in a Landscape. Pen and brown ink over pencil, partly squared in pencil, 22.7 x 17.5 cm., signed with initials and dated 1828. Flavia Ormond Fine Arts, May private offer (price on request).

Study of a Figure in Contemplation. Pen and brown ink, 23.5 x 15.2 cm. CL, 18 Nov., #25, illus. color (not sold; estimate £800-1200).

Study of a Male and Female Figure in Flowing Robes. Pen and brown ink, 18.5 x 23.5 cm. CL, 18 Nov., #26, illus. color (not sold; estimate £600-1000). The male figure may be Christ.

ROMNEY, GEORGE

A Folio of Figure Studies. 15, 12 in pencil, 3 pen and ink, largest 26.0 x 20.0 cm., including studies for "Charity" and "L'Allegro." SL, 25 Nov., #137, 1 illus. color (£2160).

The Annunciation. Pen and brown ink, 18.0 x 14.0 cm. SL, 25 Nov., #136, illus. color (£2160).

Portrait of a Gentleman, Possibly William Hayley. Oil, 46.0 x 35.5 cm., datable to the early 1780s. SL, 25 Nov., #56, illus. color (£20,400).

Study of John Howard, the Prison Reformer, Visiting a Lazaretto. Pencil, 14.0 x 23.0 cm. SL, 26 March, #94, illus. color (not sold; estimate £2000-3000).

Study of a Standing Woman. Pen and brown ink, brown wash, 30.5 x 26.0 cm. SL, 1 July, #181 (not sold; estimate £2500-3500).

RUNCIMAN, ALEXANDER

"A Collection of Sixteen Original Etchings by Alexander Runciman." Campbell Fine Art, June cat. 11, #1, 11 early impressions plus 5 from the 1826 printing, bound in an album, 4 pls. illus. (£5000).

STOTHARD, THOMAS

Two drawings, pen and gray washes, each approx. 2.5 x 4.9 cm., showing knights sitting around a table, inscribed "They carv'd at ye meal in gloves of steel"; and a man and woman at a dance, inscribed "Edward / The company was struck 2/276." EB, June, illus. color (\$100 the pair). The design of knights around a table is inscribed with lines from Walter Scott's *Lay of the Last Minstrel* and was probably published in *The Royal Engagement Pocket Atlas*, 1807. The other design is a preliminary for an engraving for the 1806 *Pocket Atlas* illustrating John Moore, *Edward: Various Views of Human Nature, Taken from Life and Manners, Chiefly in England*.

Design for One of the Outer Compartments of the Wellington Shield: The Battle of Douro, Oporto Liberated, May 12 1809. Pen and brown ink, varnished, 15.5 x 28.5 cm. SL, 1 July, #182, illus. color (not sold; estimate £2000-3000).

Design for a US Bank Note. Oil, 9.3 x 18.2 cm., dated to c. 1795. Maggs, Nov. cat. 1365, #296, illus. color (£4000).

Hippomenes and Atalanta. Pen and gray washes, 2.5 x 6.4 cm. EB, July, illus. color (\$159.37). Very probably a preliminary drawing for a book illustration, complete with wash frame, but I have not been able to identify the specific work illustrated. Possibly for an issue of *The Royal Engagement Pocket Atlas*, 1790-1826.

Illustrations to a Novel [sic]. Oil, 29.2 x 95.2 cm. CL, 11 June, #33, illus. color (£3824). This painting is composed of 5 separate designs surrounded by a gold ground, decorated with arabesques and masks, which serves as a painted frame for each image. The designs are basically the same as the engraved illus. for the following works: "Cymon and Iphigenia" from John Dryden's *Fables*, 1806 (far left); canto 4 in Sir Walter Scott's *Rokeby*, 1813 (second from left); William Somerville, *The Chace*, 1800 (third from left); Robert Paltock, *The Life and Adventures of Peter Wilkins*, published in *The Novelist's Magazine*, 1783 (far right). I have not been able to identify the textual source for the design second from right.

Petruchio and the Tailor. Pen and brown ink, brown wash, 18.4 x 22.9 cm., paper evenly stained brown. EB, Nov., illus. color (\$160.49). Apparently an illus. to Shakespeare's *Taming of the Shrew*, act 4, scene 3.

A Shepherd Admiring a Stone Monument Erected in 1658(?) by the Rt Hon George W(?). Pen and gray wash, 15.2 x 22.9 cm. Abbott and Holder, May online cat. 360, #90 (£275).

View of Seringapatam, with English Soldiers Overlooking Indian Cavalry. Oil, 33.7 x 51.0 cm. CL, 11 June, #56, illus. color (£8962).

"Caroline & Walstein" and "The Power of Innocence," a pair, stipple pls. by Strutt after Stothard. BBA, 18 Nov., #88, light spotting, framed, "Power of Innocence" illus. color (not sold; estimate £300-500).

"Cassino," Cook after Stothard, no doubt a book illustration. EB, Oct., framed, illus. color (no bids on a required minimum bid of \$19.50). I have not been able to identify the book in which this pl. was published.

"Her Royal Highness Princess of Wales," Murphy after Stothard, 1795. EB, Nov., hand colored (and possibly color printed), framed, illus. color (no bids on a required minimum bid of \$50).

Stothard, portrait of, engraving by Meyer after Jackson. K Books, Oct. online cat., matted (£50).

"The Wellington Shield," engraved after Stothard's design, 1822. EB, Aug., central boss only, framed, with a vol. related only in subject (Cotton, *A Voice from Waterloo*, 1862), illus. color (a bargain at \$9).

Aesop, *Fables*, 1793. Marilyn Braiterman, Feb. Los Angeles Book Fair, 2 vols., later calf (\$3000). EB, Oct., lacking the texts of 2 fables and their 2 pls. (but with the 1 after Stothard), browned, damp stained, foxed, apparently disbound (£23).

Akenside, *Pleasures of the Imagination*, 1810. EB, Dec., contemporary morocco, illus. color (\$22.50).

The Alphabet, wood engravings designed by Stothard, published Pickering, 1830. Maggs, Oct. online cat., original wrappers (£2500); same copy, Nov. cat. 1365, #295 (£2200).

Armstrong, *Art of Preserving Health*, 1795. Old Rectory Books, Oct. online cat., "contents becoming loose in case" (\$52).

Bacon, *Essays Moral, Economical and Political*, 1822. EB, Feb., later quarter calf, illus. color (no bids on a required minimum bid of £12).

Bible, *The Self Interpreting Bible with ... Commentary by ... John Brown*, published by Kelly, London, 1824. EB, Nov.-Dec.,

some stains, contemporary calf very worn, covers detached (no bids on a required minimum bid of £75). With at least 1 pl. after Stothard, not previously recorded.

Bijou, 1828. Waterfield's, Dec. cat. 210, #81, publisher's quarter roan worn (£95).

Boccaccio, *Decamerone*, 1825. EB, March, pls. only, apparently cut from the book rather than the separate issue of pls. only, illus. color (no bids on a required minimum bid of \$9).

Bonnycastle, *Introduction to Mensuration*, 1816. D & E Lake, Oct. online cat., light foxing, contemporary sheep very worn (\$120). Old Book Company, Oct. online cat., original boards very worn, lacking backstrip (\$120).

Book of Common Prayer, 1794. EB, April, apparently the octavo issue, contemporary morocco, illus. color (no bids on a required minimum bid of \$498.50); offered again, May, same result.

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, 1803. EB, Dec., "King Henry the Eighth, Act 1, Scene IV" only, Taylor after Stothard, illus. color (\$99.99). See also under Fuseli, above.

Burns, *Works*, Philadelphia, 1835. EB, June, scattered foxing and staining, contemporary calf worn, illus. color (\$153.50). With the title-page vignette of "The Birthplace of Burns" after Stothard first(?) published in an 1817 ed. of the *Poetical Works*.

Catullus, Tibullus, et Propertius, Pickering ed., 1824. EB, July, foxed, original cloth stained and worn, hinges splitting, illus. color (no bids on a required minimum bid of £60). Howes Bookshop, July cat. 307, #204, some staining, original cloth, hinges repaired (£55).

Cervantes, *Don Quixote*, 1810. Heritage Book Shop, Oct. online cat., 4 vols., later fancy morocco (\$4500—apparently because of the binding).

Collins, *Poetical Works*, 1797. Blackwell's, Nov. cat. B146, #176, contemporary calf (£125).

Cowper, *Poems*. EB, Jan., 1800 ed., vol. 2 (of 2) only, containing 6 of the 10 pls. after Stothard, contemporary morocco, illus. color (\$44). EB, April, 1798 ed., 2 vols., some staining, contemporary calf worn, foot of 1 spine missing, illus. color (\$34.33). EB, Sept., 1803 ed., 2 vols., pls. hand colored (probably at a later time), stains in the margins of some pls., contemporary calf very worn, illus. color (no bids on a required minimum bid of \$99.99); same copy, Oct. (no bids on a required minimum bid of \$49.99).

Cromek, ed., *Remains of Nithsdale and Galloway Song*, 1810. Blackwell's, Nov. cat. B146, #188, title page with Stothard's design foxed, modern half calf (£115).

Defoe, *Robinson Crusoe*. EB, Jan., 1790 ed., 2 vols., considerable foxing, contemporary calf worn, illus. color (\$275). EB, Jan., 1804 ed., 2 vols., foxed, contemporary calf very worn, illus. color (\$122.41). David Holmes, July cat. 81, #142, 1820 ed., 2 vols., later three-quarter morocco (\$875). EB, Aug., 1847 ed. with 8 of the 22 pls. engraved by Heath first published in 1820, pls. foxed, quarter calf, illus. color (no bids on a required minimum bid of £99.99); same copy, Sept. (no bids on a required minimum bid of £79.99). EB, Oct., 1804 ed., vol. 2 only, slight foxing, contemporary calf, illus. color (no bids on a required minimum bid of \$100). EB, Oct., 1804 ed., 2 vols., contemporary calf worn, rebacked, illus. color (£29). EB, Nov.-Dec., 1820 ed., 2 vols., later half morocco worn, 1 cover detached, illus. color (\$172.50).

Falconer, *The Shipwreck*. Camberwell Books, Oct. online cat., 1811 ed., some foxing, half calf worn (\$37). Old Rectory Books, Oct. online cat., 1796 ed., damp stained, contemporary calf very worn, front cover loose (\$59). J & S Wilbraham, Nov. online cat. 48, #76, 1794 ed., contemporary half calf rubbed (£25).

Fénelon, *Adventures of Telemachus*, 1795. EB, June, modern calf, illus. color (no bids on a required minimum bid of £180).

Goldsmith, *Miscellaneous Works*, New York, 1809. EB, Aug., 6 vols., half morocco, illus. color (\$100). Contains at least 2 pls. after Stothard re-engraved after pls. 1st published in *Miscellaneous Works*, London, 1793 and 1805. Not previously recorded.

Hayley, *Triumphs of Temper*. EB, May-June, 1788 ed., pls. foxed, contemporary calf very worn, part of spine missing, illus. color (£12.50). Davies Fine Books, Oct. online cat., 1788 ed., contemporary calf (£35). Geoffrey Jackson, Oct. online cat., 1793 ed., contemporary calf (£65). Mountain House Books, Oct. online cat., 1795 ed., full calf (\$195). WestField Books, Oct. online cat., 1793 ed., contemporary calf worn (£25). Old Book Company, Oct. online cat., 1793 ed., full calf worn (\$130); 1796 ed., contemporary morocco (\$120). Simon Finch, Oct. online cat., 1793 ed., contemporary calf (£75). Bruce Ramer, Oct. online cat., 1799 ed. (an ed. probably owned by Blake—see Bentley #729), contemporary calf worn (\$250).

Hume, *History of England*, published Bowyer, 1806. EB, May, 4 pls. only after Stothard, illus. color (£3.99 each).

Josephus, *Works*, trans. Clarke, 1785. EB, March, 59 of 60 pls., contemporary calf very worn, illus. color (no bids on a re-

quired minimum bid of \$675). Not previously recorded as containing, as the seller claims, at least 1 pl. after Stothard. Possibly the same design appearing in Maynard's ed. of Josephus.

Macpherson, *Poems of Ossian*, 1795. EB, April, 2 vols., contemporary calf very worn, illus. color (£21).

Novelist's Magazine. EB, Jan., Defoe's *Robinson Crusoe* only, 1781, apparently lacking general title page, early boards rebacked, worn, illus. color (no bids on a required minimum bid of \$499.95); Feb., same result on a required minimum bid of \$399.95. EB, Feb., *Arabian Nights* only, 1785, apparently lacking general title page, modern quarter calf, illus. color (\$365). John Price, spring 2004 cat. of "Recent Acquisitions," #109, Marmontel's *Moral Tales* only, 1792, with 5 of the 6 pls., apparently lacking general title page, contemporary calf very worn, covers detached (£250). Book Haven, Oct. online cat., vol. 1 only, 1790, foxed, binding falling apart (\$150). Antiquariat Theresia Stenderhoff, Oct. online cat., vols. 1-2 only, 1780, calf worn (\$261). Skyline Books, Oct. online cat., vol. 3 only, 1791, foxed, modern wrappers (\$100). See also under Letterpress Books with Engravings by and after Blake, above.

[Paltock], *Peter Wilkins*, 1816. EB, Jan., 2 vols., contemporary quarter calf very worn, illus. color (\$104.50). With 3 pls. after Stothard, newly engraved after designs first published in *The Novelist's Magazine*, 1783. Not previously recorded.

Pope, *Rape of the Lock*, 1798. See under Fuseli, above.

Ritson, ed., *The Caledonian Muse*, 1821. EB, July, quarter calf, illus. color (\$110).

Rogers, *Italy*. EB, Dec. 2003, 1836 ed., some leaves damp stained, brief letter from Rogers, 1 Feb. 1830, inserted, modern morocco, illus. color (\$173.50). Peter Harrington, Feb. Los Angeles Book Fair, 1838 ed., large-paper issue, original calf (£650). EB, April-May, 1836 ed., modern cloth (£41). EB, June, 1830 ed., later morocco, illus. color (£59). EB, June-July, 1842 ed., some bad foxing here and there, contemporary (publisher's?) calf, illus. color (\$98.74). Jarndyce, July cat. 159, #262, 1830 ed., presentation inscription from Monckton Milnes to Joseph Severn, contemporary vellum (£1250); #263, 1830 ed., later morocco worn (£110); #264, 1830 ed., with Rogers, *Poems*, 1834, 2 vols., later morocco (£650); #265, same combination as #264, some spotting, contemporary morocco (£280); #266, 1836 ed., contemporary morocco (£85); #267, 1852 ed., original cloth (£75); #268, 1852 ed., original cloth worn (£35); #269, 1854 ed., some stains, contemporary calf (£65). EB, July, 1836 ed., modern cloth, illus. color (no bids on a required minimum bid of £19); same copy, Aug., illus. color (£12). Bow Windows Bookshop, Aug. online cat., 1830 ed., some marginal browning, later morocco (£100). EB, Nov., 1836 ed., soiled, contemporary calf worn, illus. color (\$34).

John Windle, *Nov. cat.* 39, #195, 1838 ed., with *Poems*, 1838 ed., slight foxing, uniformly bound in publisher's morocco (\$2250—very probably a record asking price); #196, 1830 ed., with *Poems*, 1834 ed., uniformly bound in publisher's morocco (\$550).

Rogers, *Pleasures of Memory*. EB, May, 1804 ed., contemporary morocco, illus. color (\$46). Apparently a reissue of the 1801 ed., with the same pls. There are also issues of 1802 and 1806. EB, June, 1810 ed. with the wood engravings by Clennell, apparently small paper, minor soiling, contemporary calf worn, illus. color (£135). Jarndyce, *July cat.* 159, #241, 1795 ed., later morocco (£60); #242, 1799 ed., contemporary half vellum (£75); #243, 1801 ed., contemporary morocco (£50); #244, 1803 ed., calf (£50); #245, 1810 ed., contemporary calf worn (£40). EB, Sept., 1803 ed., contemporary calf, illus. color (£9.88). Hugh Anson-Cartwright, *Oct. online cat.*, apparently the "New Edition" of 1802, water stained, contemporary calf (\$81). J & S Wilbraham, *Nov. online cat.* 48, #331, 1803 ed., contemporary calf rubbed (£25). EB, Nov.-Dec., 1810 ed. with the wood engravings by Clennell, apparently small paper, contemporary calf worn, illus. color (no bids on a required minimum bid of \$85).

Rogers, *Poems*. Glasser Rare Books, Feb. Los Angeles Book Fair, 1834 ed., contemporary calf (\$100). EB, Feb., 1834 ed., contemporary calf, illus. color (no bids on a required minimum bid of £12.50). EB, March, 1834 ed., contemporary calf worn, illus. color (no bids on a required minimum bid of £24.99). EB, April, 1834 ed., with *Italy*, 1834, uniformly bound in full calf, illus. color (\$152.50). EB, April-May, 1842 ed., publisher's cloth worn, illus. color (£12.99). EB, May, 1853 ed., contemporary calf, illus. color (\$60). EB, May, 1843 ed., minor foxing, publisher's cloth rebaked in roan, illus. (£9.99). EB, June, 1834 ed., later morocco, illus. color (£50). Jarndyce, *July cat.* 159, #246, 1814 ed., uncut in original boards (£65); #247, 1816 ed., contemporary calf worn (£65); #248, 1822 ed., contemporary morocco worn (£65); #249, 1834 ed., original boards, cloth spine (£110); #250, 1834 ed., contemporary morocco rubbed (£85); #251, 1839 ed., original cloth (£40); #252, 1852 ed., original cloth (£45); #253, 1853 ed., contemporary calf repaired (£15). Pickering's Books, *Oct. online cat.*, 1812 ed., foxed, contemporary calf (£25). Peter Goodden, *Oct. online cat.*, 1814 ed., scattered foxing, half roan very worn (£35). J & S Wilbraham, *Nov. online cat.* 48, #330, 1816 ed., contemporary calf rubbed (£20). EB, Nov., 1834 ed., boards damaged, illus. color (no bids on a required minimum bid of \$45).

Rogers, *Poetical Works*. EB, June, 1869 ed., with the steel engravings after Stothard and Turner, contemporary calf, illus. color (\$93.56). EB, Aug., 1852 ed., with the wood engravings by Clennell after Stothard, publisher's cloth worn, 1 cover detached, illus. color (no bids on a required minimum bid of \$9.99).

Scott, *Rokeby*. Jarndyce, *July cat.* 159, #349, 1813 ed., bad spotting, contemporary morocco (£75). Kelmscott Bookshop, *Oct. online cat.*, 1815 ed., some foxing, "leather boards" (\$100).

Shakespeare, *Dramatic Works*, New York, 1826. EB, Nov., 10 vols., badly foxed, contemporary calf, illus. color (\$536). Not previously recorded as containing pls. after Stothard.

Shakespeare, *A New Edition of Shakespeare's Plays*, published Heath and Robinson, 1802-04. Ian Hodgkins, *Oct. online cat.*, title-vignette pls. offered individually as follows: *A Midsummer Night's Dream* (£55), *The Taming of the Shrew* (£45), *The Tempest* (£55). EB, Oct., pls. offered individually as follows, all illus. color: *King John*, full pl. design; *Love's Labours Lost*, title vignette; *The Taming of the Shrew*, title vignette; *The Tempest*, full pl. design; *Twelfth Night*, title vignette; *Two Gentlemen of Verona*, full pl. design. All were withdrawn by the vendor before the end of the auction period. These pls. may be from the Stockdale reissue of 1807.

Shakespeare, *The Plays*, published Stockdale, 1807. Old Book Company, *Oct. online cat.*, 6 vols., complete with the pls. by Heath after Stothard, some foxing, contemporary calf worn, covers loose (\$3250).

Shakespeare, *Seven Ages of Man*, 1799. EB, March, "Pantaloone" only, Bromley after Stothard, possibly a later reissue, illus. color (no bids on a required minimum bid of £5).

The Spectator. EB, Feb., vol. 2 only from *Bell's British Classics*, 1812, early boards, illus. color (\$5). EB, May, 1812 ed. published by Suttaby, 8 vols., some foxing, quarter calf worn, illus. color (\$99.99).

Sterne, *Sentimental Journey*. EB, Feb., 1821 ed., foxed, original printed boards worn, spine replaced, illus. color (£3.95). EB, Aug.-Sept., 1792 ed., some water staining, contemporary calf worn, library labels on spine, illus. color (\$77.98). E. M. Lawson, *Sept. cat.* 313, #162, 1821 ed., full morocco (£40).

The Tatler, 1786. EB, April, vols. 3-6 of 6 only, said to contain 4 pls. after Stothard (1 illus. color), contemporary calf very worn (no bids on a required minimum bid of £14.99). Not previously recorded as containing pls. after Stothard.

Taylor, *Picturesque Beauties of Shakespeare*, 1783-87. Librairie Bertran, *Oct. online cat.*, 39 pls. (including the 7 after Stothard?) mounted in an album (\$580).

Thomson, *Seasons*. EB, Jan., 1795 ed., water stained, contemporary calf very worn, illus. color (\$46). EB, Feb., 1793 ed., 1 pl. only, signed by Stothard, illus. color (£4.99). EB, March-April, 1794 ed., title page badly water stained, original boards very worn, illus. color (£6). EB, Aug., 1794 ed., lacking 1 pl.,

scattered foxing, contemporary calf worn, illus. color (no bids on a required minimum bid of £45).

Watts, ed., *Literary Souvenir*, 1828. J & S Wilbraham, Sept. online cat. 47, #142, contemporary morocco worn (£20).

Young, *Night Thoughts*, 1798. EB, Dec. 2003, slight foxing, contemporary calf, illus. color (no bids on a required minimum bid of \$99.99); same copy, Jan., same result on a required minimum bid of \$74.99. John Windle, April cat. 38, #160, light spotting on pls., early calf (\$350). J. N. Bartfield, Oct. online cat., contemporary morocco (\$550).

Appendix: New Information on Blake's Engravings

Listed below are substantive additions or corrections to Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (1983), and Essick, *William Blake's Commercial Book Illustrations* (1991). Abbreviations and citation styles follow the respective volumes, with the addition of "Butlin" according to the list of abbreviations at the beginning of this sales review. Newly discovered impressions of previously recorded published states of Blake's engravings are listed only for the rarer separate plates.

The Separate Plates of William Blake: A Catalogue

Pp. 103-04, "The Man Sweeping the Interpreter's Parlour," impression 2F. For the sale of this impression, see the listing under Separate Plates and Plates in Series, above.

William Blake's Commercial Book Illustrations

Pp. 41-42, Lavater, *Essays on Physiognomy*, 1789-98. Mary Lynn Johnson, "Blake's Engravings for Lavater's *Physiognomy*: Overdue Credit to Chodowiecki, Schellenberg, and Lips," *Blake* 38.2 (fall 2004): 52-74, offers a wealth of information about the sources of Blake's 4 pls. Pls. 1 and 4 are based on designs by Daniel Nikolaus Chodowiecki. Pls. 1, 3, and 4 very probably had their immediate models in the pls. engraved by Johann Rudolf Schellenberg (pl. 1) and an unknown engraver or engravers (pls. 3, 4) published in Lavater, *Essai sur la physiognomie*, The Hague, vol. 1 [1781]. Johnson has very kindly told me in correspondence that Blake's pl. 2, "Democritus" after Rubens, probably also had its immediate model in the engraving by Johann Heinrich Lips published in vol. 1 of the *Essai*, although Blake's handling of the image may have been influenced by Vorsterman's engraving noted in *William Blake's Commercial Book Illustrations*, p. 42.

P. 76, Allen, *A New and Improved History of England*, 1798, pl. 2, "King John absolved by Pandulph." Henry Fuseli's pen and brown ink preliminary drawing for this pl., incised and with black chalk on the verso for transfer, was acquired by R. Essick in July 2004 (earlier history unknown). The existence of this drawing, the only one traced for the 4 pls. in Allen's *History of England* and the 4 in his *Roman History* (1798), supports the long-held opinion that all 8 pls. were designed by Fuseli. See illus. 9-11 and the captions thereto for further comments.

P. 105, Flaxman, *Compositions from the Works Days and Theogony of Hesiod*, 1817, pl. 21, the fly-title to the "Theogony." A proof before all letters, printed on paper with an 1812 watermark, was offered by Campbell Fine Art, June 2004 cat. 11, #12, illus. (£500). This proof is now in a private British collection.

Morris Eaves, ed. *The Cambridge Companion to William Blake*. Cambridge: Cambridge University Press, 2003. xix + 302 pp.; 36 b&w illus. \$65.00/£45.00, hardcover; \$23.99/£15.99, paperback.

Reviewed by Karl Kroeber

Best about this collection is its targeting of readers starting serious study of Blake. The aim has encouraged most contributors to focus on fundamental problems as difficult problems. The results are of value equally to beginners and antiquers like me who've been delightedly struggling with Blake's mind-expanding art for half a century. A few essayists lose track of the volume's orientation. Saree Makdisi unfortunately doesn't follow his own good insight that Blake's work should inspire us to unlearn "whatever it is that makes us 'learned'" (111). In "The Political Aesthetic of Blake's Images," Makdisi wanders into a dark wood of conventionalities about the relation of poetry to graphic images, committing the commonest sin of recent criticism, citation of secondary sources without assessment of *their* sources or reliability (e.g., 132n9). Susan Wolfson, in "Blake's Language in Poetic Form," slides into analyses of *Poetic Sketches* which may baffle beginners, particularly because this seems a retreat from justifying her claim that the poetics of the later *French Revolution* opened "a revolutionary path from which Blake would never really retreat" (64). Analyzing technicalities of poetics is never easy, but Wolfson's blasts of details (in which Blake's peculiar efficacy with trochaic and anapaestic meters gets missed) are off-putting.

Eaves provides an introductory essay that is admirable in its refusal to oversimplify, while defining lucidly what makes Blake's difficulties exciting to study. Illustrative is Eaves' observation that Blake's rise beyond aesthetic respectability to celebrity was facilitated by publication of his verse stripped of its graphic contexts, contexts which now are the principal focus of serious study of his work. Developing such historical ironies and never evading the continuous emergence of contradictions of every kind in both Blake's work and its critiques, Eaves convincingly presents the artist's oeuvre as simultaneously resistant and accessible, finally suggesting in the tradition of Frye that what Blake offers is "Not freakish nor unique ... but the epitome of reading itself" (13). This leads to a sound recommendation to cultivate "the attitudes suggested by Coleridge's 'suspension of disbelief' and Keats's 'negative capability'—strong openness to new artistic experiences, unbiased by prior commitments" (15).

Aileen Ward follows with attractive comments on "William Blake and His Circle" which better than most full-scale biographies evoke a sense for Blake as a social being. She introduces one of the most praiseworthy features of this collection, that it does not slight the later years of Blake's life, doing justice to the satisfactions of the final decade under the sponsorship of Linnell and the esteem of younger artists. One should read Ward's essay along with Jon Mee's "Blake's Politics in History" later in the volume; Mee intelligently and helpfully describes the political side of Blake's social life which is of secondary interest to Ward. The essays together evoke a strong sense of Blake's sociable inclinations.

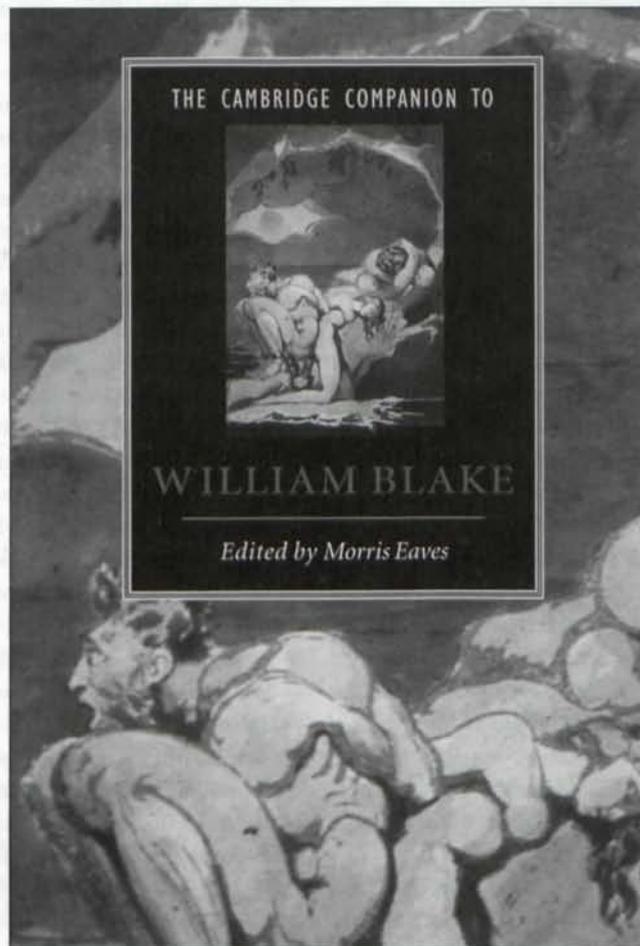
Joe Viscomi ingeniously begins his essay on the "Illuminated Printing" at the end of Blake's life with his work on the *Job* engravings, then sweeps backward to condense into 25 pages an astonishingly accessible summary of the detailed and complex scholarship by which he has changed our thinking of how and why Blake divided sheets of copper, engraved, etched, wrote, printed, and colored as he did—hand labor creating imaginative works that stagger the imagination. This essay alone makes the *Companion* worth the purchase price, because it provides a beginner with a clear understanding of Blake's working methods on which today all responsible scholars must found their critical interpretations. It also provides the basic information needed to begin to make effective use of the William Blake Archive on the internet. This extraordinary resource, for which Viscomi, Robert Essick, and Eaves are primarily responsible, is not adequately highlighted by the *Companion* (media competition?). The Archive makes possible rapid, efficient, and inexpensive research into Blake by inquirers of whatever level of training and expertise. It is a godsend for the specialist, particularly one who is comparing illuminated texts, and it can be explosively exciting for undergraduates, not merely in empowering their engagement with Blake but also in enabling them to experience firsthand the pleasures of detailed humanistic research.

David Bindman handles with tact and good sense the essentially frustrating subject of "Blake as a Painter," in part because he understands (as most literary critics do not) that Blake's refusal to paint in oils made him in his own day and ours a pariah in the art (and art history) establishment—along with the host of English watercolorists of his era who created one of the great "schools" of Western art, still ignored by art historians who prefer to enthuse murkily over fourth-rate oil painters. This makes Bindman's praise of the unfinished watercolor series on Dante especially cogent:

The demands of illustrating Dante are enormous, given the intricacy and profusion of his imagery, and the importance of physical atmosphere, but Blake does more than fulfill those demands. For each completed image in the series, and this applies just as forcefully to the biblical watercolors and those to Milton, is itself a history painting that would be persuasive on any scale, despite the "low" medium of watercolor. (108)

Most welcome is Robert Ryan's sensible and historically sound contribution on "Blake and Religion." Most welcome, because religion is too seldom mentioned by others in this volume, although it was the central subject of every one of Blake's prophecies. (I was surprised by another interest of Blake's that goes virtually unmentioned here, sex—but maybe I'm just a dirty old man.) Ryan's focus on Blake's de-mythologizing and his consistent attacks on the "pretence of Religion to destroy Religion" is salutary. Any judgment of Blake's politics is inadequate unless it takes account of their religious component. Ryan rightly identifies the crux of these as the relations between Jesus and imagination—I say rightly not because of my infinite wisdom but because that has been the focal point in Blake's work for serious twentieth-century theologians.

The final section on specific works generally sustains the high level of the opening portions of the *Companion*. Nelson Hilton deals intelligently, perceptively and judiciously with all the early works, moving quickly but easily, never forcing even his best interpretations—so I think a beginner would find them all helpful for getting into the poems in his or her own fashion. Too little contemporary criticism is useful in this generous way. Hilton keeps the chronologies straight without fussiness, and supplies minimal context with fine tact—bringing it to bear only when it is needed. Andrew Lincoln is less successful at the daunting task of dealing with the prophecies "From *America to The Four Zoas*." Although he makes some useful observations, for example, that few "works in English can express a more powerful sense of the body's capacity for pain" than *Urizen* (217), Lincoln's understanding sometimes skids along the surface to become misleading. Blake's associating of "liberty with increased 'sensual enjoyment'" is fundamental, not, as Lincoln implies, a mere borrowing from Swedenborg (212). On 219 he seems to suggest that Blake "associates sexuality—and especially female sexuality—with evil." I think (and hope) Lincoln means that this is the false myth that Blake attacks, but I doubt that a newcomer to the prophecies could deduce that meaning from his prose. Whether it was Lincoln's own choice or an editorial decision, trying to pack criticism of so



many difficult works into a scant twenty pages was unwise. I observe in passing that, although the *Visions of the Daughters of Albion* (a favorite of mine) supplies the picture for the front cover of the *Companion*, it receives minimal attention, outside of a paragraph from Ryan and another from Hilton.

Robert Essick's "Jerusalem and Blake's Final Works" provides an excellent introduction to that last vast prophecy by neither reducing it to an interpretation nor fitting it into a convenient ideological scheme but accepting that in the poem "Blake questions the very grounds of understanding—not just

of his work, but of the world" (252). This appropriately links *Jerusalem* back to *The Marriage of Heaven and Hell*, which tells us dogmatically to disbelieve any dogmatic statement. Having asserted that in *Jerusalem* "Every word and every letter is studied and put into its fit place," Blake went merrily ahead to rearrange the sequence of plates in the final two copies of the poem he collated. Elucidating the poem's dynamic form through attention to recurrent minute particulars, Essick traces one of its crucial metonymic "image clusters" of fibers and threads, which leads to his insight that this "image field" has a disconcerting "tendency to convert its terms into the vehicles of metaphors." So much for Roman Jakobson. Essick is persuasive in demonstrating that the prophecy's contradictions interestingly fulfill the "tendency of fixed structures ... to become mobile evol[ing] into

a visionary physics based on space-bending, dimension-multiplying processes" (262).

Even more valuable is his recognition that if *Jerusalem* "is Blake's greatest achievement in the illuminated epic" (265), it did not conclude his career as an artist. Essick describes cogently Blake's later work, including the visionary heads, the marvelous miniature wood engravings for Philips' *Imitation of Eclogue I*, the illustrations for the *Divine Comedy* and *Job*, concluding with the *Laocoön* engraving. As with other essays in this volume, the reader is provided with a sense for the full reach and span of Blake's career—a rarity in recent criticism.

Mary Lynn Johnson's "Milton and Its Contexts" is the best brief essay I've encountered on what I regard as Blake's most difficult prophecy. Much of her success comes from flinging

herself into the fearful symmetries of the text with the enthusiasm of a beginner, even though she brings to her task broad knowledge and long experience of grappling with mind-boggling minute particulars of Blake's artistry. While accompanying new readers into the poem to enjoy "find[ing] themselves clueless *in medias res*, thrown back on their own resources, as if subjected to a wilderness-survival test" (231), she points out exciting features of this strange terrain: for example, that *Milton* is perhaps unique in presenting a "poet as protagonist and title character. In European literature there are parallels of sorts, but no precedents" (231). She links the poem to earlier works such as *The Marriage* and Blake's biography—noting, for example, that his "all-out commitment to artistic independence upon returning to London in 1803" led to a "precipitous drop, after 1806, in commercial employment and an astonishing upsurge in creative productivity" (235). She skillfully elucidates the poem's relation to *Paradise Regained* and displays how it is built upon informed challenges to major theological doctrines of atonement and salvation, in particular Calvinist predestination. These are issues of interest to few readers today, but Johnson enables us to grasp their role in Blake's strange structuring of his brief epic that develops his essential insight of *Paradise Lost* as less "a prophecy of liberation" than a "'history' of the restraint of desire" (234), and why that insight has relevance not only to social, political, and ethical concerns of Blake's time but even to our own. She understands, as few recent literary critics seem to, that Blake's purpose really was "to change lives, so that through those changed lives a nation and a world may be redeemed" (247). This is why his "self-representation as a prophetic visionary is more than a rhetorical device eliciting ordinary literary-critical responses." As she rightly observes, "we resist poetry that, in Keats's words, 'has a palpable design on us,' especially—in an academic setting—words of 'eternal salvation.'" But we can only understand *Milton* if we are willing "to suspend disbelief in the soul-saving rhetoric of lower-class evangelistic Protestantism" (247). So she judges that

Blake paid a high personal price for his Decade-of-Milton achievements. Yet in choosing Art over Mammon, he made an excellent bargain. To the adoring young artists who brightened his impoverished later years, he was a model of cheerful industry; and he died ... singing songs of his own composition, with the light of vision burning in his eyes. To seek that inspiration, even today, is the best reason for reading Blake at all. (247-48)

The sequence of my remarks reverses the book's proper ordering of Essick's and Johnson's essays because her style and angle of attack better introduce my comments on David Simpson's essay "Blake and Romanticism," which focuses on Blake's place in academic criticism of romanticism of the past sixty years. Ironically, by its very judicious intelligence (and many shrewd and thoughtful observations), Simpson's essay occasionally obscures what are to me (who was very much

engaged in the event) some significant features in the history of Blake's emergence as a major figure of romanticism. These issues are too big for a review, and perhaps I can later in this journal or elsewhere offer the fuller commentary that Simpson's valuable article deserves. Here I suggest its importance by indicating summarily aspects of it that to me especially call for some qualification or extended development.

Simpson is I think mistaken in suggesting that before the late 1950s Blake was one of the six major romantic figures. Although the books of Frye and Erdman gave crucial boosts to interest in Blake, he was rarely included in university courses on romanticism, especially in Ivy League institutions, and never taught in high schools until the sixties. The first graduate seminar in Blake at the University of Wisconsin was I believe offered by me at the beginning of the sixties (followed by the first and only graduate seminar offered anywhere on Blake and Jane Austen, the first writers to make internalization their central concern). In fact, the conventional romantic gang of six Simpson claims for the early fifties was then really three, Wordsworth, Coleridge, Keats, with grudging admissions that Shelley had participated. Byron was almost as ignored as Blake, although his worldwide fame and influence (he remains the only British poet besides Shakespeare generally known outside the anglophone world), and the never-flagging fascination with his life, producing about a biography a year since his death, required dismissive comment—much of it, like that of Abrams and Bloom, ludicrous. The only biographer fifty years ago who had dug out the truth about Byron, Leslie Marchand, was prevented from publishing it by descendants of John Murray (publisher's revenge!). Most interestingly, when Marchand began in the sixties spilling the beans about Lord B's multiple sexuality (bi- seems inadequate; as Carl Woodring put it, you might think twice about asking him to hold your horse), nobody was much interested—we hadn't yet begun stripping for the action of *our* sexual revolution. (Some British scholars still seem antsy about Byron's sexual vitality.) The modern critical reputations of Blake and Byron are mutually illuminating—as Blake foresaw in his *Death of Abel*, recognizing in *Cain* of 1822 (the fulcrum on which *Don Juan* pivots) a parallel contempt for a pretense of religion to destroy religion that animates his *Milton*.

Blake in fact became a canonized member of the romantic politburo in the twentieth century before Byron, although official recognition did not come (after some hard fighting) until his first inclusion in the MLA volume *The English Romantic Poets: A Review of Research*, 4th edition (1985—mostly completed two years earlier). The complexity involved in the reconfiguring around 1960 of who was a big-wheel romantic poet requires extended elucidating, but one feature is suggested by prime movers in the Blake explosion being Northrop Frye, David Erdman, and Harold Bloom. I would be hard pressed to name three individuals more distinct in background, personality, and critical orientation, yet they were united by revolutionary fervor—Erdman's edition superseded

ing Keynes', for example, could accommodate Bloom's interpretive commentaries. Each was (and Bloom still is) an enthusiast. And their enthusiasm is not to be separated from their strong responsiveness toward the religious. Frye was ordained as what I would call a protestant and what Simpson would call a dissenting minister. Bloom had no need of such entitlement, since his voice has always been difficult to distinguish from Yahweh's own. Erdman might be called anti-Christian, since he was an engaged leftist (unlike baby-boomer theoretical Marxists), one who suffered professionally and financially for practicing his convictions. In the light of his ultimate fascination with Blakean texts, his most intriguing publication was a pamphlet he wrote for labor organizers on how to set up a printing press.

Erdman reminds us that a deep concern with religion does not require one to be either a believer or a communicant—witness Voltaire, or Byron, Shelley, and Keats, and I think an enthusiasm entwined with sensitivity to religious impulses fired the romantic criticism which morphed Blake into a major poet. Simpson is correct that Frye's 1947 *Fearful Symmetry* and Bloom's subsequent *Blake's Apocalypse* present Blake's art as transcending historical periodizing, offering insight into transhistorical "poetic genius." Blake released in both Frye and Bloom their full power as critics. Such responsiveness was typical in their time. David Erdman found in Blake a means to realize his oddly organized/disorganized talents as his political commitments had not permitted. Study of Blake's art demands finally scholarship, not mere criticism. And Erdman was the first significantly to link Blake to American literature and politics of his time, into which, as Tom Paine illustrates, religion, pro or con, invariably intruded. Most of us who were graduate students and young faculty in those years were enthused; we had a gospel Simpson misses: to overthrow the evil critical empire of academically entrenched modernism. Our enemies were Eliot, Pound, and Ransom-Tate conservatives, all Babbitts (the Harvard species, but Irving is the flip side of Sinclair Lewis' unintellectual protagonist). We reacted against the modernists' reaction against what they called romanticism, which we regarded (correctly, it so happens) as a factitious falsification. In so doing, although we were not aware of it, we were originating post-modernism—whose self-conscious beginnings at the same moment are now always identified with architects of the early sixties like Philip Johnson.

Simpson is right to puzzle over whether romanticists of that era were focused on the 1789-1832 period or with a conception of romanticism as articulating something fundamental to the "poetic spirit." We were doing both—seeing in the transient moment of English romanticism an historical revelation of the imaginative potency all true poetry releases. Hence criticism of that era is marked by the kind of exuberance displayed by Mary Lynn Johnson in her essay on *Milton*. The notable absence of such exuberance from criticism of the past two decades may be connected to the loss of interest in impulses that animate religiosity. Deconstructionists, New Historicists, et al.

do not take seriously (as my generation did) Blake's claim that religion originates in poetic imagining. The claim parallels young Wordsworth's subtler argument for the foundation of spiritual impulses in reciprocal engagements with our natural environment—what is offered, for example, by a vernal wood. Our concern was more than compatible with intense skepticism, as it had been for Byron, Shelley, and Keats (and Germany's great romantic, Kleist, Paul de Man's secret idol). This was the foundation for our understanding of romantic self-reflexivity: by rigorously applying skepticism to itself one uncovers unappreciated powers of the human mind.

Parallelism between the later romantics and Blake is remarkable, as is revealed by the late fascination of all three with Dante, and their astonishingly penetrating insights into his achievements—far beyond Eliot's superficial comments. Blake has none of Shelley's superb *terza rima*, nor Byron's grasp of Dante's socio-historical situation, but his illustrations are theologically acute. That perspicacity is relevant to his ascension in the sixties, when of course there was much false and silly vaporizing about "spirituality," but also some valuable analyses by theologically informed scholars, such as Altizer—not inappropriately, since the hermeneutics fundamental to all modern criticism (even McGann's) originated in romantic Protestant biblical studies. Protestantism may explain why Blake's literary canonizing was mainly the work of North Americans. English contributions have been secondary and derivative—a reminder that since the death of Byron and Blake the most significant poets in the anglophone tradition from Whitman and Dickinson to Walcott have not been English: the literary empire was the first to crumble.

I hope these personal comments on Simpson's excellent article suggest the most attractive aspect of the *Companion* as a whole: it proves that much is still to be explored in Blake's art, and that directly confronting its difficulties is the best way to experience the uniqueness of his exhilarating prophetic accomplishments.

John B. Pierce. *The Wond'rous Art: William Blake and Writing*. Madison, NJ: Fairleigh Dickinson University Press, 2003. 188 pp.; 7 b&w illus. \$39.50/£26.95, hardcover.

Reviewed by Jason Whittaker

John Pierce's latest book, an attempt to combine post-structuralist readings of Blake's texts with new bibliographical studies of the variant copies of those texts, offers a grammatical study of writing in a tradition that (he claims) extends back to the late seventeenth century and which has more recently been theorized by Walter Ong, Henri-Jean Martin and Nicholas Hudson as well as, of course, Derrida. In his introduction, Pierce posits a distinction in Blake between those approaches that concentrate on the material text of Blake's works where the material object is not always theorized, and those which pursue a highly theorized approach (for example in the work of Peter Otto, Molly Anne Rothenberg, Donald Ault and others) that does not always incorporate the material object into that study. As ever with such generalizations, it is easy to point out a few instances where the material object is theorized, notably in the work of Eaves, Viscomi and Essick, while Pierce himself points out the importance of Vogler's and Hilton's *Unnam'd Forms* to his book. In addition, the easy binary between material object and theoretical rereading that he offers at the beginning of *The Wond'rous Art* (an opposition that will be wonderfully synthesized by his deconstruction) is more fragile at the beginning of the twenty-first century than he would lead the unsuspecting reader to believe. After all, using Derrida to destabilize the apocalyptic model offered by Frye and Bloom is itself hardly new, particularly for those who were first introduced to Blake studies in the eighties.

Nonetheless, Pierce's observation that Blake is being recovered as a prophet of *écriture* via publications such as the Blake Trust/Tate Gallery edition of Blake's illuminated books and the online Blake Archive is a useful one. He is also concerned with the ways in which Blake engages with writing not simply as process but also as illumination via rereading of the past: "Keeping in mind that Blake is an interpreter of Milton, the Bible, Bunyan, a host of others and also of himself, we can see that his work evinces this dual experience [of simultaneous writing and interpretation]" (14). Pierce points out several times that writing is invested with a "remarkable degree" of significance in Blake's texts; in turn, Blake's writing itself is interpreted by critics in multiple ways, for example the elevation of the bardic writer, Blake's own involvement in the production of his books, or via an examination of graphic technologies. Pierce is primarily concerned with writing as a thematic concern, that is how the act of writing is represented, how it functions as a form of communication, and finally as the theoretical site of signification. These are presented by Pierce within a fairly straightforward post-structuralist framework

in which Derrida is most important, followed by Foucault and Barthes.

The "wond'rous art" is a phrase from *Jerusalem* that Pierce interprets as referring to the "two principal functions—mediation and communication" offered by writing (38). In an initial contextual and theoretical section on these "scenes of writing," we see the ways in which writing could be seen as mediating the divine or, by contrast, as an entirely human and rationalistic progression of civilization that was ultimately democratic and demystifying. Blake, it is perhaps unsurprising to discover, arbitrates between the two, appreciating attacks on the social inequalities of priestcraft while not agreeing with the Enlightenment removal of the divine from writing. In addition to this intervention between divine imagination and human reason, the "wond'rous art" also mediates between speech and writing, which Pierce frames as part of a very familiar Enlightenment and Romantic debate regarding the nature of voice and writing. To be honest, the contextualization offered in this section is weak and compares unfavorably with Essick's *William Blake and the Language of Adam*.¹ Pierce is on surer ground when he turns to the actual practice of providing deconstructive readings of his chosen texts. Thus, for example, while I am not entirely sure what he means when he says of the "Introduction" to *Songs of Innocence* that it "laughs the whole conceptual system of logocentrism into a state of suspension" (48), his comment alludes to some of the playfulness rather than pomposity of post-structuralist reading that is perhaps closer to Barthes at his most impish.

These theoretical and contextual chapters of *The Wond'rous Art* are followed by a section on narrative in which Pierce attempts to outline how tensions operate in narrative between a move towards cohesive completeness and individual elements that disrupt or decay that closure. This point has been made many times before, perhaps most forcefully in Morris Eaves's "On Blakes We Want and Blakes We Don't," where Eaves observes that he has as often failed to find narrative "support-systems" in Blake's prophecies: "my best reasons for believing that there is a system that can really be understood come from the secondhand testimony of great systematizing critics like Frye. Personally I have never experienced the grasp of Blake's meaning to which they ... have so eloquently testified."² Pierce's argument that Blake may be deliberately exploiting incoherencies within a narrative support-system is more appropriate to the shorter Continental Prophecies than the later

1. Robert N. Essick, *William Blake and the Language of Adam* (Oxford: Oxford University Press, 1989). While Pierce refers to Essick several times, his main interest appears to be in Essick's work on Blake as a print-maker; while in itself this is probably a just assessment, *William Blake and the Language of Adam* covered similar ground to this section of *The Wond'rous Art* with generally more fruitful results—primarily because Essick is so conscious of the wider historical context in which Blake's ideas were operating.

2. Morris Eaves, "On Blakes We Want and Blakes We Don't," *William Blake: Images and Texts*, ed. Robert Essick (San Marino, CA: Huntington Library, 1997) 137-64 (142).

prophecies, because these earlier texts do appear to have been arranged according to some sort of formal structure that repeats properties (names, lines, physical format and such like) at the same time that those texts challenge simple attempts to read a unified narrative. Thus *America* followed by *Europe*, with *The Song of Los* as a framing sequence of events, does indeed appear to indicate a narrative of closure. Yet working out a coherent temporal framework in these prophecies (from prehistory to apocalypse) is extremely difficult, with events in *Europe* not simply following those of *America* but also paralleling, preceding and retelling the conflict of the earlier story. This is one of the reasons, for example, why Makdisi labels Blake's work in the 1790s as an impossible history, "challenging the sense of linear flow" that saw a progress of liberty from Britain to America.³ It is right, therefore, if not exactly radical, to state that narrative frameworks in the short prophecies are always provisional, always complicated. More usefully, Pierce offers a clear explication of this process at work, and is particularly interesting (following McGann) when discussing how the visual narrative of *The Song of Los* and the frontispieces of the Continental Prophecies encode the reader's own struggles with enslavement and redemption, blindness and insight, as we move from Urizen's fearful contemplation of shadowy forms to the rest and recuperation of Los after his labors. Pierce also has some pertinent points to make when reading *The [First] Book of Urizen* as a Blakean text that is not only concerned with books and writing, but which also offers an almost post-structuralist autocritique of its own systems and status. At its most basic, this is effected by the book's resistance to the basic determinants of the book form, with each extant copy offering alternative plate orders, but Pierce's argument also extends to theoretical and thematic representations of writing within the text. Detailed readings of copies C and A, for example, with reference to other copies printed in 1794, undermine the notion of the "ideal" scholarly text.

What we have, then, and this is Pierce's most intriguing assertion at this point, is a "torn book," the sacred text deliberately violated as befits the Bible of Hell. Again, it would be ingenious to claim complete originality for the methodology being pursued here, and Pierce himself credits the most important and innovative insights to various sources such as the Santa Cruz Blake Study Group and Viscomi. What *Wondrous Art* does is to tease interesting potential from the new bibliography. It is not clear, however, that he has drawn on Thomas Vogler's rather severe criticism of his previous book, that (with reference to Viscomi) "meaningful differences between the works must be understood at the level of *editions* rather than—with rare exceptions—of the individual copy."⁴ While *Urizen* could be considered one of those rare exceptions, the

main thrust of Vogler's criticism here is that it is questionable as to whether Blake ever willfully produced variants within editions to make each copy unique, or that such variations represented a conscious rebellion against "engraving uniformity." The "torn book" is a fascinating working hypothesis—but it is no more than that, and recognition of the tentative nature of the hypothesis undermines Pierce's confident declaration that "As we turn to other copies of *Urizen* and subject them to the kind of scrutiny provided by the perspective of the torn book, we find different patterns designed to suggest the order, design, and structure of the sacred book, but disrupted enough to undermine complete closure" (101). The key phrase here is "we find": in terms of a reception theory that concentrates on the social, indeed, infernal, illumination offered to and by the active reader (which would accord with Pierce's arguments about Blake's rereading and rewriting of Milton, Bunyan, the Bible and others), the motif of the torn book is an extremely interesting premise; unfortunately, within a paragraph or two we return to declarations such as "Blake offers a minor disruption to the narrative continuity of the plates," leading us to suspect that we "find" what Blake intentionally left in the text for us to discover.

The final part of the book, "Re-Writing," offers some of Pierce's most sophisticated readings, with particular regard to *The Four Zoas* and *Milton* (though, surprisingly, not *Jerusalem*). The problem of studying the manuscript of *Vala* or *The Four Zoas* is familiar territory, being in part a return to his arguments around narrative experiment in *Flexible Design*.⁵ Central to this argument is an extended application of Foucault's notion of archaeology, mediated through De Quincey's description of the palimpsest in *Suspiria de Profundis* and Derrida's reading of Freud's essay on the Mystic Writing Pad. With regard to post-structuralist examinations of texts and textuality, we are on familiar ground—but the obvious appeal of Blake's unfinished epic as palimpsest offers Pierce plenty of opportunities to discover the strata of the archaeology of the poem, how the writing and editing of *The Four Zoas* immediately resists a drive towards a "law of coherence," a drive that Pierce finds in readings offered by Brian Wilkie and Mary Lynn Johnson, Anthony Rosso and even Ault (although he does not appear to be aware of, and certainly does not cite, Peter Otto's recent book, *Blake's Critique of Transcendence*, which shares similar deconstructive concerns when reading *The Four Zoas*).⁶ Once again, the methodology is a familiar one, but Pierce's critical readings repeatedly offer illuminating interpretive judgments into this "space of writing," as when he concentrates on page 99 of the original manuscript to demonstrate how the "archaeology of writing here reveals writing's capacity to preserve underlying layers while actively receiv-

3. Saree Makdisi, *William Blake and the Impossible History of the 1790s* (Chicago: University of Chicago Press, 2003) 155.

4. Thomas A. Vogler, review of John B. Pierce, *Flexible Design: Revisionary Poetics in Blake's Vala or The Four Zoas*, in *Blake/An Illustrated Quarterly* 33.2 (fall 1999): 51-62 (54).

5. John B. Pierce, *Flexible Design: Revisionary Poetics in William Blake's Vala or The Four Zoas* (Montreal: McGill-Queen's University Press, 1998).

6. Peter Otto, *Blake's Critique of Transcendence: Love, Jealousy and the Sublime in The Four Zoas* (Oxford: Oxford University Press, 2000).

ing new models of 'Divine Vision.' These pages seem to record and receive without ever exhausting the dream of presence" (120). Pierce's detailed reading reinvigorated my own interest in the frequently incoherent and fragmentary—yet fascinating—text of *The Four Zoas*. While I am frequently nonplussed by Pierce's claims that he is pushing new theoretical ground with regard to Blake, he can use that theory to draw attention to intriguing details in the text. For example, his comments on how explicitly Christian imagery is added during a later redaction of the text, which indicates some of the sedimentation and striation of Blake's mythological imagination, or how the appearance of the Council of God creates similar problems for a notional narrative and thematic unity of the text, are genuinely useful insights. These are absorbing examples of Pierce's archaeological "dig" performed on a poem that is often literally written under erasure.

The final chapter on *Milton* is less inspiring overall as it returns to some of the thematic and formal ideas examined earlier in the book (and is thus something of a disappointment after the experimental palimpsest of *The Four Zoas*). Pierce's claim early in the chapter, following Wittreich, that he is less concerned with Milton the man than in Milton refracted through eighteenth-century commentators, and that "the Milton of the poem is a discursive field rather than a representation of a historical personage" (131), can be frustrating. The rewriting of Milton, and Blake's contribution to that "discursive field," is potentially fascinating, yet Pierce's contextualization of such a field is too brief and sketchy to be convincing. Certainly there are other writers, such as Wittreich and Lucy Newlyn, who provide much more detailed analysis of Milton's contribution to Romanticism, and Pierce's discussion of the archive around this particular discursive field is far too paltry. Towards the end of the chapter we are presented with a page on Addison's rereading of Milton as an inveterate classicist (hence Blake's disgust at subservience to "Greek or Roman models"), with a nod towards Dryden and John Dennis. While the general point made by Pierce at this juncture is a fair one, that Blake was on the attack against a tendency by certain writers in the eighteenth century to judge contemporary poetry by its conformity to abstract rules, the evidence he offers here is simply too meager. Milton was not as thoroughly depoliticized as the example of Addison suggests, even in the eighteenth century; Samuel Johnson and John Toland, at different times and for extremely different purposes, attacked or invoked Milton in support of their own political positions. Even if we restrict ourselves to aesthetic theory, however, subtly different readings of Milton were available to Blake as part of the "series of discursive fields" surrounding the poet, such as the representation of Milton as a bardic, even mystical, poet of imagination in Collins's "Ode on the Poetical Character." Despite such frustrations, however, this chapter does have plenty of its own insights, most notable of which for me was the discussion of Los's printing press as not merely an externalization of the body in a technology of writing, but part of Los's labor, an act of intellectual warfare as much as an act of

mechanical reproduction. "The connection of the press with Los and his labor suggests instead a reinvestment of creative consciousness in the modes of production of meaning: the printing press is as much an extension of his body as his anvil and furnaces are" (142). Unfortunately, writing as political struggle is often missing from Pierce's account, but there are flashes within this chapter that suggest just how important the battle for Milton's inheritance was within an emerging literary public sphere that sought to confine this dangerous precursor within clearly defined "classical" boundaries.

The Wondrous Art concludes by returning to a detail from *The Marriage of Heaven and Hell* where a devil dictates to scribes, part of what Pierce calls "the Infernal Scriptorium." The devil dictating as part of this scriptorium, engaged in argument, is intrinsically dialogic rather than monologic and is invoked as an example of Barthes's scriptor. Pierce's comment that he wishes to emphasize this social aspect of writing so as not to detach a theory of writing from historical and social concerns "as some strands of American deconstruction have appeared to do" (156) is, unfortunately, too little too late. Nonetheless, his attempt to recuperate a theory of Blake's writing from mechanical repetition is a worthy one, and while I find *The Wondrous Art* a little too implicated in precisely those ahistorical traits that have dogged certain "strands of American deconstruction," it illuminates some of the minute particulars of Blake's writing.

David Weir. *Brahma in the West: William Blake and the Oriental Renaissance*. Albany, NY: State University of New York Press, 2003. xiii + 170 pp.; 11 b&w illus. \$21.95/£13.75, paperback.

Reviewed by Sibylle Erle

Blake has for some time ceased to be the "solitary visionary" with no "definite contacts with Hindu texts" depicted in Raymond Schwab's *Le Renaissance orientale* (1950, English trans. 1984).¹ Thanks now to David Weir, the source texts and also those who possibly mediated Hindu myths to Blake have been further identified. More importantly, *Brahma in the West* puts Blake's references to Hinduism, long since brought to our attention through the scholarly intuition of S. Foster Damon, Northrop Frye, and Kathleen Raine, into their contemporary discourses (45ff). Weir's book is a fresh attempt at interpreting the dynamic of Blake's Zoa and Emanation constellations.

1. Raymond Schwab, *The Oriental Renaissance: Europe's Rediscovery of India and the East, 1680-1880*, trans. Gene Patterson-Black and Victor Reiking (New York: Columbia UP, 1984) 97.

While delineating the scholarly ambitions and different agendas of those who wrote on Hinduism in the late eighteenth century, Weir argues that Blake was not only highly sensitive but also very receptive to the political implications of the Oriental Renaissance. *Brahma in the West* is essentially an attempt to historicize Blake's engagement with the knowledge of Hinduism potentially available to him at the time. Although the links between Blake and some of the protagonists of the Oriental Renaissance are tentative, information about India was easy to come by. While Blake refers to Charles Wilkins as late as 1809, Weir documents that the *Analytical Review* discussed the translation of Hindu myths as early as 1790 (91). He stresses further that the comparative studies of Eastern religion "found a ready audience among members of London's dissenting community" (87). Casting Blake as a fervent reader of the radical press and firmly establishing him within the radical and dissenting circle of Joseph Johnson, Weir points out that Blake's perception of Hinduism was biased towards radicalism from the very beginning. It was through Johnson's *Analytical Review* that Blake was encouraged to equate political content with mythological form. This approach makes Weir a stimulating read.

In Britain, Indian politics were perceived as part of the expansion of the Empire. With the India Act of 1784—an attempt to assume responsibility and regulate the administration of India and its inhabitants—the Pitt government made clear its intention to curb the economic power of the East India Company. Though in *Brahma in the West* we learn little about global war, British imperialism, colonial rule, or even the role of the Asiatic Society of Bengal, Weir's discussion of the complex and complicated situation of Indian politics and the British constructs of the Orient is often broad and general, and his referencing of Blake's potentially India-inspired metaphors is meticulous. When it comes to Blake's poem "The Tyger," Weir takes an imaginative leap to India: encouraged by the power vacuum left by the French Revolution, the Muslim leader Tipu Sultan—self-declared "Citizen Tipu"—began to attack the British. Even though he was overwhelmed by General Munro in

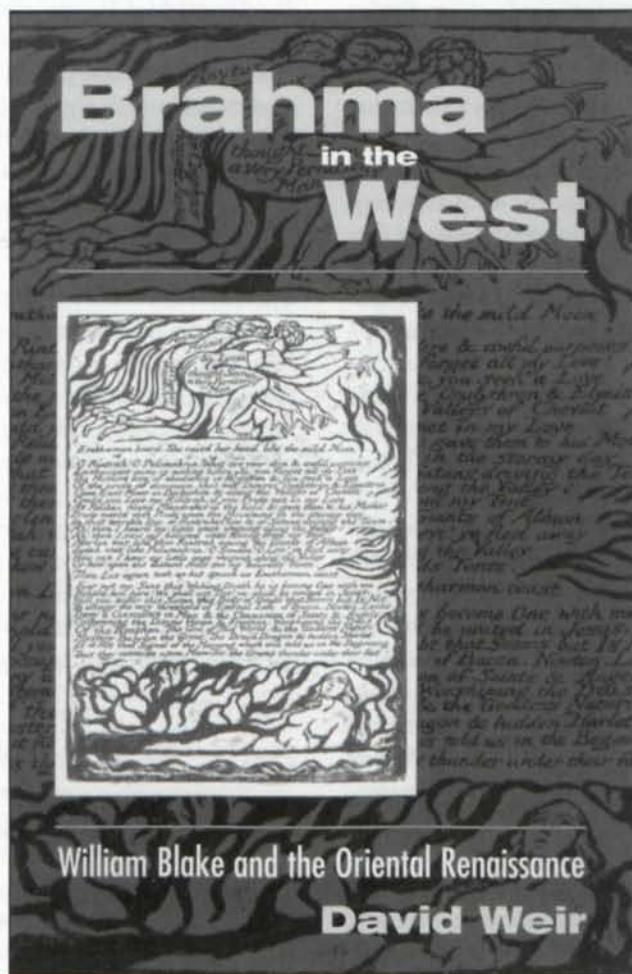
1792, a different kind of defeat was noted by the British public when it became known that the general's son had been killed by an Indian tiger in the same year. Weir's neat conclusion is that "The Tyger" was not only written in response to young Munro's death, but that its tiger was also partly Indian (20).

Within Britain the arguments about empire and revolution centered around Edmund Burke, who condemned the French Revolution and criticized the former Governor General of Bengal, Warren Hastings (1732-1818). Whereas Burke's polemic campaign against Hastings resulted in a conservative policy success, the English Jacobins began to see both the

Governor General and India as victims of the Pitt government (25). The possible connection between Blake and Hastings is Charles Wilkins's 1785 translation of the *Bhagavad Gita*. Hastings not only supported this translation, but also wrote its preface and claimed that Hindu faith was a variation on Christian doctrine. Weir writes: "there are parts of Hastings's account of the *Gita* that relate in general terms to theological elements in Blake's evolving mythology" (94).

By the late eighteenth century works on Hinduism, written by the linguist and first president of the Asiatic Society of Bengal Sir William Jones (1746-94), were widely available. According to Weir, Jones's "On the Gods of Greece, Italy, and India," reviewed by Henry Fuseli for the *Analytical Review* in 1790, may in particular have encouraged Blake to insist on the antiquity of the Eastern faith when challenging the authority of the Western church

in his *Marriage of Heaven and Hell* (often dated 1790-93). Indeed, most of the mythographic studies of the 1790s were either published by Johnson or reviewed and discussed in the *Analytical Review* (46). The arguments of these works—often inherently theological and sometimes anti-French—are often closely intertwined, which leads Weir to conclude that Blake was attracted to India via Jones and his followers rather than through Joseph Bryant's *A New System, or, An Analysis of Ancient Mythology* (1774-76)—an edition for which Blake had made engravings during his apprenticeship to James Basire. Kathleen Raine in *Blake and Tradition* (1969) concedes that Blake may have been familiar with Jones and Wilkins, and



then emphasizes what she had identified as the "link between Blake's philosophical studies of Berkeley and the mythology of the veiled goddess."²

Weir analyzes "the Mundane Egg" and the "Veil of Vala" in relation to Thomas Maurice's *The History of Hindustan* (1796-98) and William Jones's "A Hymn to Narayena" (1785). Blake's use of the spider in *The Four Zoas* is referenced to Joseph Priestley's *A Comparison of the Institutions of Moses with Those of the Hindoos and other Ancient Nations* (1799), and the attack on priestcraft is glossed with William Julius Mickle's "Enquiry into the Religious Tenets and Philosophy of the Brahmins" (1798). Weir also identifies key visual quotations in *Jerusalem* and traces them back to Edward Moor's *The Hindu Pantheon* (1810), pointing out that Moor's engraver, Moses Haughton, lived with Fuseli (75).

It is interesting to see how Weir positions himself with respect to the research undertaken into Blake's theology—beginning with J. G. Davies's *The Theology of William Blake* (1948), extensively revised by Jon Mee and E. P. Thompson in the early 1990s, and more recently amended in an attempt to identify Blake's theology with a specific religious alignment of 1790's dissent. Weir makes references to E. P. Thompson's discussion of Muggletonianism and A. D. Nuttall's of Gnosticism, but seems strangely unaware of Keri Davies's work, which gives compelling evidence that Thompson was wrong in linking Blake to the Muggletonians.³ Indeed, how can Weir assume that Thompson as a Marxist historian would discuss religion on its own terms? Ideally, Weir ought to have drawn on a wider range of authorities on eighteenth-century dissent and antinomianism before plunging himself—and trying to pull his readers after him—into a deep discussion of Blake's theology. One example of Weir's rushed shortcuts is his suggestion that the Behmenists constitute a sect (127).

Weir's neoplatonist argument is important. He essentially reintroduces Blake as a neoplatonist while presenting him as a combination of radical writer and mystic poet. Blake's link to neoplatonism in the wake of its "revival" (104) is usually based on his acquaintance with the Plato translator Thomas Taylor. In *Witness against the Beast* (1993), E. P. Thompson argued that this connection was not very helpful. Interestingly, while Thompson in his revision of G. M. Harper's *The Neoplatonism of William Blake* (1961) tries to separate interpretation from biographical fact, Weir seems to be doing the reverse. He argues that next to the antinomian undercurrent with which Hindu myths were offered to their late eighteenth-century audience, there also existed a tendency to make Hinduism neoplatonist: "the antinomian points of Wilkins's *Gita* have a kind of theological complement in William Jones's Neoplatonic explanations of the Hindu system"

(104). The link to Blake is obviously the *Analytical Review*, which disseminated the combination of antinomian mythography with neoplatonist belief made explicit in Jones's "On the Gods of Greece, Italy and India." Weir stresses that neoplatonism was an integral part of dissenting theology. Consequently, Blake "set antinomianism and Neoplatonism in a reciprocal theological relationship and made them reinforce one another" (105). Neoplatonism in Blake has most notably been discussed by both Kathleen Raine and E. P. Thompson. While Raine insisted on Blake's gradual and selective absorption of hermetic thought, Thompson rejected this stance to differentiate between an early exposure to radical-dissenting interpretations of the Bible—in particular, those proposed by Behmenists and Philadelphians—and a later, mature engagement with the sources themselves. In the end it is not entirely clear how Weir resolves the contradictions between Raine and Thompson. Regrettable also is that Weir does not acknowledge the pioneering work of Piloo Nanavutty. She identified a number of available publications on India as well as of Indian texts and started looking for traces of Hindu thought in Blake long before Raine.⁴

In relation to the scholarly interest taken in Blake's theology and politics in the 1790s, this study of Blake not only revises—or rather reopens—the discussion on Blake's awareness of Eastern religion, but also argues convincingly for Blake's participation in the Oriental Renaissance. *Brahma in the West* fits in well with the recent developments in Blake studies. It highlights the possible interpenetration of Blake's creative mythography and the late eighteenth-century Westernized version of Hinduism and thus gives a highly useful description of the interaction between religion, society and cultural change.

4. Piloo Nanavutty, "William Blake and the Hindu Creation Myths," *The Divine Vision: Studies in the Poetry and Art of William Blake*, ed. Vivian de Sola Pinto (London: Victor Gollancz P, 1957) 163-82.

2. Kathleen Raine, *Blake and Tradition*, 2 vols. (London: Routledge & Kegan Paul, 1969) II: 177.

3. Keri Davies, "William Blake's Mother: A New Identification," *Blake/An Illustrated Quarterly* 33.2 (fall 1999): 36-50.

The first part of the report deals with the general situation of the country and the position of the various groups. It is followed by a detailed account of the events of the day, and a summary of the results of the day's work. The report is written in a clear and concise style, and is well illustrated with photographs and diagrams. It is a valuable document for anyone interested in the history of the country.

The second part of the report deals with the details of the day's work. It is divided into several sections, each dealing with a different aspect of the work. The first section deals with the work of the day, and the second section deals with the work of the night. The third section deals with the work of the morning, and the fourth section deals with the work of the afternoon. The fifth section deals with the work of the evening, and the sixth section deals with the work of the night. The seventh section deals with the work of the morning, and the eighth section deals with the work of the afternoon. The ninth section deals with the work of the evening, and the tenth section deals with the work of the night.



The third part of the report deals with the results of the day's work. It is divided into several sections, each dealing with a different aspect of the results. The first section deals with the results of the day, and the second section deals with the results of the night. The third section deals with the results of the morning, and the fourth section deals with the results of the afternoon. The fifth section deals with the results of the evening, and the sixth section deals with the results of the night.

The fourth part of the report deals with the conclusions of the day's work. It is divided into several sections, each dealing with a different aspect of the conclusions. The first section deals with the conclusions of the day, and the second section deals with the conclusions of the night. The third section deals with the conclusions of the morning, and the fourth section deals with the conclusions of the afternoon. The fifth section deals with the conclusions of the evening, and the sixth section deals with the conclusions of the night.

The fifth part of the report deals with the recommendations of the day's work. It is divided into several sections, each dealing with a different aspect of the recommendations. The first section deals with the recommendations of the day, and the second section deals with the recommendations of the night. The third section deals with the recommendations of the morning, and the fourth section deals with the recommendations of the afternoon. The fifth section deals with the recommendations of the evening, and the sixth section deals with the recommendations of the night.

The sixth part of the report deals with the final summary of the day's work. It is divided into several sections, each dealing with a different aspect of the summary. The first section deals with the summary of the day, and the second section deals with the summary of the night. The third section deals with the summary of the morning, and the fourth section deals with the summary of the afternoon. The fifth section deals with the summary of the evening, and the sixth section deals with the summary of the night.