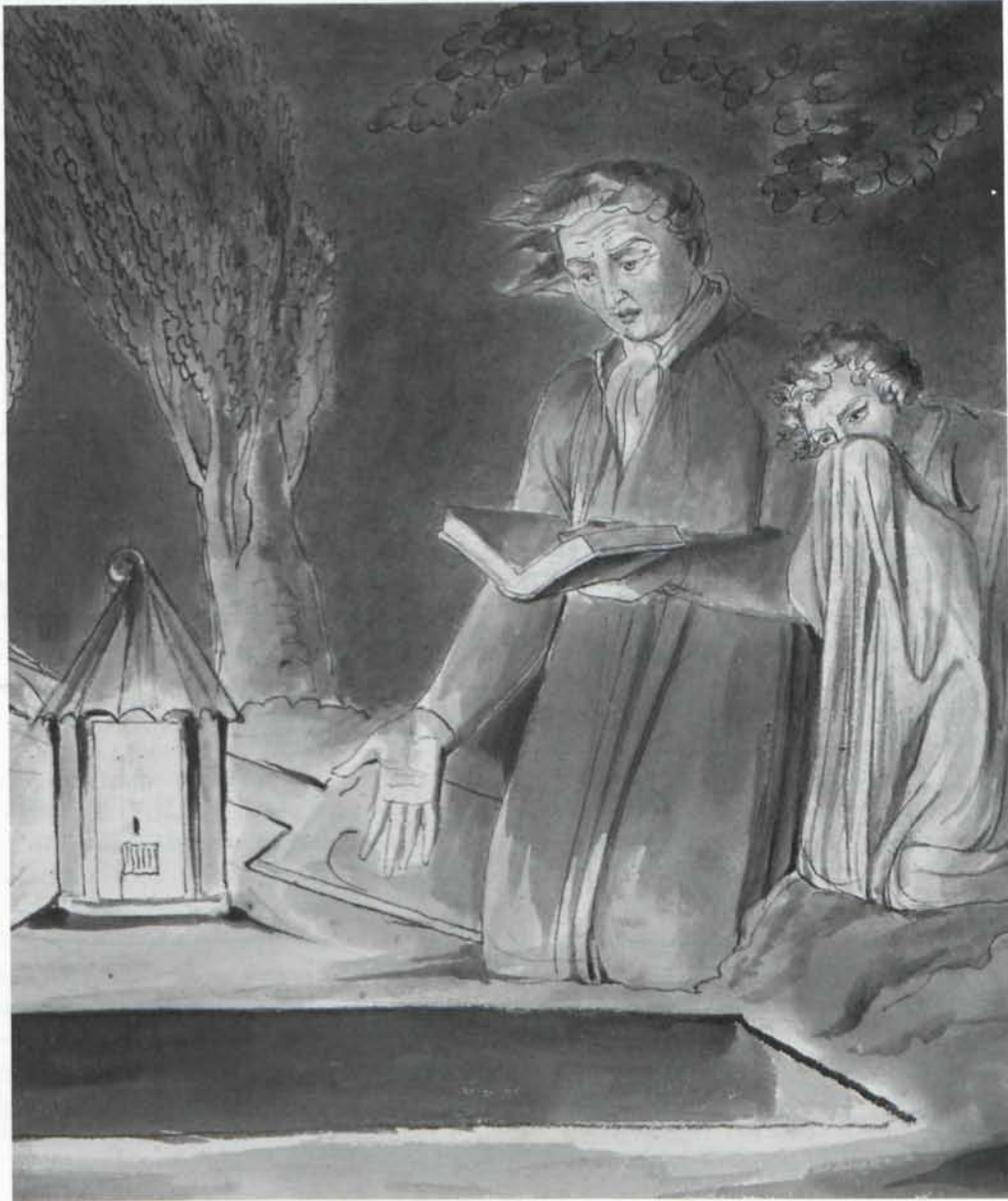


BLAKE

AN ILLUSTRATED QUARTERLY



From 99p to \$1.5 Million: Blake in the Marketplace, 2006

VOLUME 40

NUMBER 4

SPRING 2007

Blake

AN ILLUSTRATED QUARTERLY

www.blakequarterly.org

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

ROBERT N. ESSICK's first sales review was for 1971; that year, he detailed the sale of "Tiriell Supporting Myratana" and "Tiriell Leaving Har and Heva" for \$15,420 and \$9766 respectively. This year, he records the auction of another *Tiriell* drawing for £170,400 (including fees).

J. B. MERTZ (jeffrey_mertz@hotmail.com) is writing what he hopes will be the last chapter of his doctoral thesis on William Blake and the circle of Joseph Johnson. He has published articles on Blake in this journal as well as in *Notes and Queries* and *Modern Philology*.

G. E. BENTLEY, JR., writes on Blake's bibliography, biography, and texts.

MORTON D. PALEY is completing a book on Samuel Taylor Coleridge and the fine arts.

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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 US, 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.

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

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Cover: William Blake, *A Father and Two Children beside an Open Grave at Night by Lantern Light*, detail. See pages 120 and 123. Photo courtesy of Sotheby's New York.

Blake in the Marketplace, 2006

BY ROBERT N. ESSICK

The 2006 Blake market began auspiciously with the January auction of a watercolor drawing, *Oberon and Titania on a Lily* (illus. 9). Sotheby's New York placed a brave estimate of \$400,000 to \$600,000 on this small work, for many years in the collection of the great book and print collector Philip Hofer (1898-1984) and, since his death, apparently in the possession of one or more of his descendants. Not for the first time, my suspicion that a work by Blake was overestimated proved unfounded. Bidding began at \$200,000, rose rapidly to \$400,000, paused for about seven seconds at that level, and then jumped two more steps of \$25,000 each to reach a successful bid of \$450,000 (\$520,000 inclusive of the buyer's premium). The winner was John Windle, the San Francisco book dealer who specializes in Blake, acting on behalf of the artist and writer Maurice Sendak. The whole process took about ninety seconds. Given his earlier acquisitions, including copies of *Songs of Innocence* and *Songs of Experience*, Sendak must be considered one of the major Blake collectors of our time.

Loyal readers of this journal will have learned of the dispersal of Blake's nineteen watercolors illustrating Robert Blair's *The Grave* from E. B. Bentley's lively and insightful essay in the fall 2006 issue.¹ This report will necessarily repeat information provided by Bentley, but will add a few new facts and speculations. Sotheby's New York offered the drawings at a special auction, devoted exclusively to the *Grave* illustrations and with each design in its own lot, on 2 May 2006 (illus. 2-5,

1. Bentley, "Grave Indignities: Greed, Hucksterism, and Oblivion: Blake's Watercolors for Blair's *Grave*," *Blake* 40.2 (fall 2006): 66-71. For the recent history of the watercolors, see also the sales reports for 2002, 2003, and 2005 in *Blake* 36.4 (spring 2003): 116; 37.4 (spring 2004): 116; and 39.4 (spring 2006): 154. For discussions of the designs, see Martin Butlin, "New Risen from the Grave: Nineteen Unknown Watercolors by William Blake," *Blake* 35.3 (winter 2001-02): 68-73; G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2001," *Blake* 36.1 (summer 2002): 13-16; and Alexander S. Gourlay, "'Friendship, Love, and Sympathy in Blake's *Grave* Illustrations," *Blake* 37.3 (winter 2003-04): 100-04. For good overviews of the history of the designs since their rediscovery, see Martin Bailey, "Dealer's Decision to Break Up William Blake Album Branded 'philistine,'" *Art Newspaper*, posted 16 March 2006 <<http://www.theartnewspaper.com/article01.asp?id=216>>; and R. M. Healey, "Grave Mistakes: 'Discovered' William Blake Set Broken Up at Auction," *Rare Book Review* 33.2 (April/May 2006): 6-7, with three color illus. The May 2006 auction is summarized in Carol Vogel, "Rare Watercolor Collection Auctioned Piece by Piece," *New York Times* 3 May 2006: B5; and in Martin Bailey and Georgina Adam, "'The break-up could and should have been avoided,'" *Art Newspaper*, posted 1 June 2006 <<http://www.theartnewspaper.com/article01.asp?id=288>>.

8). This was the most spectacular Blake sale since the legendary auction of W. Graham Robertson's collection at Christie's London in 1949. The supposed sale of the *Grave* designs in 2005 to a firm in Switzerland was simply a way for the London dealer Libby Howie and her financial backers to get the designs out of Britain. If sold individually in a London auction, each would require an export license, and this might have had a chilling effect on any non-British bidders. That concern, combined with the fact that most important Blake collectors reside in North America, prompted the New York venue.

The pending auction attracted a good deal of attention in the press. The first news story, by Carol Vogel, appeared in the 16 February issue of the *New York Times*, complete with four illustrations, two in color. The title of the story, "Art Experts Protest Sale of Rare Set of Blakes," indicates its general thrust. Vogel's well-researched essay was followed by an unsigned editorial in the 20 February *Times* claiming that "to sell the watercolors one by one is, at the very least, to misconstrue Blake's art." The contentious relationship between art and commerce, so much a part of Blake's life and writings, continues into our own time. John Windle also believed that the impending auction would mean the tragic dispersal of an integrated series of designs. Accordingly, in March he wrote to a number of Blake collectors, asking them to form a consortium to make a presale offer for all nineteen designs (or, failing that, bid on each at auction) and donate the series to an institution, such as the Tate Collection or the Huntington Library, which already had a significant Blake collection. This worthy effort came to naught.

Sotheby's went all out to promote the auction. Selling nineteen highly valued Blakes at one time could easily overwhelm the niche market for such material. Thus, it was incumbent upon Sotheby's to attract bidders from the much larger pool of collectors of British and Old Master drawings, most of whom had demonstrated no prior interest in Blake. In mid-March, potential bidders were sent a handsome brochure with color reproductions of five designs and of the red morocco case in which the entire group had been housed, possibly for over 180 years. The watercolors were displayed at Sotheby's facilities in London (9-15 March), Paris (20-24 March), Chicago (27-28 March), New York (31 March-5 April), and Los Angeles (11-12 April). The catalogue for the sale, sure to become a collector's item in its own right, was published as a hardbound book with all nineteen watercolors reproduced in color, supplementary illustrations of related designs, and a scholarly text by Nancy Bialler, Sotheby's senior vice president for Old Master prints, drawings, and paintings.

On 1 May, a number of Blake collectors, dealers, and scholars assembled in New York to view the designs and witness the events of the next day. The group included Elizabeth B. Bentley, G. E. Bentley, Jr., David Bindman, Georgia and Morris Eaves, Alexander Gourlay, John and Mary Lynn Grant, Sarah Jones, Roger Lipman, Karen Mulhallen, Alan Parker, Joseph Viscomi and Maria Fernandez, Chris and John Windle, and your intrepid reporter. The auction opened precisely at

10:15 a.m. on 2 May. The sale began triumphantly—from the vendor's perspective—with the title page (illus. 2) fetching a hammer price \$390,000 above the high estimate.² The estimate range of \$180,000 to \$260,000 for this lot seemed low to many interested parties. When I inquired about it, Sotheby's told me that the presence of writing on the watercolor would depress its marketability to drawings collectors. A very odd reason, it seemed to me—and apparently to the several bidders who drove the work to \$650,000 plus fees.

Healthy bidding continued for the second lot, *The Meeting of a Family in Heaven*, which fetched \$140,000 over high estimate. The next lot, *Death of the Strong Wicked Man*, sold within the estimate range, but matters began to slip with the fourth lot, *The Grave Personified*, selling at a hammer price \$200,000 below low estimate. The purchaser was probably simply bidding against the unannounced reserve price.³ The suspicion that lot 5, *Whilst Surfeited upon Thy Damask Cheek* (illus. 3), was overestimated at \$700,000 to \$1 million proved prescient when the work failed to sell. *The Reunion of the Soul and the Body*, lot 6, was knocked down to a bidder on the telephone at the low estimate of \$900,000. At this point, the auction went decidedly sour—again, from the point of view of the vendor and the auction house. No bidders stepped forward to meet the reserves on the next four lots, a group that included two of the most highly estimated works, *The Day of Judgment* at \$1.5 to \$2 million, and *Death's Door* (illus. 5) at \$1 to \$1.5 million. Lot 11, *The Soul Exploring the Recesses of the Grave*, found a new owner, but at a price well below the estimate range. The next three lots failed to sell, but the final five watercolors all found purchasers. Of these, all but one failed to achieve the low estimate. The exception was the final drawing, *Friendship*, which exceeded the same low estimate range granted the first lot. The now-empty portfolio in which the designs were housed for many decades also went well beyond its high estimate to reach \$4200, sold to Windle for stock.

Eight of the nineteen drawings were bought in; another six sold for less than low estimate. Thus, fourteen of the twenty lots (counting the portfolio) were very probably considered to be disappointments by the seller. The total hammer price for the sold lots was \$6,184,200—considerably less than the roughly \$8.6 million Howie is reported to have paid for the whole group. Of course she still had eight drawings to sell. By the end of June, Sotheby's had arranged sales to anonymous private collectors for three of the works unsold at auction: *The Soul Hovering over the Body Reluctantly Parting with Life*, *The Day of Judgment*, and *Death's Door* (lots 7, 9, 10). If I am right

2. The "hammer price" is the bid at which the auctioneer sells a lot, exclusive of the buyer's premium or any other fees. In this discussion I am referring to these hammer prices at which a lot is "knocked down" by the auctioneer; the net prices, including buyers' premiums, are given in the sales listings below.

3. The "reserve" is the price below which the vendor and the auction house have agreed not to sell a lot. Given the below-estimate yet successful bids on several lots, it seems as though the reserves were roughly twenty percent below the low estimates.

in estimating that the reserves were twenty percent below low estimate, and assuming that these three drawings were sold in the neighborhood of these reserve prices, then Howie gained roughly \$2.5 million through after-auction sales (less Sotheby's fees of about 20%). She was still short of recovering her initial costs by about \$415,000. The remaining five unsold lots (5, 8, 12-14) were returned to Howie by early July 2006. Any profits would have to come from their future sale.

Lacking serious offers for the unsold drawings, Howie and her backers may decide to retain them for the immediate future. The rule of thumb is to wait at least five years before attempting another auction, although this is often honored in the breach in today's hot art markets. If Sotheby's retained for itself the \$918,440 in buyers' premiums, plus fees for arranging the three after-auction sales, that was probably sufficient to cover costs plus a little profit. The auction house may have also received a vendor's premium from Howie, although some sales contracts waive that customary provision.

Did potential bidders demur because of the controversy surrounding the dispersal of the *Grave* watercolors? I doubt that this was a significant factor, at least for private collectors. Three of the five major Blake collectors active today participated in the auction; each took home at least one design. The absentees were Leon Black and Maurice Sendak: the former may have been one of the anonymous purchasers, while the latter was a bit out of pocket due to his purchase of *Oberon and Titania on a Lily* in January. Two drawings were acquired by Continental collections, thereby indicating Blake's growing reputation as an artist beyond the Anglo-American community. Sotheby's and its vendor simply overestimated the value of too many lots. The market could not absorb nineteen expensive Blake drawings at a single auction, even with the widening of the circle of Blake collectors through the addition of a few new participants. Perhaps the lesson to be learned from the proceedings is the old adage that investing in art for short-term profit is a risky business, even for professionals like Libby Howie.

The dispersal of the *Grave* watercolors, some into anonymous private collections, will make studying all the originals arduous, even impossible. Fortunately, the William Blake Archive, available online at <<http://www.blakearchive.org>>, has recently published all nineteen watercolors, plus one removed from the original group of twenty at an unknown time but now in the Yale Center for British Art. The 300 dpi enlargements in the Archive will make close study of details possible. The Archive also includes Schiavonetti's engravings, published in R. H. Cromek's 1808 edition of *The Grave*, and Blake's white-line etching of "Deaths Door" (illus. 6).

The lively 2006 Blake market continued into the fall auction and catalogue season. On 23 November, Sotheby's London offered one of Blake's *Tiriel* illustrations, *Tiriel Led by Hela* (illus. 10). This was the first *Tiriel* wash drawing to come to market since two were sold at a Christie's auction in 1971. The widely held opinion in the trade that the work was overestimated at £150,000 to £200,000 proved wrong, for the drawing fetched

a hammer price of £145,000, just below the low estimate, but £170,400 when the auction-house fees are included. A few hours after the auction, I was informed by Emmeline Hallmark of Sotheby's that "there is some confusion surrounding the sale of the Blake." I was not able to unravel this mysterious "confusion" by January 2007, but will report any further information in my 2007 sales review.

At the end of November, Windle issued another in his series of impressive catalogues of Blake and Blake's circle. Catalogue 42 is devoted exclusively to engravings and etchings by Blake, including some great rarities. Each of the ninety-three items is accompanied by at least one thumbnail illustration; every item is included in the listings below.

Readers of the 2005 sales review may have noticed that works by Thomas Stothard, and particularly his book illustrations, were beginning to consume more space than Blake's. To avoid having to change my title to "Stothard in the Marketplace," I have instituted a new policy for that prolific artist. Beginning with this review, I continue to list sales of all drawings, separate prints, and prepublication proofs of book illustrations by Stothard that have come to my attention, but I include only those editions of books illustrated by Stothard that are not mentioned in the standard reference works: A. C. Coxhead, *Thomas Stothard, R.A.* (London: Bullen, 1906) and Shelley M. Bennett, *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* (Columbia: U of Missouri P, 1988). Thus, newly discovered book illustrations will still be recorded.

The year of all sales and catalogues in the following lists is 2006 unless indicated otherwise. Works offered online and previously listed in either of the last two sales reviews are not repeated here. In my 2005 review, I failed to include several works by Blake's circle and followers offered in John Windle's catalogue 40 of November 2005. These materials are listed below. 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 2006 sales will be covered in the 2007 review. I am grateful for help in compiling this review to Martin Bailey, Emma Baudey, Nancy Bialler, Martin Butlin, Alex Chappell, John E. Grant, Mary Lynn Grant, Emmeline Hallmark, Donald Heald, Barbara Hinde, Tim Linnell, Richard Nathanson, Alan Parker, Justin Schiller, Steven Tabor, Carol Vogel, David Weinglass, 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

- BA Bloomsbury Auctions, London
 BB G. E. Bentley, Jr., *Blake Books* (Oxford: Clarendon P, 1977). Plate numbers and copy designations for Blake's illuminated books follow BB.

- BBS G. E. Bentley, Jr., *Blake Books Supplement* (Oxford: Clarendon P, 1995)
 BH Bonhams, auctioneers, London
 BR(2) G. E. Bentley, Jr., *Blake Records*, 2nd ed. (New Haven: Yale UP, 2004)
 Butlin Martin Butlin, *The Paintings and Drawings of William Blake*, 2 vols. (New Haven: Yale UP, 1981)
 cat. catalogue or sales list issued by a dealer (usually followed by a number or letter designation)
 CB Robert N. Essick, *William Blake's Commercial Book Illustrations* (Oxford: Clarendon P, 1991)
 CL Christie's, London
 CNY Christie's, New York
 Coxhead A. C. Coxhead, *Thomas Stothard, R.A.* (London: Bullen, 1906)
 CSK Christie's, South Kensington
 E *The Complete Poetry and Prose of William Blake*, ed. David V. Erdman, newly rev. ed. (New York: Anchor-Doubleday, 1988)
 EB eBay online auctions
 illus. the item or part thereof is reproduced in the catalogue
 PBA Pacific Book Auction Galleries, San Francisco
 pl(s) plate(s)
 SL Sotheby's, London
 SNY Sotheby's, New York
 SP Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton UP, 1983)
 st(s) state(s) of an engraving, etching, or lithograph
 Swann Swann, auctioneers, New York
 # auction lot or catalogue item number

Illuminated Books

The First Book of Urizen, pl. 9. Color printed with hand coloring, a single pen and black ink framing line approx. 8 mm. from the edge of the image. Wove paper without watermark, leaf 17.0 x 12.7 cm. Probably printed c. 1794-96, the framing lines added by Blake c. 1818 or later. BB 169, 184 ("untraced"); Butlin #279 ("Private Collection, U.S.A."). On loan in 2006 from Dorothy Braude Edinburg of Brookline, Massachusetts, to the Chicago Art Institute as a promised gift to the Harry B. and Bessie K. Braude Memorial Collection at the institute, accession no. 94.1998. Apparently Edinburg (and possibly a forebear) is the private collector who has owned the print since shortly after its auction at CL, 14 March 1967, #85, illus. (£770 to Agnew's).

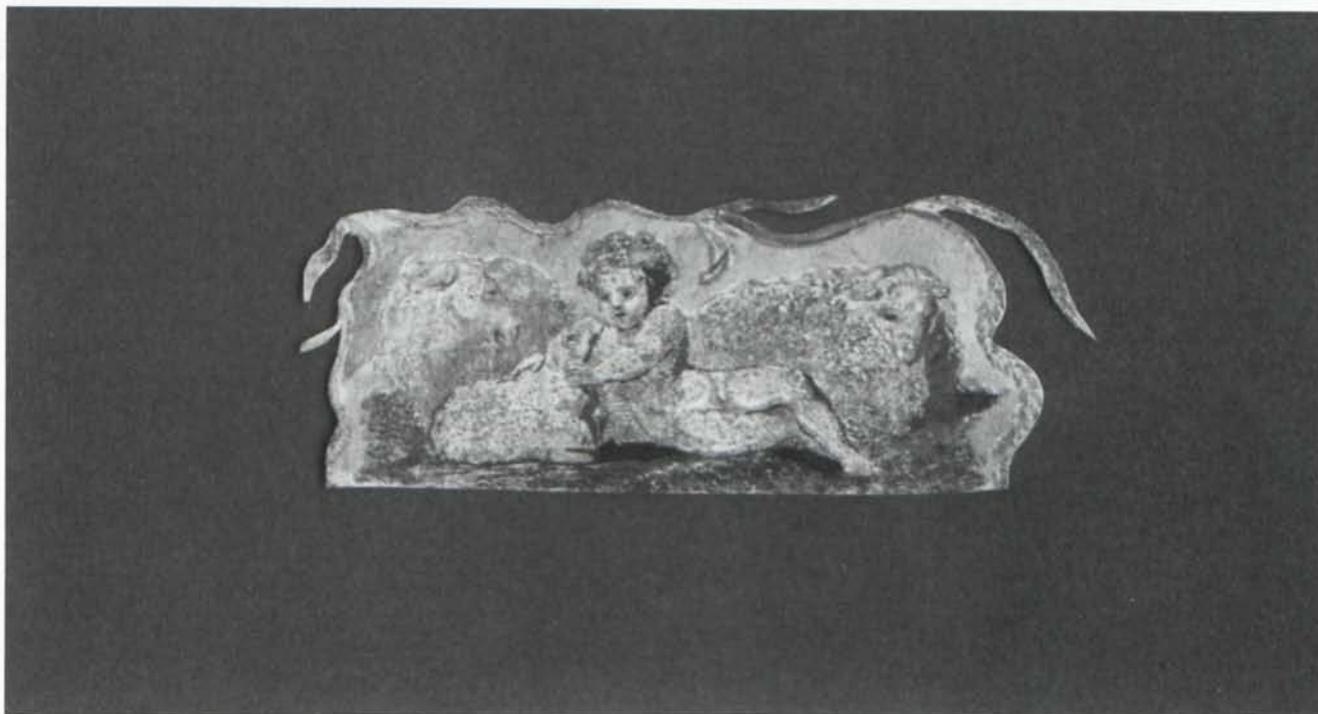
"Introduction" (pl. 30) to *Songs of Experience*. A posthumous impression in gray-black ink on wove paper without watermark, the leaf trimmed to 17.9 x 11.0 cm. to match the leaf size of a copy of William Pickering's 1839 ed. of *Songs of Innocence and of Experience*, into which this impression is bound

as a frontispiece. Sold Feb., still bound in the book, by John Windle to Roger Lipman. For further information on this impression, see *Blake* 39.4 (spring 2006): 150.

Songs of Innocence and of Experience, posthumous copy o, 3 pls. only: "Nurses Song" (pl. 24) from *Innocence* (black ink, leaf 13.8 x 9.9 cm.), "Nurses Song" (pl. 38) from *Experience* (reddish-brown ink, leaf 27.9 x 18.7 cm.), and "The School Boy" (pl. 53, orange ink, leaf 28.0 x 18.4 cm.). Acquired Aug. by John Windle from N. W. Lott of Larkhall Fine Art; offered individually in Windle's Nov. cat. 42, #77-79, illus. (prices on request). For additional information and earlier sales offers, see *BBS* 112, 129-30; *Blake* 24.4 (spring 1991): 118; 28.4 (spring 1995): 121; 29.4 (spring 1996): 111.

"Spring," pl. 23 from *Songs of Innocence*, trimmed to the design only, 2.8 x 7.5 cm. Color printed with hand coloring. On consignment from the American Blake Foundation with John Windle, Sept.; offered in Windle's Nov. cat. 42, #76, illus. color (price on request). See illus. 1.

There is No Natural Religion, copy G¹. Plates a4, a6, and b3 only, printed for the abridged issue in 12 pls. of c. 1794 in olive-brown ink on wove paper without watermark. With rudimentary color printing in reddish-brown and black. Leaves 13.5 x 11.5 cm. (pl. a4), 13.7 x 9.5 cm. (pl. a6), and 13.5 x 10.7 cm. (pl. b3). On consignment from the American Blake Foundation with John Windle, Aug.; offered individually in Windle's Nov. cat. 42, #85-87, illus. (prices on request; all 3 acquired by Robert Essick). For further information on these impressions, see *BB* 80, 445; *BBS* 137.



1. "Spring," pl. 23 from *Songs of Innocence*, trimmed to the design only, 2.8 x 7.5 cm. (including the vine extensions left and right). Etched in relief 1789, color printed and hand colored c. 1794-96. One of only 3 pls. from *Innocence* with color printing; the others are the designs only of pls. 5 ("The Shepherd") and 22 (the 1st pl. of "Spring"), now both at the Yale Center for British Art. This is the only Blake etching known to me which has been cut along a design element—in this case, a vine—to create a decorative frame. Blake may have printed the designs only, and masked the texts, of these 3 pls. as part of, or as an experiment leading up to, his *Small Book of Designs* of 1796. I suspect, however, that someone else trimmed the pl. reproduced here to its present configuration, one which also eliminated the vine at the bottom of the pl. Provenance: sold "The Property of a Lady," Sotheby's Belgravia, 5 April 1977, #207 (£280 to a dealer

on behalf of the American Blake Foundation); on consignment with John Windle, Sept. 2006; offered for sale in Windle's Nov. 2006 cat. 42, #76, illus. color (price on request). The 2 color prints now at the Yale Center were also sold from the same "Property" in the same auction, #209-10. The previous 3 lots, all Blake materials, were sold "The Property of John Linnell, Esq."—probably John Stainforth Linnell, a descendant of Blake's patron. Perhaps the "Lady" was also connected with the Linnell family. Photo courtesy of John Windle.

This pl. has been consistently misdescribed, beginning with Sotheby's 1977 auction cat. in which it was said to be the design only on the 1st pl. of "Spring," pl. 22. Bentley, not knowing who acquired the print and thus apparently relying on this erroneous cat. description, repeats the error in *BBS* 112, 130.

Drawings and Paintings

Christ the Mediator. Tempera, 26.4 x 37.8 cm., datable to c. 1799-1800. Butlin #429. Acquired at auction in June 2005 by Leon Black, New York. For discussion and illus., see *Blake* 39.4 (spring 2006): 148, 151.

Nineteen Watercolors Illustrating Robert Blair's The Grave. SNY, 2 May, in a sale devoted to just these works, all from the stock of the London art dealer Libby Howie. Each design, illus. in color, sold separately in the following lots. The designs in lots 1-3, 6-11, 13, 14, and 18 were engraved by Louis Schiavonetti for Robert Cromek's 1808 ed. of *The Grave*. Lots 4, 5, 12, 15-17, and 19 were not engraved, but some (as noted below) were included among the 15 "subjects proposed to be engraved" in Cromek's 1st prospectus of Nov. 1805. The 2nd prospectus, of the same date, alters the number of illustrations to 12 but does not include a list of subjects. Lots 1-19 are pen and ink and watercolor drawings over at least traces of pencil. See illus. 2-5, 8, a group that includes all designs not published in the 1808 edition of *The Grave* and not previously reproduced in this journal.

1. *Title Page*, inscribed by Blake, "The Grave / a Poem / By Robert Blair / Illustrated with 12 Engravings / by Louis Schiavonetti / From the Original Inventions / of / William Blake, / 1806." 33.2 x 26.6 cm. \$744,000 to a bidder on the telephone; estimate \$180,000-260,000. The only engraved design not included in the 1st prospectus, but perhaps originally intended as the "characteristic Frontispiece" listed there; see also #4, 17. I have not been able to confirm the rumor in the New York art world that the purchaser was Salander-O'Reilly Galleries, New York, acting for David Thomson, Toronto. David Thomson is the son of Kenneth Roy Thomson, 2nd Baron Thomson of Fleet (1923-2006). See illus. 2.

2. *The Meeting of a Family in Heaven.* 23.4 x 13.3 cm. \$576,000 to a bidder in the room; estimate \$280,000-360,000. According to Bailey and Adam (see my note 1), the purchaser was Hinrich Sieveking; if so, he was probably acting for the Winterstein Collection, Munich.

3. *Death of the Strong Wicked Man.* 20.2 x 25.5 cm. \$1,584,000 to La Société des Amis du Louvre, Paris, and at least one other supporter of the Louvre, Antoine Prat, for presentation to the museum; estimate \$1,000,000-1,500,000. A record auction price for a Blake watercolor and the 1st work by Blake to enter the Louvre's collection.

4. *The Grave Personified.* 20.3 x 29.7 cm. Possibly the "characteristic Frontispiece" listed in the 1st prospectus, although the horizontal format argues against that notion; see also #1, 17. \$912,000 to H. Charles and Jessie Price, Dallas, Texas; estimate \$1,000,000-1,500,000. For illus., see *Blake* 35.3 (winter 2001-02): 73. The back of the cardboard mount bears a light pencil sketch, not recorded prior to the auction cat. The sketch pictures a Blakean figure in a posture similar to the woman's on the recto, squatting and hunched over, with her(?) head between very prominent knees. Possibly by someone attempting to imitate Blake?

5. *Whilst Surfeited upon Thy Damask Cheek, the High-Fed Worm in Lazy Volumes Roll'd, Riots Unscar'd.* 19.6 x 13.3 cm. Not sold; highest bid \$520,000 on an estimate of \$700,000-1,000,000. Returned to Howie in July. See illus. 3.

6. *The Reunion of the Soul and the Body.* 23.7 x 17.5 cm. \$1,024,000 to an anonymous bidder on the telephone; estimate \$900,000-1,200,000.

7. *The Soul Hovering over the Body Reluctantly Parting with Life.* 16.0 x 22.7 cm. Not sold; highest bid \$520,000 on an estimate of \$700,000-1,000,000. Sold by the end of June to a private collector.

8. *The Descent of Man into the Vale of Death.* 23.4 x 13.5 cm. Not sold; highest bid \$480,000 on an estimate of \$700,000-1,000,000. Returned to Howie in July. For illus., see *Blake* 40.2 (fall 2006) front cover.

9. *The Day of Judgment.* 27.0 x 22.2 cm. Not sold; highest bid \$1,100,000 on an estimate of \$1,500,000-2,000,000. Sold by the end of June to a private collector.

10. *Death's Door.* 23.9 x 13.8 cm. Not sold; highest bid \$750,000 on an estimate of \$1,000,000-1,500,000. Sold by the end of June to a private collector. See illus. 5-7.

11. *The Soul Exploring the Recesses of the Grave.* 23.5 x 11.9 cm. \$632,000 to Florence and Noel Rothman, Chicago; estimate \$700,000-1,000,000. The purchasers are the husband and wife who have, over the last 25 years, assembled the finest Blake collection in private hands.

12. *The Gambols of Ghosts According with Their Affections Previous to the Final Judgment.* 26.9 x 20.7 cm. Not sold; highest bid \$520,000 on an estimate of \$700,000-1,000,000. Returned to Howie in July. For illus., see *Blake* 35.3 (winter 2001-02): 69.

13. *The Counsellor, King, Warrior, Mother and Child, in the Tomb.* 15.0 x 23.4 cm. Not sold; highest bid \$500,000 on an estimate of \$700,000-1,000,000. Returned to Howie in July.

14. *The Death of the Good Old Man.* 20.2 x 25.8 cm. Not sold; highest bid \$420,000 on an estimate of \$550,000-700,000. Returned to Howie in July.

15. *A Father and Two Children beside an Open Grave at Night by Lantern Light.* 17.5 x 23.5 cm. \$329,600 to an anonymous bidder in the room; estimate \$350,000-550,000. See illus. 4.

16. *Heaven's Portals Wide Expand to Let Him In.* 23.7 x 12.8 cm. \$329,600 to John Windle acting for Robert Essick; estimate \$350,000-550,000. See illus. 8.

17. *Our Time Is Fix'd, and All Our Days Are Number'd.* 23.4 x 17.7 cm. Possibly the "characteristic Frontispiece" listed in the 1st prospectus; see also #1, 4. \$318,400 to an anonymous bidder in the room; estimate \$350,000-550,000. For illus., see *Blake* 35.3 (winter 2001-02): 72; 37.3 (winter 2003-04): 101 (where the design is titled "Friendship"); and 40.2 (fall 2006): 71.

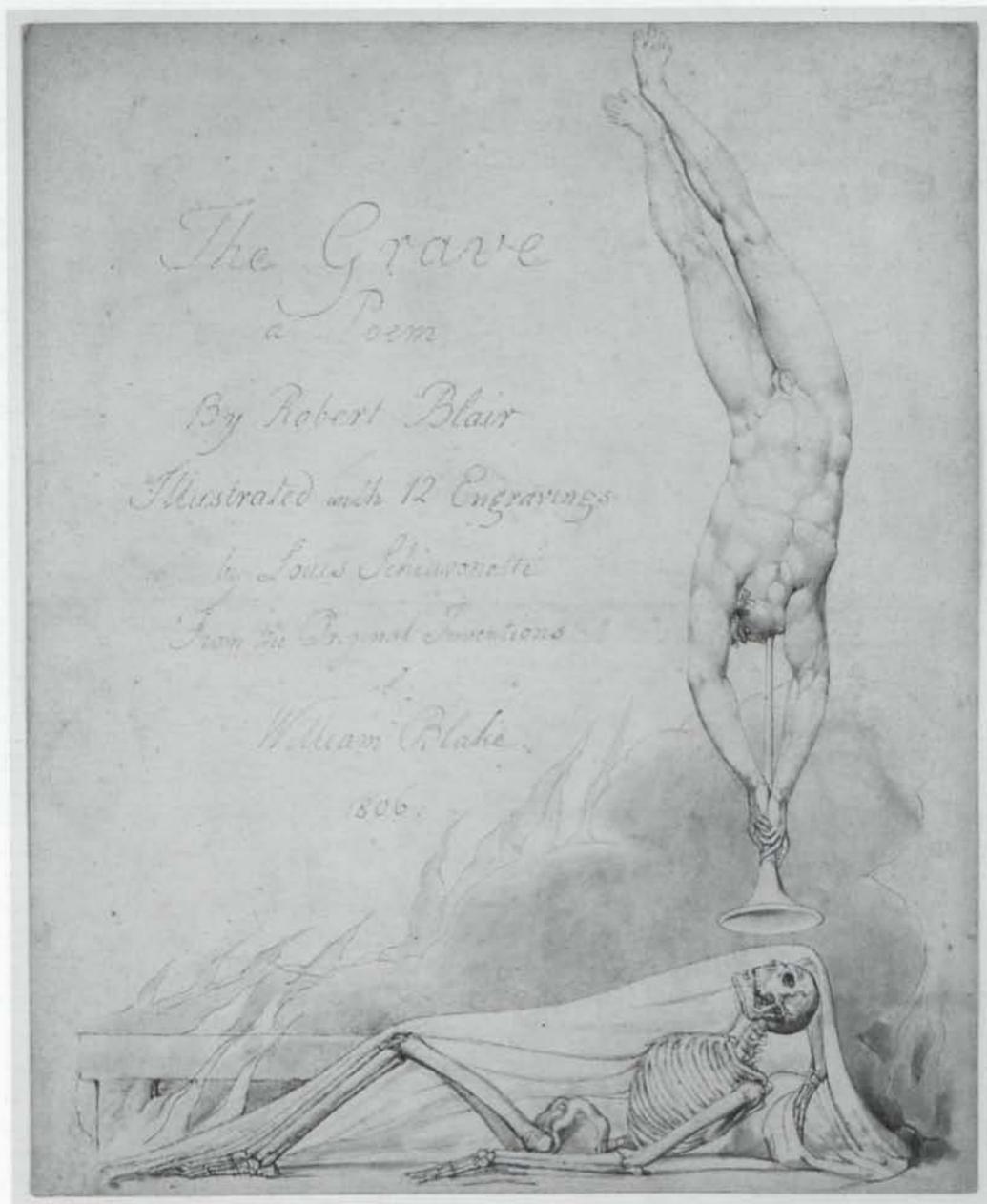
18. *Christ Descending into the Grave.* 23.0 x 12.4 cm. \$329,600 to Alan Parker, London; estimate \$350,000-550,000. For illus., see *Blake* 40.2 (fall 2006): 71.

19. *Friendship* (so inscribed on the mount). 23.8 x 17.6 cm. Listed as #10 in the 1st prospectus. \$318,400 to Alan Parker, London; estimate \$180,000-260,000. For illus., see *Blake* 35.3 (winter 2001-02): 70; 37.3 (winter 2003-04): 103 (where the

design is titled "There's no bye-road / To bliss"); and 40.2 (fall 2006) back cover.

20. The red morocco wallet-style case in which the designs have been housed, possibly for over 180 years. Stamped on

the catch for the clasp, "Designs for / Blair's Grave," and lined with red paper showing a "Beilby & Knotts 1821" watermark. \$5040 to John Windle; estimate \$1000-1500. Sold July by Windle to a California private collector.

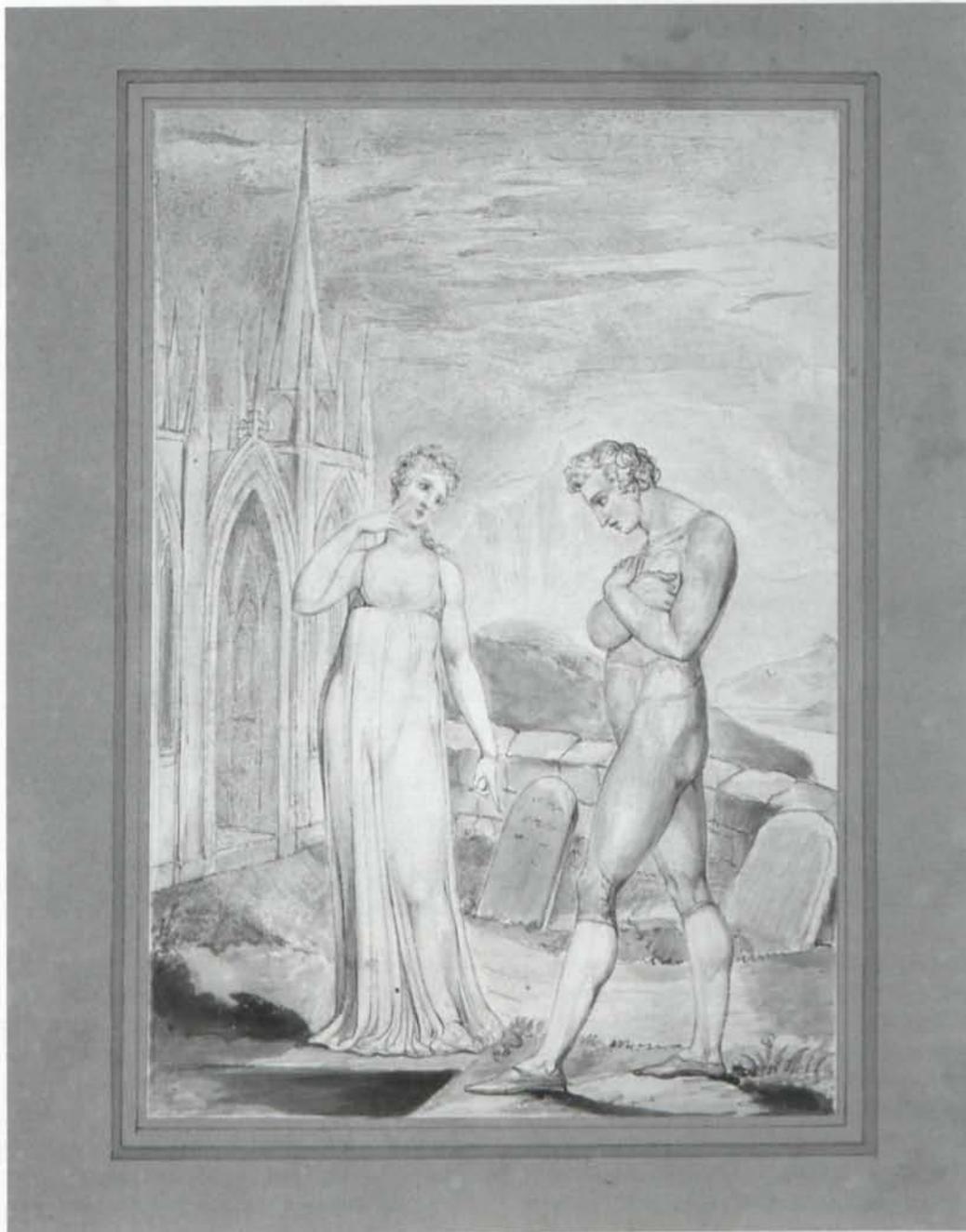


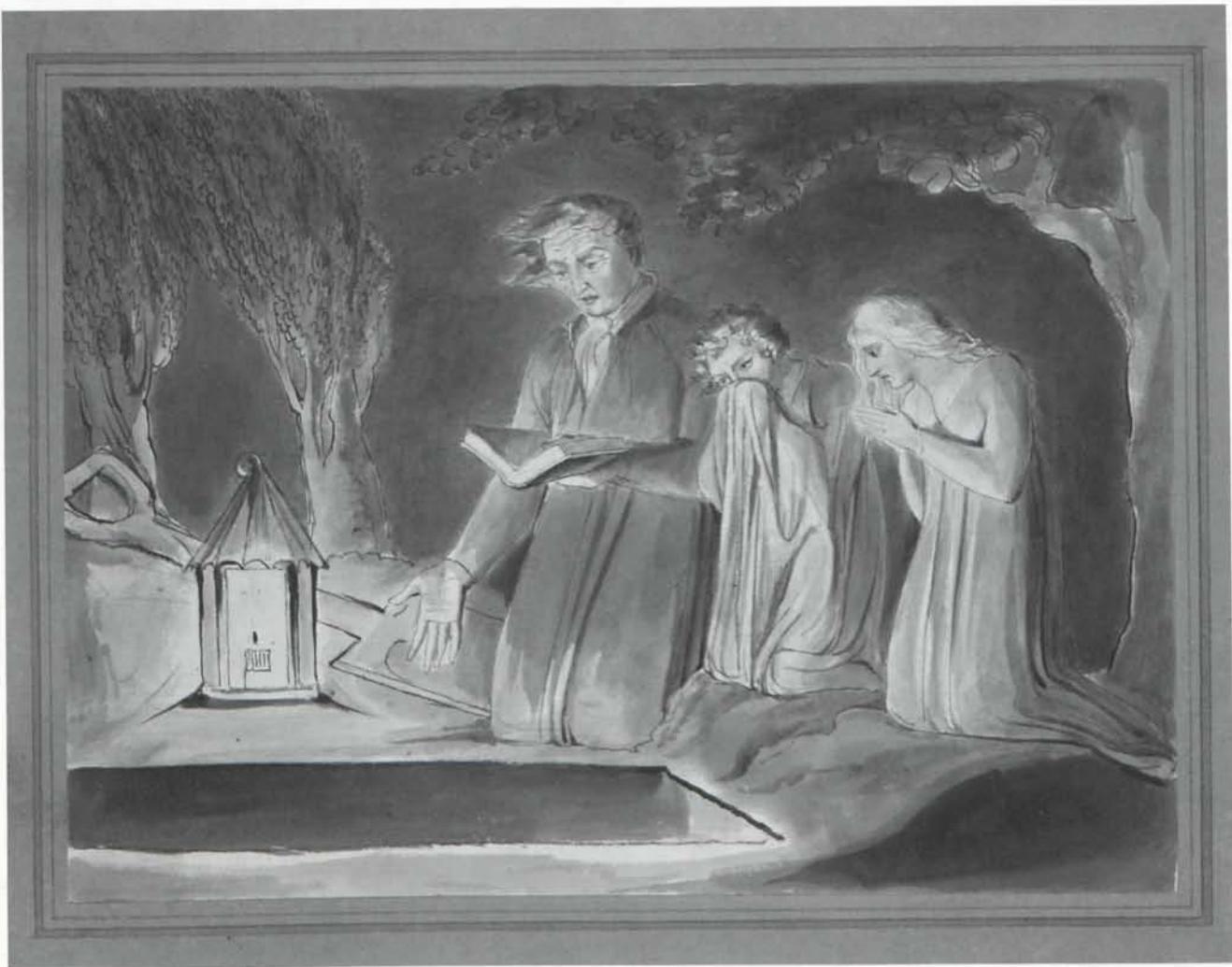
2. *Inscribed Title-Page Design for The Grave (The Skeleton Re-Animated)*. Pen and gray and black inks and watercolor over traces of pencil, 33.2 x 26.6 cm. The angel of the last trumpet recalls the skeleton to animate life. Although the design may have been executed along with other illustrations to Blair's poem in the fall of 1805, Blake could not have added the text before he had learned, in late Nov. or early Dec. 1805, that Schiavonetti had been hired to engrave the designs. The "1806" date would in that case have been anticipatory or not added until that year. It is also possible that this watercolor was a later addition to the group, executed in the same year as the inscribed date. There

is a small patch of abrasion just right of the second line ("a Poem") of the inscription, but nothing further that might indicate an alteration in the wording. The leaf is larger than any of the other designs in the original group of 20 and is backed with stiff paper rather than mounted on a backing board with framing lines. An alternative title page in the Huntington Library and Art Collections (Butlin #616) is also dated "1806." That work is inscribed "A Series of Designs ... Invented & Drawn by William Blake" and may have been intended as a title page for a portfolio of drawings rather than prints. Photo courtesy of Sotheby's New York.

3. *Whilst Surfeited upon Thy Damask Cheek, the High-Fed Worm in Lazy Volumes Roll'd, Riots Unscar'd.* Pen and gray and black inks and watercolor over traces of pencil, 19.6 x 13.3 cm., datable to the fall of 1805. Like *The Widow Embracing Her Husband's Grave* (Yale Center for British Art, Butlin #633), once part of the series of mounted *Grave* watercolors, this is a contemporary scene, although the costuming of the man follows Blake's predilection for tight-fitting (and partly see-through) jumpsuits. The subject of the design is indicated by the small, spiraling worm just above the man's extended left foot. The woman gestures to her "damask cheek" with her right hand and to the worm with her left; the man strides towards and stares

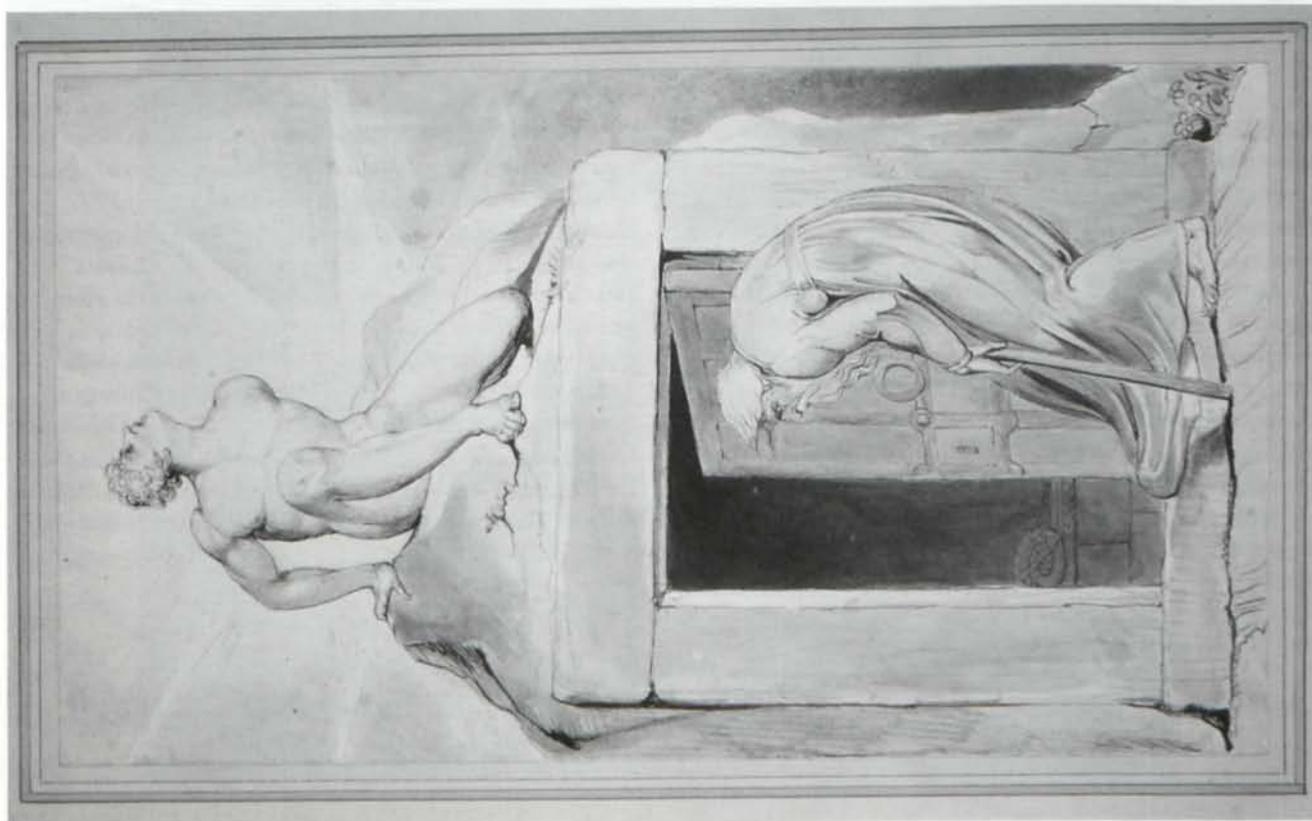
into the open grave. Perhaps the shadows extending behind his feet, executed with the same black wash picturing the depths of the pit before him, indicate the inevitable fate even for a robust youth. His arms and hands, crossed over and grasping his chest, suggest that he has just realized that binding truth. The gothic church, however, offers a different portal, one suggesting an alternative vision of death as a transition to immortal spirit. See the similar use of gothic motifs in *illus. 8*. Is the sun pictured just above the distant mountain setting or rising? The passage illustrated does not specify the time of day. Photo courtesy of Sotheby's New York.





4. *A Father and Two Children beside an Open Grave at Night by Lantern Light*. Pen and gray and black inks and watercolor over pencil, 17.5 x 23.5 cm., datable to the fall of 1805. The design does not illustrate any specific passage in Blair's *Grave* but would seem to form a contrastive pair with *The Widow Embracing Her Husband's Grave* (Yale Center for British Art, Butlin #633). Like several of the *Grave* illustrations, Blake has recycled a composition he first executed years earlier, in this case *Burial Scene*, a wash drawing datable to c. 1780-85 (McGill University Library, Butlin #137 recto). John E. Grant and Mary Lynn Grant have suggested in conversation that the adult male in the design reproduced here might be a clergyman, rather than the father of the title, and the youthful but mature woman the mother of the boy to her right. The father would then presumably be in

the grave to which the clergyman gestures. When in 1794 Blake used a similar composition to illustrate "The Garden of Love" in *Songs of Experience*, the adult male became a tonsured ecclesiastic. Sotheby's catalogue of 2 May 2006, #15, comments interestingly on the style of this watercolor: "*A Father and Two Children* is more loosely executed than any of the other watercolors offered here. While the faces are worked up in some detail, the surroundings are indicated by quick brush strokes, thereby leaving the trees and the lantern rather two dimensional." These features are similar to those in *Churchyard Spectres Frightening a Schoolboy* (Essick collection, Butlin #342), a design also illustrating *The Grave* (for discussion and illus., see *Blake* 33.4 [spring 2000]: 106-08). Photo courtesy of Sotheby's New York.

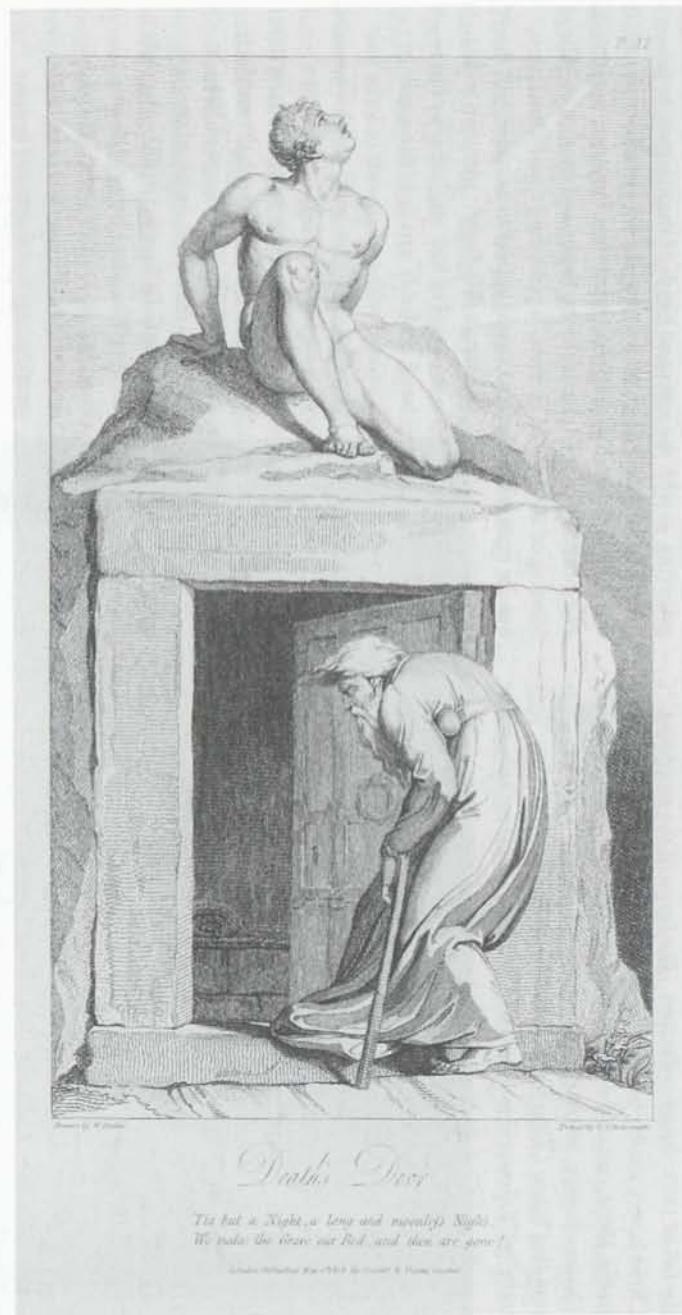


5. (above left) *Death's Door*. Pen and black ink and watercolor over pencil, 23.9 x 13.8 cm., datable to the fall of 1805. The mortal body enters the tomb; the ever-youthful spiritual body rises above. Photo courtesy of Sotheby's New York. See illus. 6-7.

6. (above right) "Deaths Door." White-line etching with touches of India ink, 18.6 x 11.7 cm., datable to the fall of 1805. Essick collection. This is probably the "Specimen of the Stile of Engraving" which was on display at "the Proprietor's, Mr. Cromek," according to the first prospectus of Nov. 1805 for his edition of Blair's *Grave*. According to Robert T. Stothard, Thomas Stothard's son, Cromek found Blake's print "etched ... so indifferently and so carelessly ... that he employed Schrovenetti [sic] to engrave" the designs (BR[2] 219). In his white-line etching, reversed in comparison to the watercolor (illus. 5), Blake has replaced the small plants behind the old man's back with a thorny branch and added some spiky leaves lower right (left in the watercolor). The slight indications of vegetation above the tomb have also been altered. These changes, however, are inconsequential in comparison to the quantum shift in sensibility and style. It is not difficult to imagine Cromek's reaction to the etching, so different in feeling and mode of expression from the watercolor he probably had already approved for publication. Its aesthetic is more akin to the purposeful primitivisms of early modernism, such as Paul Gauguin's and Edvard Munch's wood engravings or the work of German expressionists, than to anything within the compass of early nineteenth-century tastes.

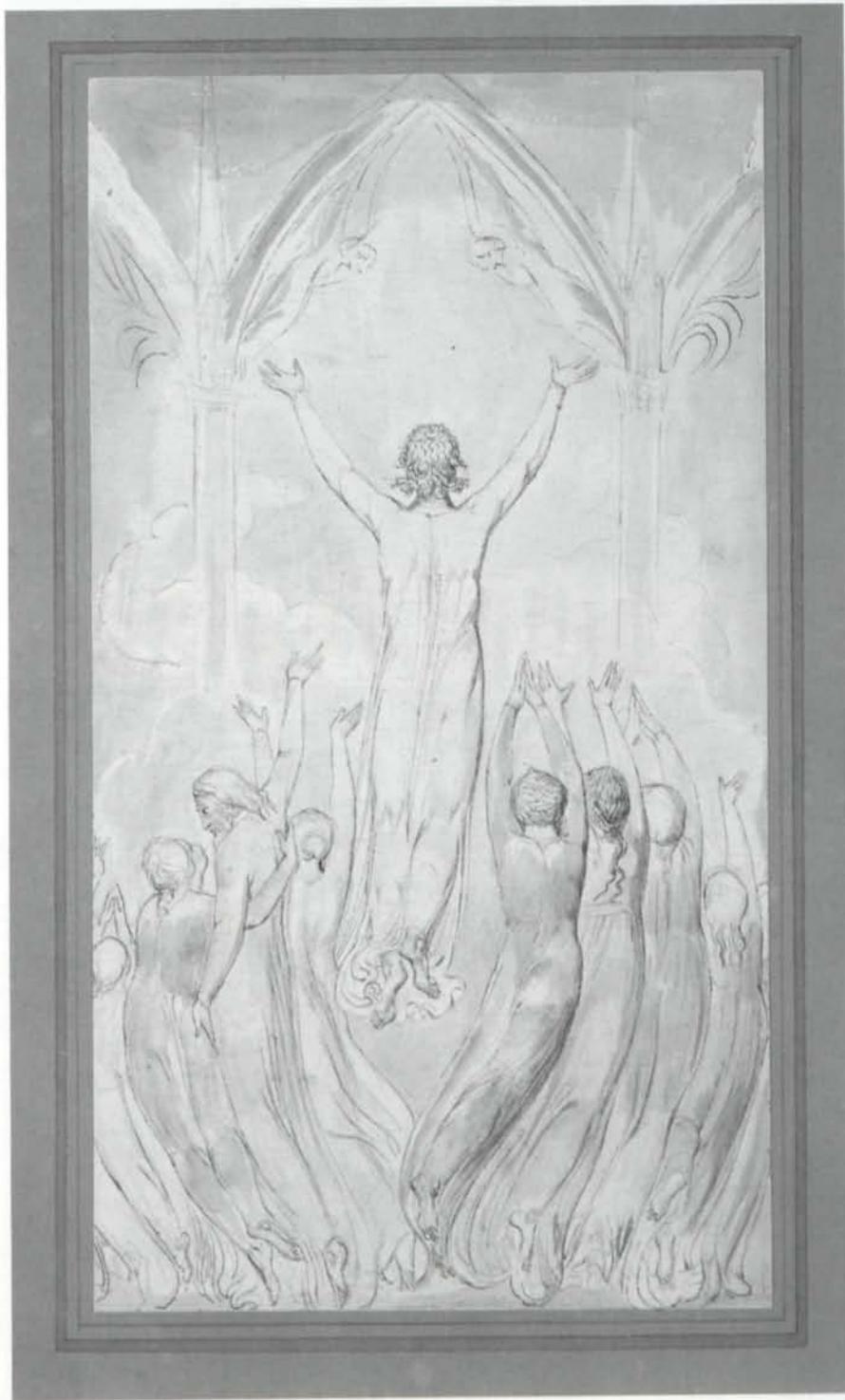
Blake's print is so foreign to those tastes that no publisher of the time would have included such a work in a book intended to make money. As is typical of his efforts as an experimental printmaker, Blake uses white-line etching as an opportunity for transformation and reinvention, not simply as a means of replicating an image invented and already executed in a different medium. Further, Blake allows the intrinsic properties of the medium to express themselves—darkness, crepuscular illumination, rugged forms that signal their production through the scraping-out of resist and the biting of acid. The image is caverned out of metal, like the recesses of the tomb. Blake's work forces upon our apprehension its means of execution—overwhelmingly so, from Cromek's perspective.

7. (right) "Death's Door." Intaglio etching/engraving by Louis Schiavonetti after Blake, 2nd published state with verses added below the title and dated May 1808 in the imprint, 24.3 x 13.9 cm. Essick collection. The earliest known proof bears a Feb. 1806 imprint and may have been the first *Grave* illustration executed by Schiavonetti. Perhaps Cromek wanted to see, before proceeding further with his project, the differences between Blake's and Schiavonetti's work. In contrast to Blake's white-line etching (illus. 6), Schiavonetti's print is an accurate graphic translation of the watercolor (illus. 5). His work is readily apprehended, with each motif clearly indicated, whereas Blake's print disconcerts such easy "reading" of the image. To this day, many people to whom I have shown the two prints side by side prefer Schiavonetti's.



8. *Heaven's Portals Wide Expand to Let Him In*. Pen and gray and black inks and watercolor over pencil, 23.7 x 12.8 cm., datable to the fall of 1805. Essick collection. The figure of the ascending Christ is very similar to *The Ascension* (Fitzwilliam Museum, Butlin #505), one of the biblical watercolors Blake painted for Thomas Butts c. 1803-05. That work includes the apostles standing below Christ, replaced in the *Grave* design by "his train" of "followers," as Blair's text specifies. These include, from

left to right, the (right?) hand of a figure otherwise not pictured (suggesting that the group is a small portion of a much larger gathering, as with the arms and hands of the marginal angels in Blake's *Job* engravings, pl. numbered 14); a small female (or boy with long hair), probably younger than the larger figures; an embracing couple, similar to the father and mother in "The Meeting of a Family in Heaven," a published *Grave* illustration, but the man is bearded and would appear to be older than the woman in this design; a woman with a bun or coil of hair on the back of her head; probably a male with wavy hair; a woman with two strands of loose hair dangling down her back; another woman with slight indications of the same coiffure; a female or male with long hair, symmetrically placed with the similarly sized (and youthful) figure on the left; and only the legs and a bit of the body and head of a figure cut off by the right margin. The sense of weightlessness is common to all the figures. The gothic arches above Christ, decorated with praying angels and (palm?) fronds, continue the portal imagery central to the entire series of illustrations. These architectural motifs hint at Blake's concept that imaginative art is one of the routes to, or even one with, the spiritual world. This watercolor is free of the foxing that slightly mars others in the series; its delicate colors are particularly fresh and unfaded. A preliminary pencil sketch, on the back of a sketch for *The Death of the Strong Wicked Man*, is in the Victoria and Albert Museum (Butlin #624 verso).



Drawings and Paintings (continued)

Oberon and Titania on a Lily. Watercolor, 21.1 x 16.2 cm. Butlin #245, dating the work to c. 1790-93. SNY, 25 Jan., #130, illus. color original size (\$520,000 to John Windle acting for Maurice Sendak). See illus. 9.

Tiriel Led by Hela. Pen and gray washes, 17.8 x 26.9 cm., datable to c. 1788. Butlin #198.10. SL, 23 Nov., #192, "the Property of a Family [of Mrs. Louise Y. Kain]," illus. color (£170,400). See illus. 10.

Visionary Head. Pencil and black chalk, 36.0 x 26.0 cm. SL, 7 June, #320, illus. color (£9000 to John Windle). Sold July by Windle and Maggs Bros. to a British private collector. The auction cat. suggests that this may be the work sold from the Graham Robertson collection, CL, 22 July 1949, with 2 other works in #58, described as "a slight sketch of a head in a tall hat of the Italian renaissance" (£18.18s. to Maggs). That drawing, however, measured only "8 in. by 13 in." (20.3 x 33.0 cm.); note particularly that its height is less than its width (just the reverse of the drawing sold SL). Previously offered Agnew's, 130th Annual Exhibition of Watercolours and Drawings, 5-28 March 2003, #18, illus. color (£15,000). For illus. and discussion, see *Blake* 37.4 (spring 2004): cover, 119-20.

Might this head of a sullen soldier bear some relation to Blake's confrontation with John Scofield in August 1803 (see BR[2] 158-66)? Scofield was a private soldier in the 1st Regiment of Dragoons. In his letter to Thomas Butts of 16 Aug. 1803, Blake states that Scofield "put himself into a Posture of Defiance" (E 732) when Blake evicted him from his garden. The phrase nicely fits the man's expression in this Visionary Head. The incident and subsequent trial for sedition haunted Blake for decades, as indicated by the many references to those events and personalities in *Jerusalem* (1804-20). At the very least, I suspect that it would be difficult for Blake to draw a soldier's head of this sort without calling to his mind some recollection of Scofield. The canted cylinder forming the upper structure of the man's hat in this drawing resembles several varieties of helmets worn by horse-mounted soldiers during the Napoleonic era. The griffin decorating the hat recalls the eagle-headed and winged men in *Jerusalem* pl. 46.

Separate Plates and Plates in Series

"Chaucers Canterbury Pilgrims." Swann, 7 March, #167, 5th st., thread margins top and on both sides, imprint and quotation from Chaucer (right of the imprint) apparently trimmed off, "cream wove paper ... time stain[ed] and linen-backed with tears and handling creases," possibly a much-abused Sessler impression, illus. (\$1800). Clars auction, Oakland, California, 9 July, #6438, 5th st., apparently a Colnaghi impression on laid India, "laid down to board, mat burn," India paper

becoming detached lower right, illus. color online (\$900). John Windle, Nov. cat. 42, #7, 5th st. on laid India, probably a Colnaghi impression, framed, illus. (\$22,500).

Dante engravings. CL, 20 Sept., #18, complete set, probably the 1892 printing, foxed, creases and a few tears in margins, illus. color (£20,400; estimate £8000-12,000). John Windle, Nov. cat. 42, #15, complete set, probably the 1892 printing, illus. color (price on request); #16-20, pls. 1-2, 4-6 only, offered individually, probably the 1892 printing, illus. (from \$7500 to \$17,500); #21-26, pls. 2-7, offered individually, 1968 printing, illus. (from \$2750 to \$5000). Sims Reed, Dec. cat., #33, complete set, "marginal indications of watermarks suggest that this set is from the first printing," apparently not bound, illus. color (£35,000).

"Idle Laundress," Blake after Morland. EB, Dec. 2005-Jan., imprint trimmed off (or at least not shown in the illus.) and thus st. not identifiable (probably 3rd), color printed with additional hand coloring, marginal stains, framed, illus. color (\$550).

"Industrious Cottager," Blake after Morland. EB, Dec. 2005-Jan., imprint trimmed off (or at least not shown in the illus.) and thus st. not identifiable (probably 3rd or 4th), color printed with additional hand coloring, marginal stains, framed, illus. color (\$550).

Job engravings. Ursus Books, April online cat., complete set, 1826 printing on Whatman paper after the removal of the "Proof" inscription, half Russia, rebacked and repaired, illus. color (\$45,000). CNY, 1 May, #49, pl. numbered 7 only, 1826 published "Proof" impression on laid India, framed, illus. color (not sold; estimate \$2000-4000). Swann, 4 May, #195, pl. numbered 16 only, 1826 published "Proof" impression on laid India, illus. (\$3200). Edwin Epps, July private offer, pl. numbered 9 only, apparently a published "Proof" impression on laid India (\$2500; sold to the University of South Carolina Library). Swann, 14 Sept., #101, pl. numbered 6 only, 1826 printing on Whatman after the removal of the "Proof" inscription, illus. (\$1600). CNY, 26 Sept., #46, pl. numbered 7 only, published "Proof" impression on laid India, slight stains, illus. color (not sold; estimate \$1000-1500). John Windle, Nov. cat. 42, #29, complete set, 1826 published "Proof" impressions on so-called "French" paper, some foxing, "original blue paper boards as issued," illus. (price on request); #30, complete set, 1826 published "Proof" impressions on laid India, later full morocco "slightly faded," illus. (price on request); #31, pl. numbered 5 only, 1826 published "Proof" impression on so-called "French" paper, 3 small creases, illus. (\$2950); #32, pl. numbered 19 only, 1826 published "Proof" impression on so-called "French" paper, illus. (\$3950); #33-54, complete set, 1874 printing on laid India, each pl. offered individually, illus. (from \$1500 to \$3500).



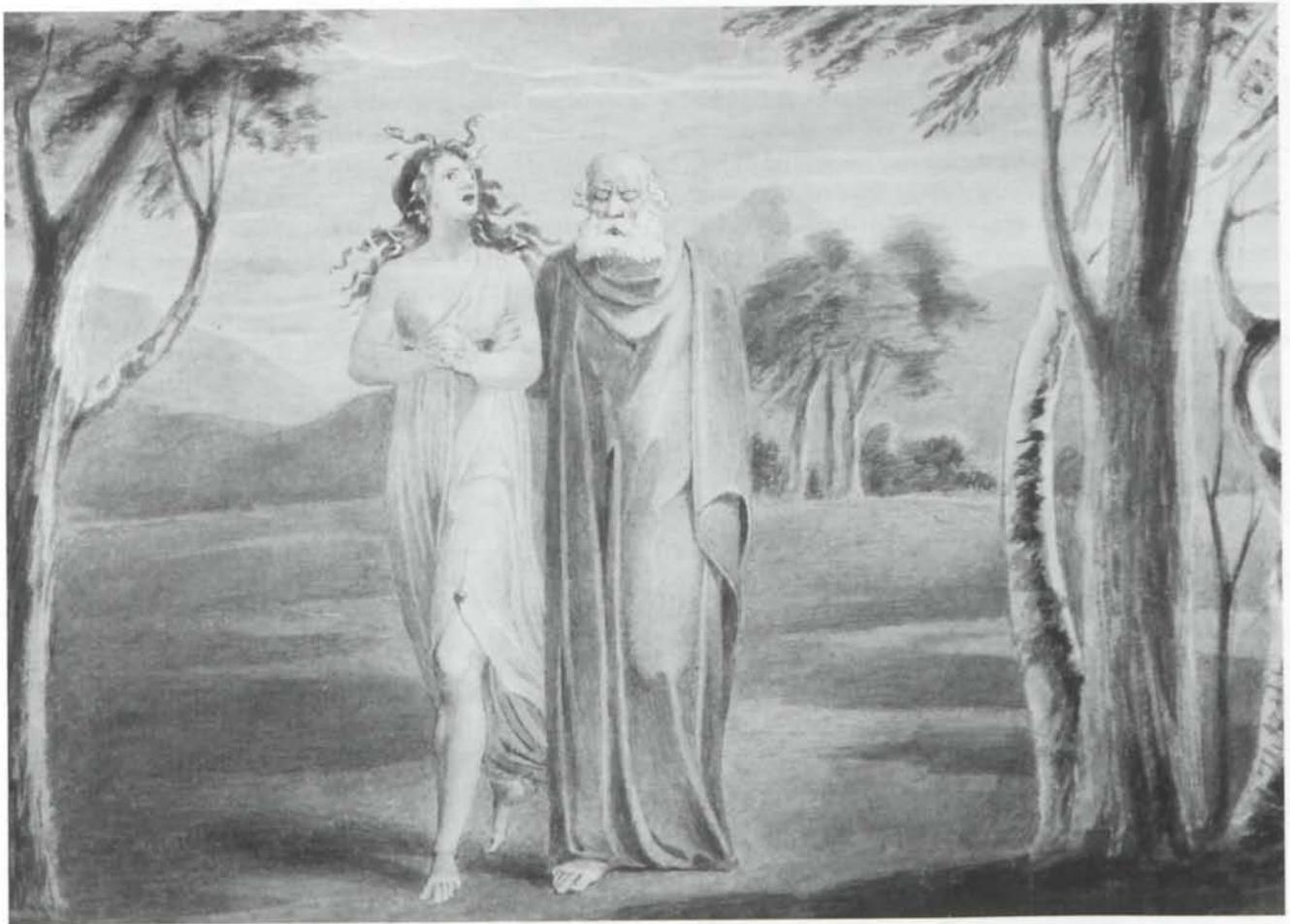
9. (left) *Oberon and Titania on a Lily*. Watercolor, 21.1 x 16.2 cm. Butlin #245, dating the work to c. 1790-93. Photo courtesy of Sotheby's New York, where the drawing was sold on 25 Jan. to Maurice Sendak. Clearly, the sleeping female reclines, and the alert male sits, on two separate lilies, not the single "lily" of the title first given to the work by William Michael Rossetti in his catalogue of Blake's drawings and paintings in Alexander Gilchrist, *Life of William Blake* (London: Macmillan, 1863) 2: 237, #213. A third, unopened flower rises above the female figure. Rossetti's association of the design with Shakespeare's *A Midsummer Night's Dream* seems reasonable. As Sotheby's cataloguer points out, the nearest point of textual contact is in act 2, scene 2, when Oberon "has just sprinkled her [Titania's] eyes with a potion that will cause her to fall in love with the first living creature she sees when she awakes." There are many references to flowers, including one to "lily lips," throughout the play, but there is no indication in this or any other scene that the king and queen of the fairies rest on flowers. Additional evidence supporting Rossetti's title is provided by the similarity between the two figures and Oberon and Titania in *Oberon, Titania, and Puck with Fairies Dancing* (Butlin #161, dating the work to c. 1785), a design firmly connected with Shakespeare's text. Oberon also wears a crown and a cloak, the latter fastened at the shoulder with a brooch, and holds a scepter in *Oberon and Titania, Preceded by Puck* (Butlin #246, dating the work to c. 1790-93). I suspect that most viewers will perceive the figures in the watercolor reproduced here as diminutive fairies resting on flowers of normal size, but Blake's many transformations in perspective, from the minute to the cosmic, might also warrant our seeing the figures as humans in a world of gigantic plants.

Oberon and Titania on a Lily is William Blake's variation on a design first executed by his brother Robert in the notebook they both used (Butlin #201.5[13]). In Robert's pen and wash drawing, a man and woman, both probably crowned and neither asleep, recline on a poppy. A ring of hand-holding figures, hovering beneath a partly opened flower above and behind the couple, is probably a portrayal of the "roundel" of Titania's attendants at the beginning of act 2, scene 2 of *A Midsummer Night's Dream*. The relationship between poppies and sleep, such as Titania's in act 2, scene 2, is a long-standing convention. The iconographic significance of William's shift to lilies—traditional emblems of purity, the Virgin Mary, and the Bourbon monarchy of France—is not easily deciphered. A slightly altered version of William's watercolor, reversed, appears as a full-pl. design in *The Song of Los*. That literary context offers little assistance to the interpreter. Perhaps the closest point of contact with the text of *The Song of Los* is the "valleys of delight" from which "Antamon call'd up Leutha" (E 67). In *Europe a Prophecy*, Antamon is "prince of the pearly

dew" and Leutha the "Soft soul of flowers" (E 65); the latter is also intimately associated with flowers and female sexuality in *Visions of the Daughters of Albion*. Whatever the composition's symbolic import, its connection with his beloved brother may have been its main attraction for William.

Blake's method of composing pls. for his illuminated books did not require detailed preliminary drawings. Thus, it is highly unlikely that this watercolor was executed as part of the production of *The Song of Los*, dated 1795 on its title page. Butlin's dating of the watercolor to c. 1790-93 suggests as much, and also implies that the design's meaning in the context of the illuminated book may not be relevant to the watercolor. I see nothing in the style of the drawing, and in particular the rather careless handling of Oberon's face, to prohibit an even earlier date than Butlin's, closer to the execution of Robert's version or his death in 1787. The figures in *Oberon and Titania, Preceded by Puck* are particularly crude and thus would warrant a date much earlier than Butlin's c. 1790-93. Perhaps William and Robert began to work together in the early- or mid-1780s on images inspired by *A Midsummer Night's Dream*.

10. (following page) *Tiriel Led by Hela*. Pen and gray washes over pencil, 17.8 x 26.9 cm., datable to c. 1788. Butlin #198.10, then in the collection of Mrs. Louise Y. Kain, Louisville, Kentucky. The vendor at SL on 23 Nov., listed as a "Family," probably inherited the work from Mrs. Kain. One of 12 finished illustrations to Blake's poem *Tiriel*, and 1 of only 3 remaining in private hands (3 are untraced since 1863 when the entire group was dispersed at auction). Tiriel's daughter, Hela, leads her blind father through a wooded but open landscape. Tiriel's curse has caused some of Hela's hair to turn into snakes that spring from the top of her head. Like all the finished *Tiriel* designs, this example was very probably prepared as a preliminary for an intaglio etching/engraving never executed. Blake may have had in mind for his illustrated poem a format similar to the one he describes at the end of the *Island in the Moon* manuscript: "Then said he I would have all the writing Engraved instead of Printed & at every other leaf a high finished print ..." (E 465). Photo courtesy of Sotheby's London.



"The Man Sweeping the Interpreter's Parlour," *SP* impression 2L. Sold July by John Windle and Maggs Bros. to a British private collector.

"Morning Amusement" and "Evening Amusement," the pair, Blake after Watteau. *CL*, 20 Sept., #17, 2nd sts., printed in brown, "touches of hand-colouring in blue and rose," margins (including the imprints) folded over the backing cards, margins water stained, other minor defects, folded portions in very poor condition, "Evening Amusement" illus. color (not sold; estimate £800-1200). Acquired immediately after the sale by John Windle for stock; offered in Windle's Nov. cat. 42, #90, restored, "Evening Amusement" illus. (\$7500 the pair).

"Mⁿ Q," Blake after Villiers. *EB*, Jan., framed, poorly illus. color (\$202.50); Jan., stained, illus. color (offered only at the "buy it now" price of £240). Either or both of these prints may be the convincing lithographic reproduction of 1906.

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

Allen, *History of England*, 1798. John Windle, Nov. cat. 42, #1-3, pls. 1, 3, 4 only, offered individually, illus. (\$350 each).

Allen, *Roman History*, 1798. John Windle, Aug. private offer, pl. 1 only, a prepublication proof (acquired by Robert Essick). For details, see Appendix: *William Blake's Commercial Book Illustrations*.

Ariosto, *Orlando Furioso*. Grant & Shaw, Dec. 2005 cat. 68, #3, 1783 ed., 5 vols., contemporary calf, joints repaired (£325). *EB*, Dec. 2005-Jan., 1785 ed., 5 vols., slight browning of the pls., contemporary calf, illus. color (\$346.87); June, 1783 ed., vol. 3 (with Blake's pl.) only, contemporary calf worn, illus. color (no bids on a required minimum bid of \$499.99); same copy, Oct., offered only at the "buy it now" price of \$499.99; June-July, 1799 ed., 5 vols., some browning, contemporary calf very worn, some covers loose, illus. color (\$136.50); Sept., same copy(?), but now with modern calf spines and labels, illus. color (\$306); Oct., 1785 ed., 5 vols., a few leaves loose, contemporary calf very worn, some covers detached, illus. color (no bids on a required minimum bid of \$195). Bernard

Shapero, Oct. online cat., 1783 ed., 5 vols., contemporary calf (\$1680). North American Rarities, Oct. online cat., 1785 ed., 5 vols., full calf worn (\$700). James Cummins, Oct. online cat., 1799 ed., 5 vols., contemporary calf worn (\$600). John Windle, Nov. cat. 42, #4, Blake's pl. only, 2nd st., illus. (\$200).

Bible, *The Royal Universal Family Bible*, 1780. Victoria Bookshop, Oct. online cat., apparently vol. 1 only, "leather ... boards detached" (£205). Only 1 of Blake's 5 pls. is in vol. 1.

Blair, *The Grave*, colored copies. John Windle, Nov. cat. 42, #5, pl. 1 (title page) only, 1st published st. from the 1808 folio issue, tinted with watercolors, illus. (price on request). The hand coloring shows some skill on the descending figure, but amateurish carelessness in the coloring of the flames. This colorist would not seem to be the same as the artist who colored all the Blake pls. in a copy of the 1808 quarto issue now in the Huntington Library.

Blair, *The Grave*, uncolored copies. EB, Dec. 2005, 1813 quarto, browning or foxing on some pls., particularly the engraved title page, near-contemporary quarter calf, illus. color (\$787.99). Skinner auction, Boston, 7 Jan., #699, pl. 12 only, 1813 imprint, foxed and stained, illus. color online (\$300). Book Alley, Jan. private offer, 1870 ed., publisher's cloth, hinges worn (\$800). James Cummins, March cat. 95, #64, 1813 quarto, some slight foxing on pls., half calf, illus. (\$2000). EB, April, pl. 9 only, 1813 imprint, illus. color (£49.99). BA, 15 June, #517, 1808 quarto, a few pls. foxed, no description of the binding, illus. color (£714). Thomas Goldwasser, June private offer, 1808 quarto, uncut in original boards with cover label, recased with new endpapers (\$5000). Jeffrey Stern, Oct. online cat., 1808 quarto, slight foxing, uncut in original boards with cover label, engraved portrait of Schiavonetti by Cardon inserted (£1450). Lipper Books, Oct. online cat., 1808 quarto, some foxing and darkening of pl. margins, contemporary calf restored (\$2496). Contact Editions, Oct., probably the 1870 folio, damp staining, publisher's cloth worn (\$1350). John Windle, Nov. cat. 42, #6, pl. 5 only from the [1870] ed., "margins slightly soiled and worn," illus. (\$275). EB, Nov.-Dec., pl. 8 only, 1813 imprint, illus. color (\$100).

Bonnycastle, *Introduction to Mensuration*, 1794. Acorn Bookshop, April online cat., full calf worn (\$125).

Boydell, *Graphic Illustrations of... Shakspeare*, c. 1803. EB, Jan.-Feb., with "nearly 100 Fine Engravings," no mention of Blake's pl. but presumably present, margins of pls. water stained, no description of binding other than "cover is quite tatty," illus. color (£102—plus £50 for shipping if destined for the United States). Eveleigh Books, Oct. online cat., slight foxing and damp staining, "original boards" rebaked (\$3324.09).

Bryant, *New System ... of Ancient Mythology*. Richard Smith, Oct. online cat., 1st ed., 1774-76, 3 vols., light foxing and

browning, modern half calf (£630). The Bookshop (Chapel Hill, NC), Oct. online cat., 1st ed., 1774-76, 3 vols., scattered foxing, calf very worn (\$850). Hoffman's Bookshop, Oct. online cat., 2nd ed., 1775-76, 3 vols., modern buckram (\$650).

Cumberland, *Thoughts on Outline*, 1796. John Windle, Nov. cat. 42, #8-14, pls. 1-5, 7-8 only, offered individually, pls. 7-8 with stains, illus. (from \$350 to \$550).

Darwin, *Botanic Garden*. Grant & Shaw, May cat. 70, #48, 1st ed. of Part 1 (1791), 1st ed. of Part 2 (1789), 2 vols. in 1, pls. foxed and some trimmed into, contemporary calf, hinges repaired (£2750); another copy, Sept. cat. 71, 1st ed. of Part 1 (1791), 4th ed. of Part 2 (1794), foxed, contemporary quarter morocco worn (£600). Lyon & Turnbull auction, Edinburgh, 11 July, #1345, 1st ed. of Part 1 (1791), 4th ed. of Part 2 (1794), 2 vols. in 1, foxed, contemporary quarter morocco worn, binding illus. color online (£269.50). Hordern House, Oct. online cat., apparently 1st ed. of Part 1 (1791), no indication for Part 2, 2 vols. in 1, light foxing, contemporary calf (\$5026). Thomas Macaluso, Oct. online cat., 3rd ed. of Part 1 (1795), 3rd ed. of Part 2 (1791), 2 vols. in 1, slight foxing, boards rebaked with calf (\$1350). ASP Art & Science Projects, Oct. online cat., 1st ed. of Part 1 (1791), 2nd ed. of Part 2 (1790), 2 vols., moderate foxing, half calf (£1200). Second Time Around, Oct. online cat., 2nd ed. of Part 1 (1791), 4th ed. of Part 2 (1794), 2 vols. in 1, lacking 1 (non-Blake) pl., contemporary calf rebaked (£800). Barter Books, Oct. online cat., 3rd ed. of Part 1 (1795), no indication for Part 2, 2 vols. in 1, some browning, "leather" worn (£720). Peter Grosell, Oct. online cat., 1st ed. of Part 1 (1791), 3rd ed. of Part 2 (1791), lacking subtitle to Part 1, 2 vols. in 1, contemporary calf worn (\$868). Gaston Renard, Oct. online cat., 1st ed. of Part 1 (1791), 3rd ed. of Part 2 (1791), 2 vols. in 1, light foxing, contemporary Russia (\$12,257—a record asking price). Argosy Book Store, Oct. online cat., 1st ed. of Part 1 (1791), 2nd ed. of Part 2 (1790), 2 vols. in 1, scattered foxing, modern three-quarter morocco (\$1500). EB, Oct., 1799 ed., apparently Part 1 only, "an excellent candidate for repair or re-binding" (i.e., a wreck), illus. color (£103). For a preliminary drawing for the frontispiece to Part 1 ("The Economy of Vegetation") of *The Botanic Garden*, engraved by Anker Smith, see *Flora Surrounded by the Four Elements* under Fuseli, below.

Earle, *Practical Observations on the Operation for the Stone*, 1793. Staniland Booksellers, Sept. online cat., pls. browned and stained, original boards uncut, rebaked with paper (£245). The 1st copy to come on the market since 1990.

Enfield, *The Speaker*, 1781. John Windle, Oct. online cat., contemporary calf worn (\$678.50).

Flaxman, *Classical Compositions*, 1870. Heritage Book Shop, Oct. online cat., contemporary morocco worn (\$1500); same copy and price, Dec. cat., #120.

Flaxman, Hesiod designs, 1817. EB, Feb., bound with Flaxman's designs for the *Iliad* (1805), *Odyssey* (1805), and Aeschylus (1831), presentation inscription dated 1864, 19th-century calf worn, illus. color (\$999). BA, 24 Aug., #460, with Flaxman's designs for the *Iliad* (1793), *Odyssey* (1793), and Aeschylus (1795), all foxed, uniformly bound in contemporary calf very worn, some covers detached (£520). W. Hornby, Oct. online cat., foxed, quarter calf worn (£350). Sotheby's Devon, 24 Oct., #291, cloth, with "twenty-five facsimiles of drawings by Flaxman, selected by J. H. Foley, RA privately printed (50 copies only) 1863" (£168).

Flaxman, *Iliad* designs, 1805. EB, March-April, Blake's pl. 1 only, water stained in upper margin, illus. color (\$18.63). PBA, 29 June, #111, bound with Flaxman's designs for the *Odyssey* (1805) and Aeschylus (1795), foxed and damp stained, later quarter calf very worn, front cover detached, illus. not sold; estimate \$800-1200). Lyon & Turnbull auction, Edinburgh, 11 July, #1013, bound with Flaxman's designs for the *Odyssey* (1805) and Aeschylus (date not recorded but possibly the c. 1818 ed.), foxed, half calf very worn, illus. color online (£98). EB, July, apparently bound with Flaxman's *Odyssey* designs (1805), foxed, heavily on some pls., 19th-century quarter calf worn, illus. color (\$102.50). See also Flaxman, Hesiod designs, above.

Gay, *Fables*, 1793. EB, Jan., 2 vols., described as lacking the pl. for fable 17 in vol. 2, but no pl. was published for that concluding fable, contemporary calf worn, illus. color (£243); another copy, 2 vols., contemporary calf very worn, parts of backstrips missing, covers loose, illus. color (\$212.50). BA, 5 Oct., #115, 2 vols., foxed and browned, contemporary calf rebaked, worn (£180); #116, foxed and browned, contemporary morocco worn (£110). Heritage Book Shop, Oct. online cat., 2 vols., half calf (\$1250). Staniland Booksellers, Oct. online cat., 2 vols., small water stains, modern half morocco (£600). Wittenborn Art Books, Oct. online cat., 2 vols., contemporary quarter calf (\$1100). Truepenny Books, Oct. online cat., 2 vols., full calf (\$825). Thornton's Bookshop, Oct. online cat., 2 vols., contemporary calf (£250). Hermitage Bookshop, Oct. online cat., 2 vols., full calf worn (\$1250). A Book By Its Cover, Oct. online cat., 2 vols. in 1, light foxing, "leather-bound" (\$1200). Sanctuary Books, Oct. online cat., 2 vols. in 1, scattered foxing, contemporary sheep worn (\$750). Argosy Book Store, Oct. online cat., 2 vols., contemporary calf worn (\$1200).

Hayley, *Ballads*, 1805. Ursus Books, April online cat., sts. of the pls. not recorded, later morocco (\$2250).

Hayley, *Life of Cowper*, 1803-04. EB, Dec. 2005, pl. 2 only, st. uncertain but probably 2nd, imprint trimmed off, illus. color (£19.50); pl. 3 only, 2nd st., imprint trimmed off, slight foxing, illus. color (£62); Dec. 2005-Jan., pl. 1 only, title and imprint trimmed off, st. not identifiable, illus. (\$129); another impression, with title and imprint, st. not identifiable, illus.

color (£19.99). Lyon & Turnbull auction, Edinburgh, 11 July, #1225, 2nd ed., 3 vols., foxed, contemporary half calf worn, with *The Private Correspondence of William Cowper*, 1824, 2 vols., bindings illus. color online (£98). Second Life Books, Oct. online cat., 1st ed., 3 vols., light foxing, contemporary calf rebaked (\$1100). Aquila Books, Oct. online cat., 1st ed., 3 vols., contemporary calf rebaked (\$500).

Hayley, *Life of Romney*, 1809. PBA, 17 Aug., #35, imprint trimmed off Blake's pl., some soiling, later half morocco worn, illus. color online (\$175). Heritage Book Shop, Oct. online cat., contemporary calf (\$1350). Powell's Books, Oct. online cat., contemporary calf very worn, damaged (\$500). James Fenning, Oct. online cat., slight foxing, half morocco (£650). John Windle, Nov. cat. 42, #27, Blake's pl. only, illus. (\$450).

Hayley, *Triumphs of Temper*, 1803. Grant & Shaw, Feb. cat. 69, #40, apparently the small-paper issue, pls. foxed, contemporary calf rebaked (£395). EB, Sept., small-paper issue, some foxing, contemporary calf rebaked, illus. color (no bids on a required minimum bid of £175). James Fenning, Sept. cat. 231, #117, small-paper issue, contemporary calf (£450). Bohemian Bookworm, apparently small-paper issue, pls. offset, no information on binding (\$850). EB, Oct., contemporary calf rebaked, slight foxing on pls., illus. color (£139). BA, 16 Nov., #375, large-paper issue, some foxing, A. E. Newton's bookplate, uncut in original boards rebaked and worn, later slipcase, illus. color (£420). See also Lavater, *Aphorisms*, below.

Hoare, *Inquiry*, 1806. Sims Reed, March cat. of "British Illustrated Books," #49, half cloth (£285).

Hogarth, *The Beggar's Opera by Hogarth and Blake*, 1965. John Windle, Nov. cat. 42, #28, original folding case "slightly worn," illus. (\$975).

Hogarth, *Works*. Sims Reed, Feb. cat. of "Sixty Books," #11, undated Boydell issue of "c. 1790," 107 pls., no mention of Blake's pl. but presumably with the 2nd or 3rd st., contemporary calf repaired (£9000); same copy and price, March cat. of "British Illustrated Books," #51. EB, Feb., Blake's pl. only, probably 5th st., slight foxing in the top margin, water stained along the lower edge, illus. color (a bargain at £14.99). CSK, 6 June, #69, 1822 ed., water stained, a few tears, contemporary half roan very worn, covers detached (£720).

Hunter, *Historical Journal*, 1793. CSK, 13 April, #187, quarto issue, later quarter roan worn (£840). Grant & Shaw, May cat. 70, #83, quarto issue, later half calf (£3200). Peter Harrington, Oct. online cat., quarto issue, occasional foxing, recent calf (£4750). Time Booksellers, Oct. online cat., quarto issue, recent calf (\$5855). James Cummins, Oct. online cat., quarto issue, contemporary calf rebaked (\$4250). St. Mary's Books & Prints, Oct. online cat., octavo issue, minor soiling,

contemporary calf worn (£1800). Berkelouw, Oct. online cat., octavo issue, modern half calf (\$2674).

Josephus, *Works*. EB, April, issue "E" in *BB*, scattered foxing, contemporary calf worn, nicely rebacked, illus. color (£160). Swann, 24 April, #150, issue "B" in *BB*, some stains and browning, marginal foxing on pls., contemporary calf worn (\$550). EB, July, issue "E" in *BB*, contemporary calf worn, illus. color (no bids on a required minimum bid of \$775); probably the same copy, Sept., same result. Second Story Books, Oct. online cat., possibly issue "A" in *BB*, some foxing, contemporary calf rebacked, "leather slipcase" worn (\$2000).

Lavater, *Aphorisms*. EB, Feb., 1789 ed., 1st st. of the pl., contemporary calf very worn, half of spine missing, illus. color (£37). SL, 13 July, #435, 1794 ed., st. of the pl. not recorded, contemporary calf very worn, head of spine missing; with Hayley, *Triumphs of Temper*, 1803 ed., contemporary calf rebacked, and Salzmann, *Elements of Morality*, 1792 ed., 3 vols., lacking 3 leaves of text and 2 pls., spotting and browning, contemporary calf very worn (£240).

Lavater, *Essays on Physiognomy*. EB, Jan., pl. 2 only, foxed, illus. color (£28). Ursus Books, April online cat., 1810 ed., 3 vols. in 5, later three-quarter morocco, illus. color (\$3500). Gallery at Knotty Pine auction, West Swanzey, New Hampshire, 27 May, #2090, 1810 ed., 3 vols. in 5, 19th-century quarter calf worn, illus. color online (\$300). Thomas Goldwasser, June online cat., 1789-98 ed., 3 vols. in 5, half morocco very worn, spines damaged and covers detached (\$1250). EB, July, pl. 2 only, illus. color (no bids on a required minimum bid of \$199). Antiquariat Nikolaus Weissert, Oct. online cat., 1789-98 ed., 3 vols. in 5, contemporary calf restored (\$3762). Abbey Antiquarian Books, Oct. online cat., 1789-98 ed., 3 vols. in 5, later half calf worn (£1705). John Gatch, Oct. online cat., 1810 ed., 3 vols. in 5, marbled boards with new "leather spines" (\$2750). B & L Rootenberg, Oct. online cat., vols. 1-2 (1789, 1792), vol. 3 (1810), 3 vols. in 5, minor foxing, contemporary calf (\$2750). Austwick Hall Books, Oct. online cat., 1789-98 ed., number of vols. not given, boards rebacked (£1400). Asher Rare Books, Oct. online cat., 1789-98 ed., 3 vols. in 5, 19th-century calf (\$2460). Thomas Goldwasser, Oct. online cat., 1789-98 ed., 3 vols. in 5, leaves uncut, three-quarter morocco very worn, spines defective and covers detached (\$1289). Wittenborn Art Books, Oct. online cat., 1789-98 ed., 3 vols. in 5, contemporary calf (\$950). John Windle, Nov. cat. 42, #55-58, Blake's 4 pls., offered individually, illus. (from \$125 to \$200).

Malkin, *A Father's Memoirs of His Child*, 1806. Frontispiece only, designed in part by Blake, a proof before all letters intermediate between the 2 previously recorded proof sts., acquired July by David Bindman from a print stall on Portobello Road, London. The central portrait medallion corresponds to the image in the 1st proof st., but the surrounding design corresponds to the 2nd proof st. (design finished, but lacking all

letters). For the previously recorded proofs and information on the engravers who worked on the pl., see *Blake* 34.4 (spring 2001): 120 (illus. 5, 6), 126-27. Johnnycake Books, Oct. online cat., foxed, original boards heavily soiled and worn, 2 impressions of Blake's pl., presentation inscription by Malkin to "M and L Ellis" (\$1575). Holybourne Books, Oct. online cat., uncut, later cloth worn (£275).

Novelist's Magazine. Adrian Harrington, Oct. online cat., vol. 8 only, 1782, contemporary roan worn (£350). John Windle, Nov. cat. 42, #59, vol. 9, pl. 2 only, 1st st., illus. (\$100); #60, vol. 8, Blake's 2 pls. only, pl. 1 trimmed to the image (1st st.), pl. 2 full leaf (2nd st.), illus. (\$150 the pair); #61, vol. 8, pl. 2 only, 2nd st., illus. (\$100); #62-66, vol. 10, Blake's 3 pls. only, offered individually, 3 impressions of pl. 3 (1 trimmed to image), all 1st st., illus. (from \$75 to \$100); #67, vol. 9, pl. 3 only, 1st st., illus. (\$100); #68, vol. 9, pl. 1 only, 1st st., illus. (\$100).

Olivier, *Fencing Familiarized*, 1780. Second Life Books, Oct. online cat., later calf rebacked, worn (\$1368). Roger Middleton, Oct. online cat., rebound in "leather" (£525). John Price, Dec. cat., #86, recent pigskin (£950).

Rees, *The Cyclopædia*, 1820. CSK, 16 March, #421, "46" (an error for 45?) vols. including all pls. vols., some browning, contemporary half calf worn (£2880; estimate £800-1200).

Remember Me!, [1824] for 1825. SNY, 12 Dec., #41, publisher's calf, lacking some pls., Blake's pl. illus. color (\$10,200 to John Windle for stock; estimate \$3500-5000). The auction cat. failed to point out that this copy lacks 1 leaf of text.

Ritson, *Select Collection of English Songs*, 1783. EB, April, vols. 1-2 of 3 only, contemporary calf very worn, illus. color (£107.55); same copy?, Sept., illus. color (\$127.50). Bonhams auction, Oxford, 6 June, #885, 3 vols., contemporary calf worn, covers detached (£47); #886, 3 vols., contemporary calf rebacked (£141). Galerie Bassenge auction, Berlin, 12 Oct., #1194, 3 vols., contemporary calf worn, illus. color online (no bids on a required minimum bid of €400). Travis & Emery Music Bookshop, Oct. online cat., 3 vols., recent quarter leather (£386). Kenneth Karmiole, Oct. online cat., 3 vols., contemporary calf worn (\$1250). Argosy Book Store, Oct. online cat., 3 vols., contemporary calf rebacked (\$750). John Windle, Nov. cat. 42, #69-73, Blake's pls. 1, 4, 6-8 only, offered individually, illus. (\$75 each). Blake's pls. are in vols. 1-2.

Salzmann, *Elements of Morality*, 1792. Adrian Greenwood, Oct. online cat., 3 vols., lacking 2 pls. (1 attributed to Blake), and pp. xiii-xiv, 9-16, some browning on pls., later calf, vols. 1-2 rebacked, front cover of vol. 3 loose (£295); same copy, EB, Oct., illus. color (£195). See also Lavater, *Aphorisms*, above.

Scott, *Poetical Works*, 1782. John Windle, Nov. cat. 42, #74-75, Blake's pls. 1 and 3 only, offered individually, illus. (\$100 each).

Shakespeare, *Dramatic Works*, 1802. SL, 13 July, #87, 9 vols., pls. spotted, contemporary Russia (£3360). Peter Harrington, Oct. online cat., 9 vols., scattered foxing, contemporary Russia rebaked in calf (£8750). Bookhouse, Oct. online cat., 9 vols., foxed, with a few annotations by the actor Henry Irving (1838-1905), three-quarter "leather" (\$25,000).

Shakespeare, *Plays*, 1805. EB, Feb.-March, vol. 10 only, described as containing "engravings" and thus presumably including Blake's pl. 2, pls. stained, contemporary calf very worn, illus. color (£0.99); Nov., 31 (of 37) pls. only, including Blake's pl. 1, marginal stains, illus. color (\$249).

Stedman, *Narrative*, colored copies. Reg and Philip Remington, July cat. 37, #91, 1806 ed., 2 vols., contemporary calf rebaked (£8500). EB, Sept., pl. 9 only, hand colored (but not the publisher's coloring) on the monkeys' faces, stained and foxed, illus. color (£10.50). CL, 27 Sept., #71, 1806 ed., 2 vols., contemporary Russia rebaked, 2 pls. illus. color (£3840). EB, Oct., pl. 12 only, partly hand colored (not the publisher's coloring), margins stained, illus. color (£7.95). The coloring in the copy sold CL is in the earlier of 2 styles, originally executed for the 1st ed. of 1796. There seem to have been some remainder impressions bound into a few 1806 copies.

Stedman, *Narrative*, uncolored copies. Peter Harrington, Feb. Los Angeles Book Fair, 1796 ed., 2 vols., contemporary calf (\$7875). The 19th Century Shop, March cat. 110, p. 16 (no item #), 1796 ed., 2 vols., "one minor tear, one repair," contemporary half calf, illus. color (\$7000). BA, 24 May, #601, 1796 ed., 2 vols., some foxing, contemporary calf worn, rebaked, illus. color (£1190). CL, 7 June, #214, 1796 ed., 2 vols., 1 pl. torn, some imprints cropped, marginal foxing, contemporary half calf worn, illus. color (£1800). Christie's Rome, 15 June, #495, 1796 ed., 2 vols., scattered foxing, later calf, illus. color (not sold; estimate €2000-3000). EB, July, 1813 ed., 2 vols., some pls. lightly foxed, contemporary quarter calf very worn, illus. color (\$775). Krul Antiquarian Books, Oct. online cat., 1806 ed., 2 vols., some pls. browned, full calf (\$7451). Antiquariaat Gert Jan Bestebreurtje, Oct. online cat., 1806 ed., 2 vols., later half calf (\$5216). John Windle, Nov. cat. 42, #80-84, pls. 3, 4, 9, 11-12 only, offered individually, all from the 1813 ed., illus. (from \$100 to \$150).

Stuart and Revett, *Antiquities of Athens*, vols. 1-3, 1762-94. CNY, 15 Dec. 2005, #549, worm holes in vol. 2, browning and staining throughout, later half calf "broken," illus. (\$6600; estimate \$2000-3000). SL, 9 May, #176, a few pls. with minor damage, contemporary Russia rubbed, binding illus. color (£10,200; estimate £3500-5000). Donald Heald, Oct. online cat., modern buckram (\$17,500). Tim Bryars, Oct. online cat., with vol. 4 (1816), occasional spotting, modern half calf (£15,000). SL, 16 Nov., #198, 1 pl. torn, contemporary Russia worn, "covers becoming detached," binding illus. color (£8400). Blake's 4 pls. are in vol. 3.

Varley, *Zodiacal Physiognomy*, 1828. CL, 15 Nov., #153, pls. 2-3 in 1st sts., corner repairs on a few leaves, with the "Balcarres" book label of the Earls of Crawford, later half morocco, original wrappers bound in, pl. 3 illus. color (£6000; estimate £2000-3000). The same copy was sold SL, 12 Dec. 2002, #246 (£2032 to Arthur Freeman).

Vetusta Monumenta, c. 1789. Hugh Pagan, June cat. 55, #99, with the Ayloffe essay, 19th-century boards rebaked (£850).

Virgil, *Pastorals*, 1821. CL, 29 March, #57, 16 of the 17 wood engravings designed and executed by Blake, lacking the 1st engraving, so-called "Linnell impressions" printed after publication in the 1821 book, each on a separate leaf of thin wove paper, some slight staining and other minor defects, in 4 frames, illus. color (£3600). John Windle, Nov. cat. 42, #88, Blake's 6th wood engraving only, with a copy of Essick, *A Troubled Paradise*, 1999, 1 of 13 deluxe copies, cloth box, illus. (\$3500).

Virgil, *The Wood Engravings of William Blake for Thornton's Virgil*, 1977. Larkhall Fine Art, June online cat., publisher's box, prospectus laid in, from the collection of Raymond Lister, illus. (£3200). John Windle, Nov. cat. 42, #89, publisher's box, illus. (\$6500).

Whitaker, *The Seraph*. EB, Sept., vol. 2 (with the pl. after Blake's design) only, issue "A" in BB, dated to c. 1818-28, contemporary quarter calf very worn, backstrip missing, illus. color (no bids on a required minimum bid of \$75). John Windle, Nov. cat. 42, #91, the pl. after Blake's design only, 2nd st., from issue "C" in BB, dated to c. 1825-28, illus. (\$125).

Wit's Magazine, 1784. John Windle, Nov. cat. 42, #92-93, pls. 4-5 (pls. 3-4 in CB) only, offered individually, illus. (\$400 each).

Wollstonecraft, *Original Stories*, 1791. Phillip Pirages, cat. for the Feb. Los Angeles Book Fair, #153, 2nd sts. of the pls., modern calf (\$5500).

Young, *Night Thoughts*, 1797, uncolored copies. Maggs, Dec. 2005 cat. 1384, #290, with the "Explanation" leaf, a few marginal tears repaired, "a very good and unusually generously-margined copy in twentieth century brown half morocco with brown cloth sides by Riviere & Son," top edge gilt, others uncut (£5000). Gateway Galleries, Jan. online cat., "excellent margins," with the "Explanation" leaf, contemporary or near-contemporary vellum, illus. color (\$18,500). Bonhams & Butterfields auction, San Francisco and Los Angeles, 19 Feb., #1056, lacking the "Explanation" leaf, "some mild offsetting, ... partially untrimmed," modern half calf, illus. color (\$7170). Sims Reed, March cat. of "British Illustrated Books," #9, no mention of the "Explanation" leaf (because not present?), recent half morocco, illus. color (£7000). Heritage Book Shop, April cat. for the New York Book Fair, p. 1 (no entry #), no mention of the "Explanation" leaf, half morocco, "an exceptionally nice copy" (\$10,000);

same copy and price, Oct. cat. 219, #32, now described as containing the "Explanation" leaf, top edge gilt, others uncut, illus. color. Sotheby's Paris, 11 Oct., #64, no mention of the "Explanation" leaf, no description of condition, "binding by Zaehnsdorf;" illus. color (not sold; estimate €6000-8000).

Interesting Blakeana

J. Meyer, miniature portrait of William Hayley. Oval, 5.1 cm. high, datable to c. 1765 (when Hayley was 20 years old). Judy & Brian Harden, as advertised and illus. color in *Country Life* (1 Dec. 2005): [32], "in the original gold locket" (not priced). Jeremiah Meyer's son, William, apparently helped Blake learn miniature portraiture—see William Hayley's letter to George Romney of 21 April 1801 (BR[2] 106-07).

J. Basire (Blake's engraving master), "The Encampment of the English Forces near Portsmouth," 63.0 x 190.5 cm., published 1778. CSK, 3 Oct., #261, illus. color (£1200; estimate £600-800). One of the large panoramic prints engraved in Basire's shop during Blake's apprenticeship that may have influenced the format of his "Chaucers Canterbury Pilgrims" (30.6 x 94.9 cm.) years later.

J. and A. Taylor, *City Scenes*, 1818. Hobbyhorse Books, Sept. cat. 48, #222, quarter roan worn (\$450). Contains Blake's "Holy Thursday" from *Songs of Innocence*, illus. with an engraving which, although showing the children being led out of the church by beadles, is not directly related to Blake's design.

Old Wyldes, the house where John Linnell lived, 1824-28, then known as Collins' Farm and frequently visited by Blake (see, e.g., BR[2] 395-96, 448; E 775, 779, 780, 785). North End, Hampstead, London NW3. Listed grade II*, in excellent order, much of the original timber framing of c. 1593 intact, 5 bedrooms, 3 reception rooms, 3 bathrooms, kitchen/breakfast room, secure parking for several cars, "large stunning gardens." Offered by Goldschmidt & Howland property company, Hampstead Village office, web site <<http://www.g-h.co.uk/>> accessed March, illus. color (guide price £2,750,000 for the leasehold).

G. Cumberland, *An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School*, 1827. E. M. Lawson, Feb. cat. 316, #29, light foxing, original boards with hinges repaired (£165). Cumberland records in his notebook that he "Lent Blake [his] Catalogue to read" in November 1823 (BR[2] 388).

J. T. Smith, *Nollekens and His Times*. EB, Jan., 1829 ed., 2 vols., contemporary quarter calf very worn, spine missing and covers loose, illus. color (\$0.95); Feb., 1828 ed., 2 vols., later quarter calf very worn, some covers detached, illus. color

(\$57). E. M. Lawson, Feb. cat. 316, #30, 1828 ed., 2 vols., light foxing, contemporary half calf (£125). EB, Aug., 1828 ed., 2 vols., contemporary half calf worn, illus. color (no bids on a required minimum bid of £59.99). Vol. 2 contains an important early biography of Blake; see BB #2723.

William Twopeny (or Twopenny, antiquary and barrister, 1797-1873), letter of 19 Nov. 1828 to John Thomas Smith asking "Can you tell me where the Widow of Blake the artist lives?" BH, 28 March, #105, included as part of an extra-illus. copy of Smith's *Nollekens and His Times*, 1828, with "numerous prints, drawings," and letters from Henry Fuseli, Thomas Frognall Dibdin, John Varley, Ozias Humphry, and others, "loose in bundles" (£3120; estimate £300-600).

A. Cunningham, *Lives of the Most Eminent British Painters*. EB, March, New York ed., 1835, 3 vols., publisher's boards worn, illus. color (no bids on a required minimum bid of \$19.95); May, New York ed., 1833, 3 vols., publisher's boards worn, illus. color (no bids on a required minimum bid of \$25.99); July, London ed., 1829-33, pls. foxed, later half calf, illus. color (no bids on a required minimum bid of £165). Contains an important early biography of Blake.

Songs of Innocence and of Experience, Pickering ed., 1839 (1st letterpress ed.). Manhattan Rare Book Company, April online cat. and advertisement in *Rare Book Review* 33.2 (April/May 2006): [14], issue without "The Little Vagabond," full calf, binding illus. color (\$8000). Even rebound copies are becoming pricey.

A. Gilchrist, *Life of William Blake*. Sims Reed, March cat. of "British Art Reference Books," #150, 1863 ed., 2 vols., extra-illus., including 26 pls. by Blake, contemporary calf rebaked, publisher's front covers bound in, illus. color (£1800). The same copy offered EB, Nov. 2003 (not sold) and Feb.-March 2004 (not sold)—see *Blake* 37.4 (spring 2004): 127 for a list of the added pls. The 19th Century Shop, March cat. 110, p. 16 (no item #), 1880 ed., 2 vols., publisher's cloth and dust jackets, "we have never seen or heard of another example in the original dust jackets," jackets with minor tears, illus. color (\$7500—an extraordinary asking price). At least 1 other copy with the dust jackets has been recorded—see *Blake* 24.1 (summer 1990): 231.

W. Blake, *Poems of*, ed. R. H. Shepherd, published by Pickering, 1874. John Hart, March cat. 14, #44, with a presentation inscription from the editor to John Ruskin dated 6 Aug. 1874, publisher's cloth (£450).

B. M. Pickering, *William Blake and His Editors*, 1874. Charles Cox, Aug. cat. 53, #48, inserted in a copy of the 1874 Pickering ed. of Blake's *Poems*, publisher's later blue cloth stamped "Pickering & Chatto" on the spine (£85). Pickering's 4-page pamphlet criticizing the Rossetti brothers' editorial methods

(see next entry) is rare; I have seen only 2 other copies on the market in the last 35 years.

Blake, *Poetical Works*, ed. W. M. Rossetti, 1874. Charles Cox, Aug. cat. 53, #49, publisher's cloth, presentation inscription by Rossetti dated 1875 to "the mountaineer Charles Edward Mathew" (the uncommon 1st issue, but aggressively priced at £180—because of the mountaineering connection?).

Hamilton Palace Libraries, the collection of William Beckford, auction cats., Sotheby's, 1882-83. Forest Books, Jan. cat. 105, #21, 1st through 4th parts in 1 vol., contemporary quarter morocco repaired (£375). Important works by Blake were sold as lots 950-57 in the 1st part and as lot 764 in the supplement to the 4th part.

W. Muir facsimiles of Blake's illuminated books and prints. EB, Dec. 2005, "The Ancient of Days" or "The Act of Creation," c. 1885, watercolor without a lithographic base and thus without printed framing lines, leaf 30.5 x 25.0 cm. pasted to a backing mat, Muir's signature and number (if ever present) trimmed off, matted close to the image, framed and glazed, illus. color (£47 to Robert Essick). Book Alley, Jan. private offer, *There is No Natural Religion* (1886) bound with *On Homers Poetry [and] On Virgil* (1886), modern cloth, original wrappers not retained (\$1450). See comments on "The Ancient of Days" in the appendix.

The Rowfant Library. A Catalogue of the Printed Books, ... Drawings and Pictures, Collected by Frederick Locker-Lampson, 1886. Forest Books, May cat. 106, #285, with the *Appendix* of 1900, 2 vols., original quarter morocco rubbed (£295). Important works by Blake are listed in the 1886 vol., pp. 138-41; the 1900 vol. lists a few engravings by Blake, p. 180.

W. Blake, *Illustrations of Milton's Comus*, 8 chromolithographs by W. Griggs, published by Quaritch, 1890. BA, 20 July, #13, modern quarter morocco, original wrappers bound in (£360). Rare, and getting expensive.

W. Blake, *Blake His Songs of Innocence*, printed by H. Daniel, Oxford, 1893. William & Nina Matheson, Feb. cat. 13, #31, 1 of 100 copies, original wrappers worn (\$700).

W. B. Yeats, ed., *The Poems of William Blake*, 1893. James Jaffe, July cat., #11, large-paper issue, light foxing to frontispiece and title page, publisher's quarter vellum, covers "a bit dust-soiled" (\$2250). A new record asking price.

The Savoy, 1896. James Cummins, March cat. 95, #61, 8 issues in 3 vols., publisher's boards (issues 1-2) and wrappers (issues 3-8), a complete run (\$3500). Sims Reed, March cat. of "British Illustrated Books," #215, 8 issues (in 3 vols.?), "original boards or wrappers," a complete run, illus. color (£2000).

Issues 3-5 contain W. B. Yeats' essay, "William Blake and His Illustrations to the *Divine Comedy*" (BB #3051A).

W. Blake, *Ausgewählte Dichtungen*, translated by Adolf Knoblauch, Berlin: Oesterheld & Co., 1907. CNY, 28 June, #680, 2 vols., "bound by the Wiener Werkstatte Bindery in tanned frog skin," cover illus. color (\$7800; estimate \$2000-3000). A record price for a translation of Blake's writings, although the binding was the crucial factor.

J. R. Smith, *A Complete Catalogue of Plates Published by Him. A Facsimile of the Only Copy Known*, 1914. Sims Reed, March cat. of "British Illustrated Books," #399, half morocco, illus. color (£425). Items 195-96 in Smith's cat. (of c. 1800?) are "Industrious Cottager" and "The Idle Laundress," engraved by Blake after Morland.

William Blake's Illustrations to the Pastorals of Virgil. Platinotype enlargements by Frederick H. Evans, [London], 1919. Larkhall Fine Art, Sept. private offer, signed by Evans, 1 of 12 copies, from the collection of Raymond Lister, original portfolio (£850).

The Writings of William Blake, ed. Keynes, 1925. Collinge & Clark, summer cat. 29, #226, 3 vols. in 1, Oxford India paper issue, inscribed by Francis Meynell of the Nonesuch P, "Out of series, for the file of N.P." Full morocco, spine slightly darkened (£850). In the view of many, the handsomest letterpress ed. of Blake ever produced.

L. Binyon, manuscript of an unpublished lecture titled "William Blake; Painter, Poet, Seer." James Cummins, Nov. cat. 97, #10, written out by Binyon's wife, Cicily, and signed by Binyon. Rectos only of 19 leaves, approx. 5000 words, dated by Cummins to c. 1932-35. Housed in a cloth slipcase, 1st page illus. (\$2000). Formerly thought to be autographic, this manuscript has been in Cummins' stock for about a decade.

L. Powys, *The Book of Days*, illus. by Elizabeth Corsellis, Golden Cockerel P, 1937. BA, 9 June, #199, with an extra set of the etched pls., publisher's morocco, 1 pl. illus. color (£238). The illus. were clearly influenced by Samuel Palmer's Shoreham period work.

Jerusalem, Trianon P/Blake Trust facsimile of copy E, 1951. BA, 11 Nov., #475, "publisher's dummy or specimen copy," 48 of 100 pls. only, publisher's wrappers and folding case, "with a companion volume to one of the Trianon Press editions" (£420).

L. Baskin, "Portrait of William Blake," wood engraving, 1964. EB, Dec. 2005, signed by Baskin in pencil, illus. color (\$224.72); Jan., another impression, signed by Baskin in pencil, illus. color (\$152.50); Feb., another impression, signed by

Baskin in pencil, illus. color (no bids on a required minimum bid of \$120); Feb., same impression (\$120). This portrait was published in Baskin's ed. of *A Letter from William Blake*, 1964. I have not recorded further EB sales of this print, all from the same California vendor who appears to have a near-inexhaustible supply. Or is the vendor buying the same impression from himself to give the appearance of sales at good prices?

W. Blake, *Poems from William Blake's Songs of Innocence*, illus. Maurice Sendak, 1967. Jo Ann Reisler, Jan. cat. 73, #450, original wrappers, illus. color (\$4500).

Francis Bacon (British artist, 1909-92), *William Blake*. Color lithograph, 1991, signed and numbered 178 of 180. CL, 10 Feb., #451, illus. color (£8400; estimate £1500-2500). The auction cat. claims that this portrait is based on Blake's life mask, but there is only a slight similarity between the two. The cat. also quotes Bacon as follows: "I do find that his [Blake's] poetry is better than his painting or drawing, which I really don't like at all.... I loathe his mystical side.... I don't like anything which comes too close to Religion."

Miniature blank book, 1.9 x 1.3 cm., probably produced 2005, the cover and spine reproducing the decorations on Alexander Gilchrist, *Life of William Blake*, 1880 (but lacking the vol. number on the spine). EB, March, illus. color (offered only at the "buy it now" price of \$6).

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

King Lear Weeping over the Body of Cordelia. Oil, 102.0 x 128.0 cm., signed, exhibited at the Royal Academy in 1774. SL, 11 May, #3, illus. color (£982,400; estimate £300,000-400,000). The basis for Barry's etching/engraving (with aquatint in the 1st 3 sts.) of 1790. Almost certainly a world-record price for a work by Barry.

Barry, *Works*, 1809. Gallery at Knotty Pine auction, West Swanzey, New Hampshire, 27 May, #2200, 2 vols., foxed, ex-library copy in modern buckram, illus. color online (\$200).

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, c. 1803. EB, Oct., "King Lear" only, Legat after Barry, illus. color (no bids on a required minimum bid of \$250).

CALVERT, EDWARD

Nine Early Engravings by Edward Calvert. Facsimiles ... by Frederick H. Evans, 1925. Maggs, Dec. 2005 cat. 1384, #293, 1 of 15 copies, "nine mounted platinotypes loose in a marbled board folder" (£1200).

FLAXMAN, JOHN

See also Flaxman under Letterpress Books with Engravings by and after Blake, above.

Two pencil drawings mounted on a single leaf, *Study of the Tomb of Elizabeth Norris* and *Profile of a Man's Head*. The tomb study, 9.5 x 13.0 cm., inscribed "Mrs: Elizth: Norris, 1779, Finchley"; the head 13.0 x 9.0 cm.; the mount inscribed "From John Flaxman's sketch book when a boy. The writing of later date—the book sold to America 1920." Dominic Winter auction, Cirencester, Gloucestershire, 27 July, #153, illus. color online (£360).

Angels Rescuing a Soul from the Ranks of the Dead. Pen and gray ink and gray wash, 48.2 x 71.0 cm., possibly dating from the mid-1790s. CL, 5 June, #6, illus. color (£14,400 to Colnaghi; estimate £4000-6000). The cat. entry suggests that this large, highly finished drawing may have a Swedenborgian subject.

Battle Scene. Pen and ink over chalk, 14.6 x 25.8 cm., with the collection stamps of the A. A. de Pass and Cornwall County Museum collections. Swann, 25 Jan., #285, illus. (\$800). Possibly an illus. of the war in heaven from *Paradise Lost*.

Dante and Virgil Encountering Francesca and Paolo. Plaster relief designed by Flaxman, 65.0 x 95.0 cm. Sotheby's Devon, 24 Oct., #111, framed, minor damage, illus. color (not sold; estimate £1200-1800).

Design for the Shield of Achilles. Pencil, 10.8 x 17.8 cm., inscribed "153.W" top right, paper evenly browned. Trinity Fine Arts auction, Boston, 22 April, #1338, illus. color online (\$300). Previously sold Skinner auction, Boston, 1 Oct. 2005, #169, illus. color online (\$200). This drawing is not related to any section of the finished design for the shield.

A Group of Young People. Pencil, 16.8 x 13.7 cm. W/S Fine Art, June cat., #20, illus. color (£2250).

Illustration to Homer's Odyssey: Hermes Conducting the Souls of the Suitors to the Infernal Region. Pencil, pen and brown ink, 21.0 x 30.8 cm. CL, 16 Nov., #4, illus. color (£2640).

Illustration to Homer's Odyssey: Odysseus Terrified by the Ghosts. Pencil, pen and brown ink, 21.0 x 30.8 cm., inscribed "N^o. 17.—." CL, 16 Nov., #3, illus. color (£4200).

Jupiter Sends Agamemnon the Fatal Vision. Pen and brown ink, 17.8 x 27.3 cm. EB, April, illus. color (£385). Possibly a copy of Flaxman's *Iliad* designs, pl. 6.

A Mother upon Parting Surrendering [sic] Her Two Children to the Guardian Angel. Pen and brown ink, 18.5 x 25.2 cm., signed and titled in ink. Swann, 25 Jan., #287, illus. (\$1200).

A Sleeping Child. Pencil, 13.3 x 17.8 cm., inscribed 1803. W/S Fine Art, June cat., #18, illus. color (£2250); another with the same title, pencil, 9.2 x 13.7 cm., #19, illus. color (£2250).

Study of Two Women Grieving. Pen and gray ink, washes, 34.0 x 24.0 cm. SL, 7 June, #326, illus. color (£18,000; estimate £8000-12,000).

Acts of Mercy, etchings with aquatint by Lewis, 1831. Sotheby's Devon, 24 Oct., #283, complete set of 8, illus. color (£384).

Aeschylus designs, 1795. EB, Oct., later half calf very worn, illus. color (£99.99). John Windle, Nov. 2005 cat. 40, #405, pls. on pale blue paper, early half vellum (\$3000).

Dante designs, 1807. PBA, 29 June, #110, foxed, later quarter calf very worn, front cover detached, illus. (not sold; estimate \$800-1200).

Eight Illustrations of the Lord's Prayer, 1835. EB, Nov., marginal stains, "hardback cover" (no bids on a required minimum bid of £150).

Odyssey designs. John Windle, Nov. 2005 cat. 40, #407, 1793 ed., pls. on pale blue paper, contents leaf torn but repaired, early half vellum (\$2750). EB, Jan., 1803 ed., bound with the *Iliad* (n.d.), Aeschylus (n.d.), and Hesiod designs (published by Bance in Paris, 1821), all but the last the Dufresne eds. published in Paris, later quarter calf, illus. color (\$472.32).

Flaxman, *Anatomical Studies*, 1833. EB, Jan., leaves water stained and spotted, original cloth with cover label, illus. color (no bids on a required minimum bid of £14.99). Sims Reed, March cat. of "British Illustrated Books," #38, original cloth rebaked (£350).

Flaxman, *Lectures on Sculpture*, 1829. John Windle, Nov. 2005 cat. 40, #406, later cloth (\$185).

FUSELI, HENRY

The Conversion of St. Paul. Pen and brown ink, washes, 18.0 x 30.0 cm. SL, 7 June, #324, illus. color (not sold; estimate £10,000-15,000).

Courtesan Bending Forward. Pencil, 21.1 x 17.2 cm., datable to the 1790s. SL, 23 Nov., #191, illus. color (£3000). Previously unrecorded.

Eriphyle. Pen and ink, black chalk, gray and black washes, 17.0 x 27.0 cm., inscribed "Fusili," datable to c. 1810. EB, May, illus. color (\$3730). The figure and background curtain in this previously unrecorded drawing are very similar to those in *The Erinyes beside Eriphyle's Corpse*, a monochrome wash drawing now in the Louvre (see Gert Schiff, *Johann Heinrich Füssli* [Zurich: Verlag Berichthaus, 1973] #1807, dated to 1810). The drawing recorded by Schiff shows an "IVY MILL 1804" watermark; the drawing on EB shows what may be the first 3 letters of the same mark. I am grateful to David Weinglass for assistance on this entry.

Flora Surrounded by the Four Elements. Pencil drawing in an inscribed oval, 23.8 x 18.2 cm., datable to 1791. Lowell Libson, Sept. cat. "Of the Moment," #50, illus. color (\$34,000). The design was engraved in 1791 by Anker Smith and published as the frontispiece to Part 1 ("The Economy of Vegetation") of Erasmus Darwin's *The Botanic Garden*. Previously offered in Libson's May 2002 cat. of "British Master Drawings," #14, illus. color (\$42,000). The drawing contains left-handed hatching, typical of Fuseli's drawings, but is somewhat stiff, like a copy. David Weinglass believes that the drawing is probably by Fuseli, but might be by Gideon Fairman, who engraved the design for the New York 1807 ed. of *The Botanic Garden*.

Male Figures and [an] Angel, attributed to Fuseli. Pencil, leaf 44.0 x 58.5 cm. EB, March, light foxing, framed, illus. color (\$11,600). The attribution seems reasonable, although far from certain. The price indicates that at least 2 bidders believed that this very lightly sketched outline drawing is from Fuseli's hand.

Portrait of Fuseli, attributed to George Henry Harlow. Oil, 50.8 x 39.4 cm. SL, 15 Dec. 2005, #68, "appears to derive from the portrait in the Paul Mellon Collection (Center for British Art, Yale University)," framed, with a carved inscription on the back stating that the portrait was "painted from the life by George Henry Harlow in May 1818 for me Robert Balmanno," illus. color (not sold; estimate £6000-8000).

Portrait of Lavinia de Irujo. Pencil and charcoal with touches of white, 20.4 x 14.4 cm., datable to c. 1810-15. SNY, 25 Jan., #135, illus. color (not sold; estimate \$15,000-20,000).

Bible, Macklin ed., 1800. EB, March, 1 pl. only, "St. John's Vision of the Seven Lights" by Thomson after Fuseli, light foxing in borders, illus. color (£17); June, vols. 1-7 only, contemporary calf worn, some covers stained, illus. color (\$4801). The single pl. after Fuseli is in vol. 6.

Bonnycastle, *Introduction to Astronomy*, 1807. EB, Feb., foxed, contemporary calf, illus. color (£160.20).

Boothby, *Sorrows Sacred to the Memory of Penelope*, 1796. EB, July, frontispiece only, 2nd published st. from the small-paper issue, illus. color (£18). J & S Wilbraham, Sept. online cat. 61, #173, some spotting, contemporary calf rebaked (£150).

[Boydell], *The American Edition of Boydell's Illustrations of the Dramatic Works of Shakspeare*, 1852. EB, June, 2 pls. after Fuseli only, "Macbeth" and "The Tempest," marginal stains on the former, sold individually, illus. color (\$119.17 for the first, no bids on a required minimum bid of \$99.95 for the second).

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, c. 1803. Sims Reed, March cat. of "British Illustrated Books," #10, 2 vols., "some plates proofs before letters," contemporary morocco, illus. color (£12,000); #11, another copy, 2 vols. in 1, recent quarter morocco (£6500). EB, Oct., single pls. after Fuseli, offered individually, all illus. color: "Midsummer Night's Dream," engraved Simon, framed (no bids on a required minimum bid of \$499.99, and no bids when the minimum was lowered to \$399.99); "King Henry the Fourth," engraved Leney (no bids on a required minimum bid of \$225); "King Henry the Fifth," engraved Thew (no bids on a required minimum bid of \$175); "King Lear," engraved Earlom (no bids on a required minimum bid of \$325); Nov.-Dec., "King Lear" only, engraved Earlom, marginal tears and stains, illus. color (\$54); "Tempest" only, engraved Simon, hand colored, tears into image, stained, illus. color (\$56.55).

Cowper, *Poems*, 1808. EB, Dec. 2005, vol. 1 (of 2) only, contemporary calf worn, front cover detached, illus. color (\$34.99).

Fuseli, *Lectures on Painting*, 1820. Francis Edwards, Oct. online cat., some spotting, contemporary half calf rebaked, worn (£237).

Gray, *Poems*, Du Roveray ed., 1801. John Windle, Nov. 2005 cat. 40, #408, original boards worn (\$450).

Homer, *Odyssey*, translated by Cowper, 1810. EB, April, 2 vols., 19th-century quarter calf, illus. color (\$639).

Hume, *History of England*, 1852. EB, pl. by Rogers after Fuseli only, "The Death of Cardinal Beaufort," light stains, illus. color (no bids on a required minimum bid of £4.99).

Lavater, *Aphorisms on Man*, Dublin, 1790. EB, June-July, marginal stains, contemporary calf very worn, illus. color (no bids on a required minimum bid of £24.99).

Lavater, *Essays on Physiognomy*, vol. 2, 1792. EB, March, portrait of Fuseli only, engraved by Bromley after Lips, illus. color (£16.75).

Milton, *Paradise Lost*, 1817. John Windle, Nov. 2005 cat. 40, #409, extra-illus., including 6 pls. after Fuseli's designs from Du Roveray's *Paradise Lost* of 1802, full morocco "a little tired" (\$225).

Milton, *Poetical Works*. EB, March, 1840 Bohn ed., some pls. with minor foxing, contemporary calf, illus. color (£19); 1855 Bohn ed., three-quarter calf rubbed (offered only at the "buy it now" price of \$75); Aug., 1844 Chidley ed., half calf, illus. color (£6.50); Oct., 1840 Churton ed., contemporary calf, illus. color (£28). The 1855 ed., with Fuseli's "Silence" engraved by Rogers, is not listed in D. H. Weinglass, *Prints and Engraved Illustrations by and after Henry Fuseli* (Aldershot: Scolar P, 1994)—but see Weinglass #284A for earlier Chidley and Bohn eds. with this pl., 1836-52. The 1840 Churton ed., the 1852 Bohn ed., and probably other Bohn eds. contain a plate by Rogers after Fuseli, "Satan and Beelzebub," not listed in Weinglass.

Shakespeare, *Plays*, 1805. EB, Feb.-March, vols. 5, 8, 9 only, sold individually, pls. stained (some badly), contemporary calf very worn or disbound, illus. color (£0.99 each); June, vols. 3, 4, 6 only, offered individually, scattered foxing, contemporary calf worn, illus. color (no bids on required minimum bids of £9.99 each); same copies of vols. 3, 4, June (no bids on required minimum bids of £4.99 each). See also under Letterpress Books with Engravings by and after Blake, above.

Sotheby, *Oberon*, 1805. John Hart, June cat. 16, #89, 2 vols., contemporary calf slightly worn (£150).

The Spectator, published by Sharpe, 1803. EB, April, vol. 5 only, contemporary calf, spine worn, illus. color (£7.50); June, vols. 2, 4-6, 8 only, contemporary calf very worn, illus. color (no bids on a required minimum bid of \$35). The single pl. after Fuseli is in vol. 5.

The Tatler, published by Sharpe, 1804. EB, June, vols. 1, 3, 4 only, contemporary calf very worn, illus. color (\$25). The single pl. after Fuseli is in vol. 3.

Young, *Catalogue of the ... Collection of ... Angerstein*, 1823. EB, Feb., 2 pls. after Fuseli only, "Satan Starting from the Touch of Ithuriel's Spear" and "Birth of Eve," offered individually, illus. color (£4.99 for the former; no bids on a required minimum bid of £4.99 for the latter); May, the 3 pls. after Fuseli only, offered individually, illus. color (pl. 1, \$14; pl. 2, no bids; pl. 3, \$12); June, "Birth of Eve" only, illus. color (no bids on a required minimum bid of \$14); July, marginal foxing, quarter roan worn, illus. color (no bids on a required minimum bid of £169.99).

Young, *Catalogue of Pictures ... in the Possession ... of Sir John Fleming Leicester*, 1821. BA, 2 March, #113, foxed and stained, contemporary morocco worn (not sold; estimate £150-200).

LINNELL, JOHN

An Angler on a Riverbank. Watercolor, 28.0 x 38.0 cm., signed. CL, 16 Nov., #95, illus. color (£10,200; estimate £3000-5000).

The Farmer's Boy. Oil, 62.0 x 45.5 cm., signed and dated 1830. Hy. Duke & Son auction, Dorchester, 6 July, #299, illus. color online (£35,000). Previously offered SL, 1 July 2004, #18, illus. color (not sold; estimate £100,000-150,000); 24 Nov. 2005, #75, illus. color (not sold; estimate £60,000-80,000). The basic design was developed by Linnell and Samuel Palmer, the two working together on separate but directly related versions.

The Keg. Oil, 45.0 x 60.0 cm., signed and dated 1862. SL, 7 June, #200, illus. color (£13,200). Previously offered SL, 30 June 2005, #65 (not sold; estimate £20,000-30,000).

Landscape in Snowdonia with a Tree in the Foreground. Watercolor, 23.7 x 37.4 cm., signed and dated 1813. Lowell Libson, Sept. cat. "Of the Moment," #34, illus. color (\$17,000).

Lymington Quay. Oil, 27.9 x 38.1 cm., signed and dated 1826. Lowell Libson, May cat., #14, illus. color (not priced). Previously offered as *Isle of Wight from Lymington Quay*, Martyn Gregory, autumn 1992 cat. 60, #9, illus. color (£18,000), and Lowell Libson, Jan. 2004 private offer (price on request).

Portrait Miniature of John Rawkin of Reigate. Watercolor on ivory, signed on the reverse of the frame, 7.5 x 6.2 cm. BA, 27 Oct., #187, illus. color (not sold; estimate £500-700).

Portrait of a Seated Girl. Pencil and watercolor, 38.1 x 30.5 cm., dated to c. 1835. Abbott and Holder, June online cat. 375, #38 (£1000).

Portrait of Mrs. Henry Stephen. Oil, 26.0 x 20.0 cm., signed and dated 1830. SL, 23 Nov., #50, illus. color (not sold; estimate £4000-6000).

The Rainbow. Oil, 14.6 x 22.0 cm., signed. Doyle auction, New York, 25 Jan., #1040, illus. color (\$8400; estimate \$3000-5000).

Storm in Autumn. Oil, 91.0 x 134.0 cm., signed and dated 1856. Lyon & Turnbull auction, Edinburgh, 26 Jan., #63, illus. color (£140,000; estimate £50,000-70,000).

Street Children (recto); *Cows* (verso). Pen and sepia ink, 17.8 x 10.2 cm. Abbott and Holder, June online cat. 375, #39 (£450).

Trees, Kensington Gardens. Watercolor, 14.2 x 13.1 cm., signed. Lowell Libson, Sept. cat. "Of the Moment," #33, illus. color (\$28,000). An early work, probably c. 1811-14.

A Whiskered Gentleman Seated Three-Quarter Face. Red, black, and white chalk, 27.9 x 35.6 cm. Abbott and Holder, Aug. online cat. 376, #68 (£225).

"Sheep at Noon," etching. Weston Gallery, April online cat., finished st. with the imprint, illus. ("Sold").

Linnell, *Michael Angelo's Frescoes in the Sistine Chapel*, [1834]. J & S Wilbraham, Feb. online cat. 56, #203, 42 mezzotints by Linnell printed in sepia on India paper, margins with light water stains, contemporary half morocco (£1000).

MORTIMER, JOHN HAMILTON

Bardolph, after Mortimer's etching among his series of Shakespeare characters. Pen and ink, black and gray washes, oval, approx. 32.0 x 15.0 cm., inscribed "Designed by J. Mortimer." EB, Jan.-Feb., framed, illus. color (\$128.50).

Figure Studies, attributed to Mortimer. Pen and ink, leaf 21.0 x 22.0 cm. EB, Jan., illus. color (offered only at the "buy it now" price of £120). Previously offered EB, April-May 2005 (offered only at the "buy it now" price of £280).

"Beaching a Fishing Boat in a Gale," etching, Blyth after Mortimer. EB, March, full margins, illus. color (no bids on a required minimum bid of \$99).

"The Coke and Perkin," engraving, Williams after Mortimer. EB, May, hand colored, framed, illus. color (no bids on a required minimum bid of £49.99); Oct., uncolored, illus. color (£32.07).

"The Discovery of Prince Arthur's Tomb by the Inscription on the Leaden Cross," engraving, Ogborne after Mortimer. EB, Nov.-Dec., slight stains in margins, illus. color (\$41).

"Dying Female Monster," etching, Haynes after Mortimer. EB, March, framed, illus. color (\$64 Australian).

"Fifteen Etchings Dedicated to Sir Joshua Reynolds," 1778. EB, Sept., frontispiece (dedication page) only, illus. color (\$18.50).

"The Frere and Thomas," engraving, Hogg after Mortimer. EB, Oct., illus. color (£12.50).

"Miller of Trompington and Two Scholars," engraving, Sharp after Mortimer. EB, Oct., illus. color (£12.50).

"Nicholas the Carpenter and Robin," engraving, Chesham after Mortimer. EB, Oct., illus. color (£28.07).

Shakespeare character heads, etchings. EB, May, "Beatrice" only, illus. color (£14.99); Aug., 5 heads only, each illus. color and offered individually: "Edgar," "Lear," "Richard II," "Shylock," and "York" (no bids on a required minimum bid of £39 each).

"Six Banditti with Dog," etching, Haynes after Mortimer. EB, Nov.-Dec., illus. color (£9.95).

"The Sompnour[,] Devil and Old Woman," engraving, Hogg after Mortimer. EB, Oct., illus. color (£12.50).

"Three Gamblers and Time," engraving, Hogg after Mortimer. EB, Oct., illus. color (£27.07).

PALMER, SAMUEL

Crossing the Common—Sunset. Watercolor, 18.4 x 40.6 cm., datable to 1848. Lowell Libson, Sept. cat. "Of the Moment," #39, illus. color (\$85,000).

Dolbadarn Castle, Llanberis, North Wales. Watercolor, 34.8 x 47.0 cm., datable to c. 1835-36. W/S Fine Art, June cat., #45, illus. color (£55,000). Previously offered Agnew's, 128th Annual Exhibition of English Watercolours and Drawings, March 2001, #93, illus. color (£75,000).

The Goatherd. Watercolor, lightly squared in pencil, 19.2 x 27.7 cm., date uncertain, but perhaps 1860s-70s. CL, 5 June, #58, from the collection of George Goyder, illus. color (£21,600). Previously offered CL, 3 June 2004, #72, illus. color (not sold; estimate £50,000-80,000).

Palmer, portrait of. See *Portrait of Samuel Palmer* under Richmond, below.

A Poet. Watercolor and body color, 19.5 x 42.0 cm., signed, datable to the early 1860s. SL, 7 June, #414, illus. color (£45,600). Previously sold SL, 9 April 1992, #115, illus. color (£33,000); previously offered SL, 29 Nov. 2001, #14, illus. color (not sold; estimate £40,000-60,000).

The Rising Moon. Pencil and watercolor with gum arabic, heightened with touches of body color, 32.5 x 70.8 cm., signed on the artist's label pasted to the back of the original gilt-composition frame and inscribed "[Ri]sing Moon," datable to c. 1857. CL, 5 June, #57, illus. color (£96,000 to John Windle acting for Robert Essick; estimate £40,000-60,000). See illus. 11-12.

A Sailing Vessel in a Squall off a Headland. Gray wash, 9.0 x 9.8 cm., datable to c. 1821. CL, 5 June, #29, from the collections of George Cumberland and George Goyder, illus. color (£7800; estimate £4000-6000). Previously offered CL, 3 June 2004, #73, illus. color (not sold; estimate £10,000-15,000).

The Shearers. Oil and tempera on panel, 51.5 x 71.2 cm., datable to c. 1833-34. Richard Nathanson, April private offer (price on application). One of Palmer's finest paintings still in private hands. For a color illus. and discussion, see *Samuel Palmer 1805-1881: Vision and Landscape*, exhibition cat. by William Vaughan, Elizabeth E. Barker, and Colin Harrison (London: British Museum P, 2005) 160-61.

A View of Modern Rome during the Carnival. Watercolor, 40.6 x 57.2 cm., signed and dated 1838. Lowell Libson, May cat., #5, illus. color (not priced).

La Vocatella near Corpo di Cava in the Neighbourhood of Salerno and Naples. Watercolor, 26.8 x 37.5 cm., datable to 1838. SL, 23 Nov., #245, illus. color (not sold; estimate £20,000-30,000). Previously offered Agnew's, Feb.-March 2002 "Watercolours and Drawings" cat., #53, with the dimensions given as 27.3 x 37.8 cm., illus. color (£30,000).

A Windmill near Pulborough, West Sussex. Watercolor, 12.0 x 16.3 cm., datable to c. 1851. Lowell Libson, May cat., #4, illus. color (not priced). Previously sold CL, 21 Nov. 2002, #31, illus. color (£6572).

"The Cypress Grove," etching. EB, Aug., 2nd st., illus. color (£205).

"The Early Ploughman," etching. Swann, 12 Jan., #75, 5th st., illus. color online (\$700). EB, Feb., 5th st., probably removed from P. G. Hamerton, *Etching and Etchers*, 1868, illus. color (\$610). C. G. Boerner, Feb. online cat., an unrecorded proof on heavy wove paper between sts. 1 and 2, leaf 29.0 x 42.1 cm., illus. (price on request). Rachel Davis Fine Arts auction, Cleveland, 17 June, #1458, st. not indicated but probably 5th, illus. online (\$720). Swann, 22 June, #83, 5th st. (\$550). EB, Sept., described as "final state" but probably 5th, illus. color (\$499.99).

"The Herdsman's Cottage," etching. Allinson Gallery, April online cat., 3rd st. from the *Portfolio*, 1872, illus. (\$850). EB, July, 3rd st., illus. color (no bids on a required minimum bid of \$749.99).

"Moeris and Galatea," etching. EB, April, 2nd st., full margins, illus. color (£250).

"The Morning of Life," etching. Rachel Davis Fine Arts auction, Cleveland, 17 June, #1459, 7th st., margins trimmed and with some stains, illus. online (\$570). EB, Sept., 7th st., illus. color (\$651).

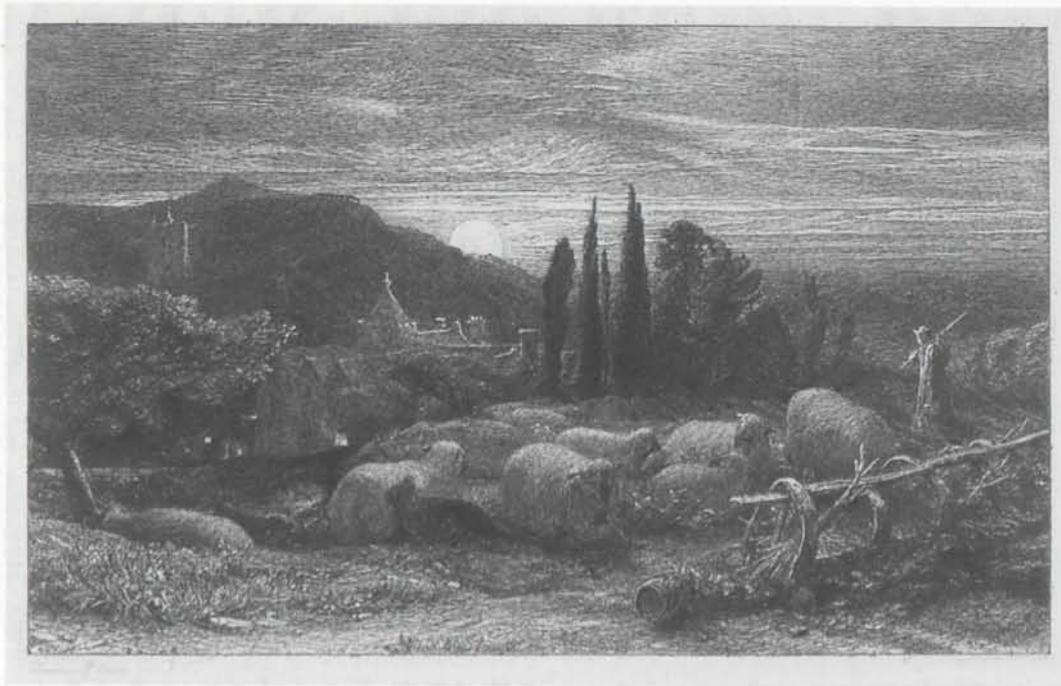
"Opening the Fold," etching. EB, Sept., 8th st., illus. color (£335).

"The Sepulchre," etching. EB, Sept.-Oct., 2nd st., illus. color (£185).



11. (above) Samuel Palmer. *The Rising Moon*. Pencil and watercolor with gum arabic, heightened with touches of body color, 32.5 x 70.8 cm., signed by Palmer on a damaged label attached to the back of the original frame and inscribed "[Ri]sing Moon," datable to c. 1857. Essick collection. Unrecorded until its offer at auction, CL, 9 June 2005, #45 (not sold; estimate £50,000-80,000). Provenance: Given by Palmer to George Richmond (according to Christie's 2005 and 2006 cats.); William Fothergill Robinson, who married Richmond's daughter, Julia, in 1869; by descent to the vendor at CL, 5 June 2006, #57. The gilt-composition frame, damaged top left but now repaired, was probably selected by either Palmer or Richmond. Palmer referred to works of this size as his "large long" watercolors; this may be one of the earliest examples. The building on the left recalls Ightham Mote in the Shoreham Valley, while the reclining shepherd, lower right, may owe something to Colinet's posture in Blake's 3rd Virgil wood engraving. The rocky mountains on the left show the influence of the Devonshire tors; the highest peak, oddly tilted on its axis, may also be indebted to the outcrop supporting Tintagel Castle in Cornwall. Palmer visited Devon several times, beginning in the summer of 1834, and drew views of the Tintagel promontory in 1848. Although an idealized English pastoral, the design incorporates the cypress trees Palmer encountered on his extended honeymoon trip to Italy, 1837-39.

This watercolor is similar to, and possibly the basis for, Palmer's 1857 etching of the same title (see illus. 12). A presumably related watercolor, also titled *The Rising Moon* and measuring 19.7 x 42.5 cm. (Palmer's "little long" format), has been untraced since 1928; see Raymond Lister, *Catalogue Raisonné of the Works of Samuel Palmer* (Cambridge: Cambridge UP, 1988) #552. Palmer produced several other variants on the basic composition: *The Sunset*, datable to 1857 (Lister #546); *Sheepfold at Sunset*, signed and dated 1871 (Lister #658); and a c. 1880 brown wash drawing illustrating Virgil, *Eclogue II: Homeward from Labour'd Furrows* (Lister #V4).



The watercolors with gum arabic and the use of body color are confined to the landscape and figures. The sky is a watercolor wash with little if any thickening agent. Palmer was evidently trying to combine the density of oils for the landscape with the translucency of watercolors for the sky. Like several other Victorian artists, Palmer has moved far from the eighteenth-century tradition of watercolor *drawing* to create watercolor *painting* with a wide variety of effects carefully deployed.

Why did the work reproduced here fail to sell, on an estimate of £50,000-80,000, in June 2005 but achieve a hammer price of £80,000 a year later in the same auction rooms? One significant factor may be the Palmer exhibition at the British Museum and the Metropolitan Museum of Art, New York, 21 Oct. 2005 through 28 May 2006. After viewing the exhibit, several collectors changed their minds about the course of Palmer's artistic career. The show demonstrated that the differences in quality between his famous "Shoreham" period work and

the best of his later watercolors are not as great as previously surmised. This is a good example of how well-mounted scholarly exhibitions can influence the market.

12. (this page) Samuel Palmer. "The Rising Moon." Etching, 11.7 x 19.0 cm., 7th st. (but lacking the inscribed "10" bottom center), datable to 1857. Essick collection. There are many differences between the recently rediscovered watercolor (illus. 11) and this print, including the substitution of the standing shepherd on the right for the 2 reclining shepherds, the addition of a square tower and the reconfiguration of the background mountains upper left, the enlargement and rearrangement of the sheep and their feeding trough lower right, and the elimination of the white bird and evening star (center left and upper left in the watercolor).

"The Skylark," etching. BA, 27 Oct., #409, 7th st., illus. color (£900).

"The Sleeping Shepherd," etching. BA, 27 Oct., #408, 4th st., illus. color (£950).

"The Weary Ploughman," etching. CSK, 12 April, #16, 8th st., scattered foxing, illus. (£360).

"The Willow," etching. CSK, 25 Oct., #172, 2nd st. (not sold; estimate £200-300).

A Book of Favourite Modern Ballads, published Ward, Lock, & Tyler, n.d. EB, Feb., page with pl. 1 (wood engraving by Evans after Palmer) only, color printed, illus. color (£9.50).

P. G. Hamerton, *Examples of Modern Etching*, 1876. Sims Reed, March cat. of "British Illustrated Books," #44, with Palmer's etching "The Herdsman's Cottage," half morocco (£850).

A. H. Palmer, *Life and Letters of Samuel Palmer*, 1892. John Windle, Nov. 2005 cat. 40, #422, large-paper issue, original cloth with "minor wear" (\$975). EB, Dec. 2005, pl. foxed, small-paper issue, original cloth rehinged, illus. color (offered only at the "buy it now" price of £375). Allinson Gallery, April online cat., small-paper issue, original cloth (\$650). Contains Palmer's etching, "The Willow," 2nd st.

S. Palmer, *English Version of the Eclogues of Virgil*, 1884. CSK, 12 April, #17, "The Cypress Grove" and "The Sepulchre" only, 2nd sts. (£168).

S. Palmer, *The Shorter Poems of John Milton*, 1889. Cheffins auction, Cambridge, 26 Oct., #304, small-paper issue, with A. H. Palmer, *Samuel Palmer: A Memoir*, 1882, and 2 other works about Palmer, illus. color online (£1600). EB, Oct., small-paper issue, publisher's cloth badly stained, illus. color (£142).

RICHMOND, GEORGE

Elijah at the Mouth of the Cave. Pen and brown ink, 18.8 x 14.3 cm., with a 3-line quotation from 1 Kings 19.12-13, inscribed 1827 on the verso. W/S Fine Art, June cat., #47, illus. color (£7500).

A Gathering at Fulham Palace, Including John Keble, Samuel Rogers, Bishop Blomfield, Archdeacon Manning, and William Gladstone. Pen and ink, brown wash, 22.9 x 18.8 cm., characters' names inscribed in pencil. W/S Fine Art, Nov. cat., not numbered, illus. color (price on request).

Portrait of Samuel Palmer. Profile, red chalk, 18.5 x 14.3 cm., datable to c. 1825-30. CL, 16 Nov., #209, illus. color (£13,200).

Self Portrait (recto), Anatomical Study (verso). Recto a profile, pen and ink with wash, 13.3 x 18.1 cm., datable to the 1840s. SL, 23 Nov., #253, illus. color (not sold; estimate £3000-5000).

ROMNEY, GEORGE

The Fortune Teller. Pencil, 38.0 x 55.0 cm. SL, 9 March, #33, illus. color (£1080). Previously offered SL, 30 Nov. 2005, #110, illus. color (not sold; estimate £1000-1500).

John Howard Visiting the Lazaretto. Pencil, 15.2 x 22.9 cm., dated to c. 1790-94. Abbott and Holder, June online cat. 375, #54 (£950).

Lamentation: A Huddle of Despairing Figures, probably related to John Howard visiting a lazaretto. Pen and ink, 10.2 x 15.2 cm., dated to c. 1790-94. Abbott and Holder, Sept. online cat. 377, #77 (£875).

Portrait of Emma Hamilton as Miranda, Head and Shoulders. Oil, 46.0 x 39.0 cm., datable to 1786. CL, 8 June, #8, illus. color (£72,000; estimate £25,000-35,000). A study for Miranda in Romney's painting of *The Tempest* for Boydell's Shakespeare Gallery.

Study of a Mother and Child. Pen and brown ink, round, 13.5 cm. diameter. SL, 7 June, #317, illus. color (£6960). W/S Fine Art, Nov. cat., not numbered, illus. color (price on request).

A Three-Quarter-Length Study of a Gentleman. Pencil and brown wash, 36.5 x 26.5 cm. CL, 5 June, #32, illus. color (£2760; estimate £1200-1800).

Titania Reposing with Her Indian Votaries. Oil, 116.8 x 148.6 cm. SL, 23 Nov., #67, illus. color (£30,000).

Titania's Attendants Chasing Bats. Oil, 119.4 x 149.9 cm. SL, 23 Nov., #68, illus. color (£38,400).

STOTHARD, THOMAS

Book illustrations in published states are listed only for editions not recorded in the standard reference works, A. C. Coxhead, *Thomas Stothard, R.A.* (London: Bullen, 1906) and Shelley M. Bennett, *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* (Columbia: U of Missouri P, 1988).

Twelve watercolors of costumes of the Turkish nobility, each approx. 40.5 x 32.5 cm., datable to c. 1790. CSK, 16 May, #442, individually framed, illus. color (£10,800). The subject, not the artist, probably led to the high price.

Two oil paintings, possibly based on scenes from Laurence Sterne's *A Sentimental Journey*, a pair of ovals, each 21.0 x 27.1 cm. SL, 13 July, #14, entitled "Merrymaking" and "Music," 1 illus. color (not sold; estimate £2000-3000).

The Cottage Door (or *Domestic Happiness*). Oil, 21.0 x 16.0 cm., datable to c. 1827. Cheffins auction, Cambridge, 26 Oct., #13, framed, illus. color online (£280). The design was engraved by A. W. Warren and published, with the inscribed title "Domestic Happiness," in an annual, the *Pledge of Friendship*, for 1828.

Design for a Book Plate, attributed to Stothard. Brown wash, pen and ink, 10.2 x 7.6 cm., inscribed "T. Stothard." Halls auction, Shrewsbury, 8 Sept., #317-B, from "the collection of John Flaxman," illus. color online (£30). The inscription looks suspiciously like the "Spencer signatures" added to a good many small drawings c. 1900. Some of these works are by Stothard, others are not. It is difficult to make an attribution for such a small vignette devoid of human figures.

Figure Studies, apparently a confrontation among soldiers with studies of heads, attributed to Stothard. Pen and brown ink, 17.0 x 23.0 cm. EB, April, illus. color (reserve not met; highest bid £50). If the attribution is correct, this is probably a work of the 1780s in Stothard's loose and sketchy style.

Leaving Home, an illustration to Oliver Goldsmith, *The Deserted Village*. Oil, 48.0 x 64.0 cm., exhibited at the R.A. in 1811. SL, 23 Nov., #70, illus. color (not sold; estimate £3000-4000). The design was engraved by W. Greatbach; this may be the illustration published in an edition of 1818 and described (or slightly misdescribed?) in Coxhead 118. A different version of the scene was published in an edition of 1797 (Coxhead 118).

A Man Reclining under a Tree. Watercolor, size not recorded. PBA, 17 Aug., #38, bound in an extra-illus. copy of Bray, *Life of Stothard*, 1851, full morocco, the drawing illus. in color online (\$575).

The Wedding. Oil, 35.0 x 64.5 cm. SL, 13 July, #15, illus. color (not sold; estimate £1000-1500).

A Young Girl Playing a Guitar. Watercolor, 7.7 x 6.8 cm. W/S Fine Art, Nov. cat., not numbered, illus. color (price on request).

"Amyntor and Theodora," engraving by Tomkins after Stothard. EB, Jan., cut close?, illus. color (offered only at the "buy it now" price of £60); Feb., color printed with hand coloring, margins torn, stained, scratches in the design area, all in all a miserable wreck, illus. color (\$41.11).

"The Canterbury Pilgrimage," a low-relief bronze plaque based on Stothard's design. EB, May, "Published Jan 1828 by

Samuel Henning, Somers Place West New Road London.... S Henning Sculpt.," 15.0 x 39.3 cm., framed, illus. color (£29.99). Not previously recorded.

A domestic scene of 5 ladies, a separate plate (apparently) by James Parker after Stothard, circular, approx. 20.3 cm. diameter. EB, Jan., probably a proof before title or imprint but with signatures, printed in reddish-brown ink on leaf 28.0 x 25.4 cm., illus. color (£31). I have not been able to identify the subject of this print; possibly not previously recorded.

"Finding of Moses," Robert Scott after Stothard, published by Blackie & Son, Glasgow, n.d. EB, Dec. 2005, illus. color (\$9.99). Probably a book illus.; not previously recorded.

"The Gipsy Fortune-Teller" and "The Prediction Fulfilled, or the Wedding-Day," a pair, engraved by Granger after Stothard, 1798. EB, Oct., offered separately, skillfully hand colored, framed, illus. color (no bids on a required minimum bid of £0.99 for each); same pair, Nov., offered individually (£41 and £82 respectively).

"La Sortie de L'École," Sainder after Stothard. EB, Feb., illus. color (no bids on a required minimum bid of \$29 Australian). Apparently a separate plate, not previously recorded.

The Cameo: A Melange of Literature and the Arts Selected from the Bijou, published Pickering, 1831. EB, Jan., foxed, early (original?) calf worn, illus. color (£1.20). Not previously recorded. The vol. apparently contains 1 or more of the 10 pls. designed by Stothard and first published in Pickering's *Bijou*, 1828-30.

[Day], *The History of Sandford and Merton*, published by Stockdale, 1786 (vols. 1-2), 1789 (vol. 3). EB, July, 3 vols., contemporary calf very worn, covers detached with 1 missing, illus. color (£16.51). Two frontispieces are engraved by Skelton (vol. 1, dated 1786 in the imprint) and Medland (vol. 3, dated 1786) after designs by Stothard. Coxhead 178 briefly describes only the 1st of these and does not indicate the ed. in which it was published.

Shakespeare, *A New Edition of Shakespeare's Plays*, published by Heath and Robinson, 1802-04. EB, Feb., 1 pl. only, the full-page pl. for *A Midsummer Night's Dream*, Heath after Stothard, etched proof, title cut into and imprint trimmed off, a few stains, illus. color (£20).

Swift, *Select Works of Jonathan Swift*, published by Hector McLean, 1823. EB, April, 5 vols., with at least 2 pls. after Stothard reengraved from designs first published in the *Novelist's Magazine*, 1782, contemporary morocco, illus. color (\$521). These reengravings have not previously been recorded.

Tasso, *Jerusalem Delivered*, 1802. EB, Jan., 2 vols., contemporary calf worn, illus. color (£10.50). The 2 pls. after Stothard,

1st published in 1792, have not previously been recorded in this 1802 ed.

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. 125-31, "Morning Amusement" and "Evening Amusement," after Watteau. For previously unrecorded impressions of these companion prints, see *Separate Plates and Plates in Series*, above.

Pp. 258-60, "The Ancient of Days." The main purpose of this entry in the cat. is to demonstrate that there is no copperplate of "The Ancient of Days" distinct from the one Blake used to print the frontispiece to *Europe a Prophecy*, and that the two examples of the design, then in the collections of Geoffrey Keynes (now Fitzwilliam Museum, Cambridge) and George Goyder, long thought to be original impressions from the presumed second copperplate, are actually facsimiles produced by William Muir c. 1885. Their coloring is modeled on the frontispiece in *Europe* copy D, since 1859 in the British Museum. In the cat. I further claim, or at least imply, that the Keynes and Goyder works are lithographs, extensively hand colored. A careful examination of another example of the Muir facsimile, sold on EB in Dec. 2005 and now in my collection, prompts me to revise that claim. The recently acquired Muir was executed completely by hand, as a watercolor drawing, without any lithographic base. A reexamination of color reproductions of the Keynes and Goyder works leads me to conclude that they were also executed completely by hand by Muir. These three examples vary considerably among themselves, including differences in portions of the image that are printed in Blake's original impressions. In the latter, these printed passages are close to identical, except for slight inking variations. Further, these three Muir facsimiles vary—in their supposedly printed but actually hand drawn passages—from the printed image in original impressions, from the lithograph of the frontispiece Muir included in his 1887 facsimile of *Europe*, and from a version of Muir's "The Ancient of Days" in my collection printed in golden-yellow ink from the same lithographic matrix as Muir's *Europe* facsimile but colored like the completely hand-drawn examples. This last print, like

those in Muir's *Europe*, includes printed framing lines about 6 mm. outside the image. I suspect that all the Muir facsimiles of "The Ancient of Days" with framing lines have a lithographic base, while those lacking the framing lines were executed completely by hand. In all completely hand-executed examples I have seen, the figure's windblown beard does not extend beyond the left side of the circle surrounding him. In copies with a lithographic base, the beard is much longer and extends beyond the circle, as in Blake's originals and Muir's *Europe* facsimile. Both the Keynes and Goyder works are of the short-beard type and lack framing lines.

William Blake's Commercial Book Illustrations

P. 75, *The Monthly Magazine*, 1797, only plate by Blake, "the late M^r. Wright of Derby." In William Bemrose, *The Life and Works of Joseph Wright, A.R.A., Commonly Called "Wright of Derby"* (London: Bemrose & Sons, 1885) 106, the author states that "amongst the effects of the late Mr. Geo. Cumberland, who was an intimate friend of Blake's, was found an etching, evidently the one that served Blake as his copy [in the *Monthly Magazine*], on which is written, 'Wright, of Derby; etched by himself.' This is the only instance known of Wright having used the etching point." This self-portrait etching, rather crude in its execution, is reproduced on the same page, lacking the "written" inscription but with the letterpress caption "Joseph Wright. Etched by himself." Although the attribution of the etching to Wright might be questioned, it seems very probable that Bemrose is right about the etching in Cumberland's possession being the basis for Blake's etching/engraving in the *Monthly Magazine*. I have not been able to locate Cumberland's print, or any other impression of the etched portrait. I am grateful to Martin Butlin for pointing out this reference to me.

P. 77, Allen, *A New and Improved Roman History*, 1798, pl. 1, "Mars and Rhea Silvia." A proof, now in the RNE collection, has Blake's signature but lacks the title inscription below the image and "P. 2." top right. The proof is trimmed 1.1 cm. below the lower edge of the image, thereby including the position of the title but not the imprint.

Pp. 117-18, *Memoirs of Hollis*, 1780. David Wilson has found that impressions of the bust of John Milton, engraved by J. B. Cipriani and given by Hollis to the Society of Antiquaries in 1762 and to Christ's College, Cambridge, in 1765, are identical to impressions published in the *Memoirs*. Thus, there is no possibility that "Cipriani's plate ... was reworked in Basire's shop ..." (117). See Wilson, "An Idle Speculation by Samuel Palmer: William Blake's Involvement in Cipriani's Portrait of John Milton," *British Art Journal* 6.1 (spring/summer 2005): 31-36.

Gilbert Dyer: An Early Blake Vendor?

BY J. B. MERTZ

In April 1821, the antiquarian and collector Francis Douce (1757-1834) acquired *The Marriage of Heaven and Hell* (B), an early and unique copy that includes the monochrome intaglio etching "The Accusers" (B) as its frontispiece.¹ While it is not clear whether Douce acquired these two works gathered together in the present binding, *The Marriage* does not appear in Douce's lists of books sent to be bound between April 1821 and his death.² As I note in "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus," Douce listed his acquisitions in a set of three notebooks entitled "Collecta," which show that he obtained "Blake's marr. of heaven & hell" from "Dyer" (a name that regularly appears in these notebooks).³ The fact that Douce did not write the full name of this source in the "Collecta" has provoked speculation about his identity. In the second edition of *Blake Records*, G. E. Bentley, Jr., suggests that the "former owner was probably Lamb's friend George Dyer."⁴ However, this must be an oversight because Bentley notes elsewhere in *Blake Records* that Douce's friend Isaac D'Israeli (1766-1848) wrote to a "M' Dyer" requesting "as soon as possible a copy of Blake's Young" (i.e., *Night Thoughts*),⁵ and suggests that "Dyer" could be Gilbert Dyer, "probably the same Dyer from whom Francis Douce acquired *Marriage* (B) in April 1821."⁶ Essick likewise suggests Gilbert Dyer as a possible source of *The Marriage* (B), though he considers it more likely that Douce's "Dyer" was "the London

printseller Charles George Dyer."⁷ Finally, Joan Stemmler, noting the prior comments of Bentley and Essick, assumes that the identity of "Dyer" is self-evident: "That by 'Dyer' is meant Gilbert Dyer, the bookseller to Dibdin and D'Israeli, seems certain."⁸ While the idea that Gilbert Dyer sold Douce his copy of *The Marriage* has been raised by others, it now stands on more solid ground than earlier commentators may have realized. My review of letters and notebooks from the Douce collection, as well as the fact that Douce's bibliophile friends D'Israeli and Thomas Frognall Dibdin (1776-1847) knew of Dyer or dealt with him, provides further evidence supporting the conjectural identification by Bentley and Essick of the bookselling business of Gilbert Dyer of Exeter as the source of *The Marriage* (B).

The name "Dyer" first appears in the "Collecta" for September 1808, when Douce acquired "A batch of prints of Dyer."⁹ On at least twenty-eight separate occasions between 1808 and 1825, Douce obtained various items from a source always identified simply as "Dyer," the last entry appearing in November 1825 ("6 Caricatures Rowlandson—Dyer").¹⁰ The only years during this period in which Douce apparently acquired nothing from Dyer were 1822 and 1824. Douce sometimes provides details of his acquisitions from Dyer, for instance noting the receipt of "Six front[ispieces] by Stodart & Westall &c. Orig. edit. of the Tatler" in May 1812,¹¹ "Six of Fuseli's Shakesp. plates" in March 1817,¹² and "5 capital drawings by Barry" in December 1823.¹³ Often, however, Douce's entries are vague. Representative examples include the receipt from Dyer of "Ten miscell. prints" in January 1810,¹⁴ a "Miscell. parcel" in February 1814,¹⁵ and "Miscell. drawings &c." in October 1818.¹⁶ Excluding *The Marriage*, I can find only three clear instances in the "Collecta" of Douce's having obtained printed books from Dyer between 1808 and 1825: (1) the "Orig. edit. of the Tatler," noted above; (2) Richard Steele's "Guardian & Englishman 1st edit." (bound as a single volume) in May 1813;¹⁷ and (3) Jean Tronçon's illustrated folio, "L'entrée de Louis XIV dans Paris," in August 1814.¹⁸

In preparing this article, I have benefited from discussions with G. E. Bentley, Jr., Brendan Fleming, Sarah Jones, Jon Mee and Michael Phillips.

1. G. E. Bentley, Jr., *Blake Books* (Oxford: Clarendon P, 1977) 76-77, 288, 298 (hereafter "BB"); also note Bentley, *Blake Books Supplement* (Oxford: Clarendon P, 1995) 97 (hereafter "BBS"): "The leaf with 'The Accusers' (B) seems to be tipped into copy B" of *The Marriage*, as suggested by Joseph Viscomi.

2. Bodleian Library, Ms. Douce e. 72, "Libri ligat.," and e. 73 (untitled). Bentley notes that "'The Accusers' (B) ... was separated from *Marriage* (B) in 1977-8" (BBS 97). I am grateful to the keeper of Special Collections and Western Manuscripts at the Bodleian Library, University of Oxford, for permission to cite correspondence and notebooks in the Douce collection.

3. J. B. Mertz, "An Unrecorded Copy of Blake's 1809 Chaucer Prospectus," *Blake* 32.3 (winter 1998-99): 73; Ms. Douce e. 67, "Collecta" (1811-23), fol. 40v.

4. G. E. Bentley, Jr., *Blake Records*, 2nd ed. (New Haven: Yale UP, 2004) 378fn (hereafter "BR[2]"), but cf. Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton UP, 1983) 30n2: "In *Blake Books*, p. 298, Bentley tentatively suggests that the seller may have been the author George Dyer, but he no longer thinks this is the case."

5. Pierpont Morgan Library, New York, MA 3113 (cited with permission). I am grateful to Leslie Fields, associate curator, for providing a photocopy of this letter.

6. BR(2) 344fn.

7. Essick, *Separate Plates* 30. Essick mentions that "[t]hese names were kindly suggested to me by Professor G.E. Bentley, Jr." (30n2). Charles George Dyer was the author and co-publisher of *Biographical Sketches of the Lives and Characters of Illustrious and Eminent Men* (1819) and a joint publisher of James Usher's *New Version of the Psalms* (1823).

8. Joan K. Stemmler, "Undisturbed above once in a Lustre": Francis Douce, George Cumberland and William Blake at the Bodleian Library and Ashmolean Museum," *Blake* 26.1 (summer 1992): 13 and n133.

9. Ms. Douce e. 66, "Collecta" (1803-10), fol. 29.

10. Ms. Douce e. 68, "Collecta" (1824-34), fol. 4v.

11. Ms. Douce e. 67, fol. 5.

12. Ms. Douce e. 67, fol. 27.

13. Ms. Douce e. 67, fol. 46.

14. Ms. Douce e. 66, fol. 43v.

15. Ms. Douce e. 67, fol. 13.

16. Ms. Douce e. 67, fol. 32.

17. Ms. Douce e. 67, fol. 10v.

18. [Jean Tronçon], *L'entrée triomphante de ... Louis XIV ... et Marie-Thérèse ... dans la ville de Paris* (Paris, [1662]); Ms. Douce e. 67, fol. 15v.

The likely purveyor of the majority of these books, drawings and prints, Gilbert Dyer (bap. 1743, d. 1820), worked as a schoolmaster, operated a circulating library, published four books, and established a bookselling business on Exeter's High Street by 1793.¹⁹ After his death, Dyer's son, also called Gilbert (born 1776), succeeded him as bookseller and continued to trade on High Street until selling the business to William Strong of Bristol around the beginning of 1829.²⁰ Consequently, Douce dealt with both father and son, but the bulk of his acquisitions falls before the death of the elder Dyer in October 1820 and *The Marriage* (B) must have been delivered by Gilbert Dyer the younger in April 1821. Douce also owned a copy of the elder Dyer's *Restoration of the Ancient Modes of Bestowing Names*²¹ and corresponded with him concerning this work. In a letter to Douce dated 15 December 1805, Dyer wrote, "For Expressing your Opinion of the Principles of my Book I feel myself particularly obliged—For your Acco^t of M^r Ritson's Enquiries into this Subject I am also thankful."²² With the same letter, Dyer delivered several items to Douce, indicating that payment could be made to "M^r Ostell, Ave Maria Lane," presumably one of Dyer's agents in London.

Douce's longtime friend and correspondent, the novelist and man of letters Isaac D'Israeli, was a Blake collector²³ and apparently dealt with the elder Dyer. As noted above, D'Israeli wrote to "M^r Dyer" on 3 January 1819 requesting "as soon as possible a copy of Blake's Young."²⁴ D'Israeli may also have visited Dyer's bookshop during a period of convalescence in Exeter from 1794 to 1796.²⁵ In his correspondence to Douce from Exeter, D'Israeli mentions Dyer's catalogues three times. The first reference appears in a letter of 2 September 1794: "Dyer's cat. is pretty bulky. it has 300 Pages & consists of 11864 Works."²⁶ Nearly two weeks later, on 14 September 1794, D'Israeli writes to Douce, "Dyer's Catalogue has been

published some time. Write me any book you may want & I'll look into my Catalogue."²⁷ A third and apparently final reference to the Exeter bookseller comes in a letter to Douce dated 25 June 1796, where D'Israeli mentions that "Dyer is preparing a rich and voluminous Catalogue, which you will have in due time."²⁸

A second longstanding friend of Douce (and of D'Israeli), the bibliographer Dibdin, was also a Blake collector²⁹ and refers to Dyer in *Bibliomania* (1811). One of Dibdin's characters, Philemon, says he has been informed of "very choice and copious collections of books about to be sold" and notes that another character, Lorenzo, "is about to visit the book-treasures of Mr. Dyer of Exeter."³⁰ With his characteristic inattention to detail, Dibdin writes in a footnote:

Mr. George Dyer of Exeter is a distinguished *veteran* in the book-trade: his catalogue of 1810, in two parts, containing 19945 articles, has, I think, never been equalled by that of any provincial bookseller, for the value and singularity of the greater number of the volumes described in it.³¹

Regrettably, Dibdin's correspondence to Douce preserved in the Bodleian contains no references to Blake or Gilbert Dyer.³² Also, despite the apparent contemporary popularity of Dyer's catalogues, few copies seem to be extant (or, at least, indexed) in modern libraries; I am aware of only one, his 1811 catalogue.³³ However, the familiarity of both D'Israeli and Dibdin with Gilbert Dyer the elder, their shared enthusiasm for books and prints, and their mutual friendship with Douce together support Bentley and Essick's identification of the Dyer bookshop as the source of *The Marriage* (B). The stature and reach of Dyer's business, its many years as a visible presence in the trade, and the fact that Douce's dealings with "Dyer" extend across a period of more than seventeen years likewise speak in favor of the Exeter bookseller as Douce's source.

Douce's acquisition of *The Marriage* from Gilbert Dyer raises several questions. First, how did an early copy of Blake's illuminated book reach Devon? As provincial booksellers, the Dyers certainly would have dealt with agents in London, such as Thomas Ostell of Ave Maria Lane (noted above), who co-

19. Ian Maxted, *The Devon Book Trades: A Biographical Dictionary*, Exeter Working Papers in British Book Trade History 7 (Exeter: J. Maxted, 1991) 59. Dyer was the author of *The Most General School-Assistant: Containing, a Complete System of Arithmetic* (1770), *The Principles of Atheism Proved to Be Unfounded, from the Nature of Man* (anonymously, 1796), *A Restoration of the Ancient Modes of Bestowing Names on the Rivers, Hills, Vallies, Plains, and Settlements of Britain* (1805), and *Vulgar Errors, Ancient and Modern, Attributed as Imports to the Proper Names of the Globe* (1816).

20. Maxted 59.

21. According to Douce's list of books received, Dyer gave him a copy in 1805 (Ms. Douce e. 69, "Libr. donat." [?1793-1814], fol. 7v).

22. Ms. Douce d. 21, Letters to Douce (1800-09), fol. 60.

23. D'Israeli's collection included *Thel* (F), *The Marriage* (D), "The Accusers" (H), *Visions* (F), *Songs of Innocence and of Experience* (A), *America* (A), *Europe* (A) and *Urizen* (B); see BB 77, 100, 127, 156-57, 180, 298, 412, 474.

24. See note 5 above.

25. D'Israeli's letters to Douce written in Exeter range from 2 September 1794 through 25 June 1796 (Ms. Douce d. 33, Letters from Isaac D'Israeli [1793-1833], fols. 3-23); see also James Ogden, *Isaac D'Israeli* (Oxford: Clarendon P, 1969) 31-33, 48.

26. Ms. Douce d. 33, fol. 4. Stemmler misreads this letter, transcribing "1186" instead of "11864" (11).

27. Ms. Douce d. 33, fol. 6.

28. Ms. Douce d. 33, fol. 23.

29. Dibdin's collection included *Thel* (J), *Innocence* (?S), *Visions* (G) and an untraced copy of *Night Thoughts*; see BB 128, 410, 474, 642.

30. Thomas Frognall Dibdin, *Bibliomania; or Book Madness: A Bibliographical Romance, in Six Parts* (London, 1811) 629.

31. Dibdin 629-30n.

32. Ms. Douce d. 32, Letters from Thomas Frognall Dibdin (1806-33).

33. Ian Maxted has kindly directed my attention to a copy of *A Supplement to Dyer's Exeter Catalogue for 1811. Containing the Library of Edward Cotsford, Esq.* (Tiverton, [1811]) in the Westcountry Studies Library, Exeter Central Library (pressmark p018.4/EXE/DYE). The 68-page *Supplement* (running from page 177 through page 244) lists 2619 books for sale (items 6486 through 9104). I am grateful to Tony Rouse, senior assistant librarian at the Westcountry Studies Library, who examined this catalogue for me and found no works by William Blake listed.

published Dyer's *Restoration of the Ancient Modes of Bestowing Names* and received payment in his behalf from Douce in 1805. Conceivably, Dyer continued the relationship with the successors to Ostell, C. Cradock and W. Joy (though I have not been able to confirm this).³⁴ If Dyer acquired *The Marriage* (B) directly from a local or regional owner rather than through a London agent, could Blake's Cornish friend and patron, the antiquarian John Sidney Hawkins (bap. 1758, d. 1842) have had a hand in its appearance in Exeter? In 1783, John Flaxman obtained a commission for Blake to produce "a capital drawing" for Hawkins, who apparently ordered more drawings and planned to raise a subscription to send Blake "to finish [his] studies in Rome."³⁵ In September 1800, Blake informed George Cumberland that "I have shewn your Bonasoni to M^r Hawkins my friend,"³⁶ and in October 1804 he also mentioned to William Hayley "[o]ur good and kind friend Hawkins" and "his former kindness to me" (E 756). Although none of Blake's drawings for Hawkins has been identified or traced,³⁷ it appears that Blake's friendly relationship with his patron continued from 1783 through at least 1804. Since nothing is known of *The Marriage* (B) between the time of its production and April 1821, perhaps Hawkins can provide the missing link.

Second, does the acquisition of *The Marriage* from a dealer who with few exceptions sold Douce drawings and prints suggest that Douce was interested in the graphic rather than the literary component of Blake's works? Bearing in mind that Douce's Blake collection consisted of *Thel* (I), *The Marriage* (B), the first ballad from *Designs to a Series of Ballads* ("The Elephant," dated 1 June 1802),³⁸ *A Descriptive Catalogue* (H), the print of *Chaucers Canterbury Pilgrims* (impression 3D), and Blake's 1809 Chaucer Prospectus (B),³⁹ one could argue

34. Ostell may have died around 1808, as suggested by the publishers' imprint in the third edition of Samuel Jackson's *The Contrast; A Poem*: "Printed for C. Cradock & W. Joy (successors to T. Ostell)." Ostell was still active in 1807, when he published William Hazlitt's edition of *The Eloquence of the British Senate*.

35. BR(2) 28-29, 31. G. E. Bentley, Jr., kindly suggested that I consider the possible involvement of Blake's friend Hawkins (personal correspondence).

36. BR(2) 96.

37. BR(2) 29fn.

38. *Designs to a Series of Ballads, Written by William Hayley, Esq. and Founded on Anecdotes Relating to Animals, Drawn, Engraved, and Published, by William Blake* (Chichester, 1802). See BB 572 and [H. O. Coxe, Arthur Brown and Henry Symonds], *Catalogue of the Printed Books and Manuscripts Bequeathed by Francis Douce, Esq. to the Bodleian Library* (Oxford, 1840) 32. The "Collecta" do not indicate when or from whom Douce obtained *Designs to a Series of Ballads*. The price "2s. 6d." was printed on the cover of the first ballad, but did not appear on subsequent ballads (BB 572). Douce's copy has the price "3/6" written in pencil on the recto of the frontispiece, suggesting that he acquired *Designs* some time after it was first issued. According to Flaxman, Hawkins purchased two copies of the same ballad in June 1802 (BR[2] 133).

39. BB 128, 138, 298; Essick, *Separate Plates* 63; G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 1999," *Blake* 33.4 (spring 2000): 141.

that Douce's choices reflect an interest in Blake as artist, art-historical commentator and theorist (with respect to *A Descriptive Catalogue* as well as the Chaucer Prospectus) and historically accurate illustrator of Chaucer.⁴⁰ Of these works, *The Marriage* (B), as an uncolored copy,⁴¹ might be characterized as rather more textual than visual in emphasis.

Finally, should we consider Douce's acquisition of *Thel* and *The Marriage* in terms of his extensive interest in illuminated texts, many of them medieval (his collection included numerous fine specimens of books of hours, illustrated manuscripts, prayer books and psalters)?⁴² Given the rich coloring of D'Israeli's copies of Blake's illuminated books and their impressive dimensions ("they are all large folio copies printed on one side of the leaf"), Joseph Viscomi has speculated that "D'Israeli's interest in the illuminated books appears to have been primarily pictorial rather than literary,"⁴³ and his bias may have influenced Douce's interest in Blake. Similarly, Dibdin's commentary on Blake in *The Library Companion* (1824) focuses on "the bizarre but original and impressive ornaments by BLAKE" for *Night Thoughts* and refers only superficially to his poetry.⁴⁴

In the absence of a Dyer catalogue, c. 1821, offering Blake's book and "The Accusers" for sale, materials in the Douce collection as well as his connections with D'Israeli and Dibdin seem to confirm the idea raised by Bentley and Essick that Douce acquired this unique and early copy of *The Marriage*, possibly in its present binding, from the Dyer bookshop. Although Dibdin's works are marred by inaccuracies and infelicities, my investigation suggests that we can safely agree with his claim in *Bibliomania* concerning the "value and singularity" of many volumes offered for sale by Dyer, especially as *The Marriage* (B) has a place among the most valuable and singular books ever produced.

40. See J. B. Mertz, "Blake v. Cromek: A Contemporary Ruling," *Modern Philology* 99 (2001): 66-77.

41. Bentley notes that *The Marriage* (B) is "uncoloured, except for touches of Blue on pl. 1-4" (BB 289). Joseph Viscomi remarks that "copy B remained uncolored: its illumination is due entirely to various colored inks" (*Blake and the Idea of the Book* [Princeton: Princeton UP, 1993] 261).

42. See *The Douce Legacy: An Exhibition to Commemorate the 150th Anniversary of the Bequest of Francis Douce (1757-1834)* (Oxford: Bodleian Library, 1984) 39-41, 47-49, 60-62, 83-87, 145-46, 159-61, 165-69, 173-74.

43. Joseph Viscomi, "The Myth of Commissioned Illuminated Books: George Romney, Isaac D'Israeli, and 'ONE HUNDRED AND SIXTY designs ... of Blake's,'" *Blake* 23.2 (fall 1989): 48, 56; see also D'Israeli's letter to Dibdin of 24 July 1835, which was published in the latter's *Reminiscences of a Literary Life* (1836) (quoted in BR[2] 328-29).

44. BR(2) 398-99.

Marsha Keith Schuchard. *Why Mrs Blake Cried: William Blake and the Sexual Basis of Spiritual Vision*. London: Century-Random House, 2006. xv + 448 pp., 54 illus. £18.99, hardcover.

Reviewed by G. E. Bentley, Jr.

Marsha Keith Schuchard's *Why Mrs Blake Cried: William Blake and the Sexual Basis of Spiritual Vision* is a book which will be eagerly read and widely cited. It has many features which will attract a popular readership—sex, drugs, magic, secret societies, conspiracy, and sensational discoveries. It had instant *éclat* from before the day of publication. While it was still in page proof, the editors of Michael Beard's biography of Blake, then also in page proof, telephoned him in agitation because his book did not record the "sexual shenanigans" (53) detailed in *Why Mrs Blake Cried*. It is therefore important to evaluate it carefully.

This is a genuinely learned book, with quotations from works in English, Danish, French, German, Hebrew, Italian, Latin, and Swedish. Research for it has been remarkably diligent, with genuine discoveries in far-flung and unfamiliar collections, such as manuscripts in the Academy of the New Church (Bryn Athyn, Pennsylvania), Alnwick Castle, Grand [Masonic] Lodge Library (London), Riksarkiv (Stockholm), Stiftsbibliothek (Linköping), and Wellcome Institute for the History of Medicine (London). Schuchard has enviable gifts, flair, and energy.

It is impressively wide-ranging, letting Observation with extensive View Survey Phalli from China to Peru, or at least from London to Paris, Rome, Lithuania, Saxony, West Africa, India, and Tartary. It is lavishly endnoted (345-406), though often the relationship of note to text is obscure, indeed invisible to me.

It is extraordinarily eclectic, with much from animal magnetism, the Electric Celestial Bed, Kabbala, Masons, Moravians, "Perpetual Virile Potency" (chapter 18), Tantra, the Temple of Hymen, Yoga, and Yogic Yonis (chapter 22).

Because the subject matter is unfamiliar, a good deal of background is presented. There are long desert wastes of text where Blake is not even mentioned (in my reading and according to the index), except for casual references like "as we will see"; for instance, chapters 5-9 (59-121), on "Swedenborg and Kabbalistic Science," "Erotic Dreams and Ecstatic Visions," "Sacramental Sexuality," "Judaised Yoga," and "Phallic Feet and Tantric Toes," are almost entirely Blake-free. This seems odd in a book ostensibly about Blake.

The principal thesis is that when Blake proposed to introduce a concubine into his household, with exotic and sensational sexual rituals, "Mrs Blake Cried." Schuchard even proposes a candidate as concubine: "Was Elizabeth Butts [the wife of his patron] the proposed second wife who sent Catherine Blake into floods of tears?" (261). These floods of tears created marital disharmony, episodes of which are narrated with surprising precision, supported chiefly by reading Blake's poems as if they were autobiographical. "Catherine Blake often seemed baffled and frightened by her husband's sexual demands ..." (257).

The primary problem of the book is that the biographical evidence for Catherine Blake's tears is extraordinarily slight. In *Blake Records* (2nd ed.), the only reference to Catherine in tears is in the account of Blake's deathbed given by Cunningham (1830) §48. There are no "floods of tears" at all, and she neither "weeps" nor "wept." The first reference to a concubine in the Blake household appeared more than forty years after Blake's death when Swinburne, who was not born until ten years after Blake died, wrote (1868) that Blake "propose[d] to add a second wife," which elicited "tears" from Catherine, and Ellis and Yeats (1893) took this up: "Blake wished to add a concubine to his establishment ... but gave up the project when it made Mrs Blake cry" (Schuchard 3). This is a remarkably frail foundation on which to erect such a mighty superstructure.

There are a number of real discoveries here. Schuchard establishes an important alchemical connection with the discovery of the "collection of alchemical books" of Blake's friend John Augustus Tulk in Linköping, Sweden (401n5) which make it plain that Tulk "was a practising alchemist. ... John and Nancy Flaxman collaborated with him. When Nancy Flaxman gave a talk, 'On the Summary of Alchemy,' to their Attic Chest Club, she was not just theorising" (316). Schuchard quotes (328) a Moravian hymn by Count Zinzendorf called "Te Matrem" printed in 1754:

Thou didst inspire the Martyrs tongues,
In the last gasp to raise their songs.
Thou dost impel the four Zoa,
Who singing rest not night nor day.

But many of her claims are unproved or implausible. She cites the practices of the Hasidim of Vilna (Lithuania) as if relevant to the Fetter Lane Moravians and Blake (49). She thinks that Blake's fellow-apprentice and partner "James Parker ... may have come from a Moravian family, for several Parkers are listed as members of the Congregation from 1745 to 1752" (161), though Parker is probably an even more common name than Blake. She speaks of Blake's "experiments in Animal Magnetism" which "were probably connected" with his "recurrent bouts of mania, depression and paranoia" (261). "Blake ... read Edward Moor's *The Hindu Pantheon* (1810)" (305), and a copy of *A Collection of Hymns: Consist-*

ing *Chiefly of Translations from the German Hymnbook of the Moravian Brethren* (London: James Hutton, Bookseller in Fetter Lane, 1749) was "apparently owned by Catherine Armitage" (351n18), merely because she quotes the hymn. The evidence for all this is very slight.

There is proliferating "evidence" in *Why Mrs Blake Cried* of influence by association—Blake's friend Richard Cosway was a sexual free-thinker, John Augustus Tulk was an alchemist, George Cumberland met Cagliostro.

Among the welter of scholarship in *Why Mrs Blake Cried*, learned footnotes, and references to arcane archives, there are just two previously unrecorded pieces of evidence related to William Blake and his family. All the rest is context—very frequently a context in which Blake's role is invisible or incredible.

The two new pieces of evidence, complete with scholarly apparatus, are (1) Blake's mother was still active in the Moravian congregation in 1753, when the Moravian Brother West "was instructed to speak to 'Sis. Arm.' about some financial matter" (126) and (2) Blake was shown the priapic sculptures in Charles Townley's collection.

The Moravian reference is surprising for several reasons. First, it occurs two years after the death of Thomas Armitage in 1751, when, according to the Moravian records, Catherine Armitage "Became a Widow & left the Congregation."¹ Second, it refers to her as "Sis. Arm.", though no previous known record of her in the Moravian archives abbreviates her name thus. Third, it refers to her by the name of her first husband, though she had married James Blake in 1752.

In fact, the Moravian reference is not to Blake's mother at all. What it says is: "Bro. West will care that Sis. Orm is spoken to to know her Resolution abt. Lending Bro. Rob the money he wants."² Sister Orm was a member of the Fetter Lane Moravian Church at the time; Sister Blake (formerly Armitage) probably was not.

The other new biographical fact about William Blake is that "the Priapic collectors [Sir William] Hamilton, [Charles] Townley and [Richard Payne] Knight discreetly displayed their Indian [priapic] *objets d'art* to friends—including Blake, Cumberland, Flaxman, Hayley and [General Charles] Rainsford" (295). The evidence given for this statement is "British Museum, Townley Papers: MSS. TY 7/1802, 1803, 1985; TY 8/59" (396-97n7), with no indication of what the manuscripts represent.

This was so precise that I drafted a note incorporating the priapic information to be added to the *Blake Records* (2nd ed.) addenda. In the meanwhile I obtained reproductions of these Townley papers. They consist of:

1. Moravian Church Archives: Church Catalogue C/36/51/1, 36.

2. Moravian Archives: Helpers Conference Minutes (C/36/11/6) for 20 May 1753, generously transcribed for me by the Moravian archivist Lorraine Parsons. She tells me that Keri Davies agrees with her that the name is "Orm", not "Arm."

(1) a letter from S.[?] Stevenson to Roger Wilberforce, 8 Feb. (no year) asking if "My Friend Hayley" might see books on statues "in Townley's Collection" (TY 7/1802);

(2) a letter from W. Hayley to "Dear Sir" (?Townley), 31 May 1794, asking permission to borrow books on statues via "our Friend Stevenson" (TY 7/1803);

(3) a letter from Charles Rainsford to "— Townley Esq'." 5 July 1798, thanking him briefly "for a beautiful Print of your Sarcophagus" and chatting at length about military and naval matters (TY 7/1985); and

(4) a receipt from J. Flaxman to Mr. Townley, 3 Oct. 1785, for 18 medals (one of them representing George II and his queen) at £2.10.0. (TY 8/59).

There is no reference of any kind in these mss. to Sir William Hamilton, Richard Payne Knight, William Blake, George Cumberland, or priapic "Indian *objets d'art*." This kind of discontinuity between evidence and argument is common in the sections of *Why Mrs Blake Cried* relating to William Blake.

All serious readers of Blake will wish to read *Why Mrs Blake Cried*. If they pay close attention to the evidence, they will come away enlightened, puzzled, and frustrated.

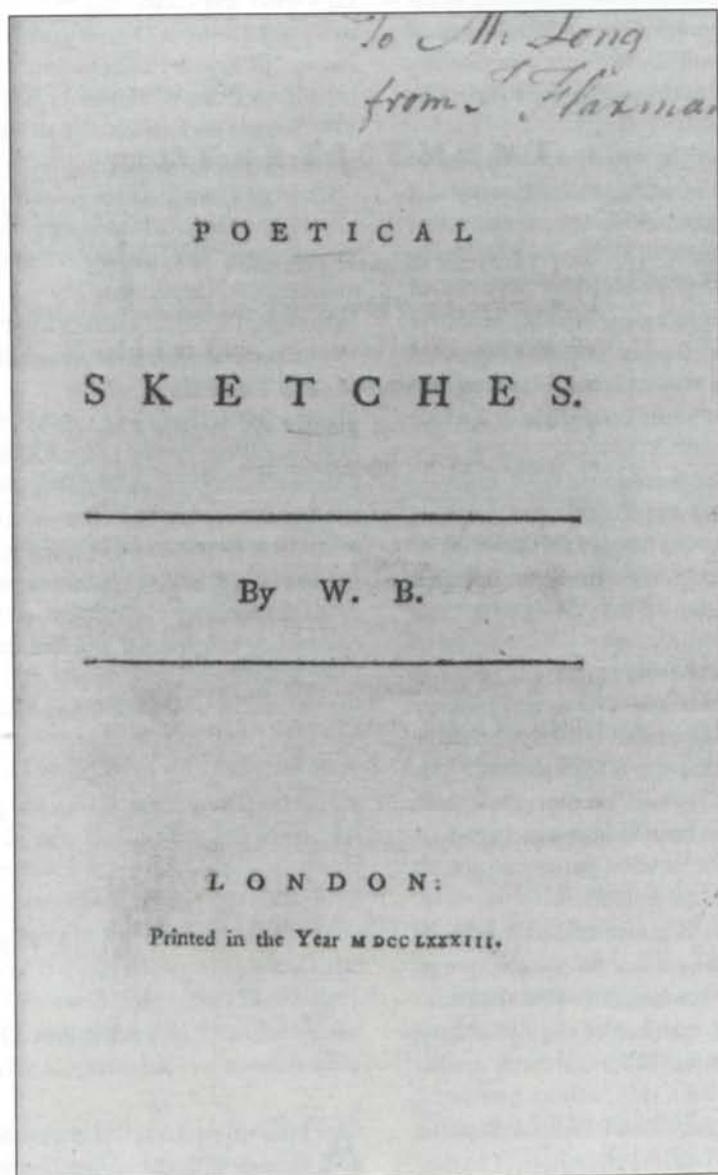
MINUTE PARTICULAR

"Mr. J. Blake"

BY MORTON D. PALEY

A hitherto unrecorded reference to William Blake (although with the wrong first initial) appears in the *New Monthly Magazine* for 1 January 1815 (vol. 2 [1814]: 537). Headed "Intelligence in Literature and the Arts and Sciences," it reads: "Mr. FLAXMAN has finished a series of compositions in outline from Hesiod's Works, which will be engraved by Mr. J. Blake, and printed in folio, to correspond with the outlines from Homer, by the same eminent professor."

The volume number and year appear anomalous because the first issue for 1815 was paginated as part of the volume for 1814. *The Theogony, Works and Days, and the Days of Hesiod*, with 37 plates engraved by William Blake after Flaxman's designs, was published in 1817 by Longman, Hurst, Rees, Orme & Brown. The *New Monthly's* mistake about Blake's first initial may be an indication of how obscure he was in what Gilchrist called his "years of deepening neglect."



[Blake, William]. *Poetical Sketches*. By W. B. London: Printed in the Year 1783.
The Bradley Martin copy. One of the "black tulips" of Blake's printed works, this copy was purchased in 1991 for a private collector and resold by us on his behalf in 2007 to another private collector. It thus remains the only known copy in private hands in the world, all other copies being in institutions.

To request a complimentary copy of *Catalogue 42: Blake Plates* or *Catalogue 40: William Blake and His Circle*, please contact:

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