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Blake in the Marketplace, 2007

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GRANT F. SCOTT is professor of English at Muhlenberg College in Pennsylvania and editor of *Selected Letters of John Keats* (Harvard, 2002), *Joseph Severn: Letters and Memoirs* (Ashgate, 2005) and most recently the online edition *New Letters from Charles Brown to Joseph Severn* <<http://www.rc.umd.edu/editions/brownsevern/index.html>>. This semester he is teaching a senior seminar on Blake which will culminate in a student-curated exhibition of Blake's work titled *Wings of Fire: The Illuminated Books of William Blake* (Martin Art Gallery at Muhlenberg, 19 March-19 April 2008).

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Cover: William Blake, *Paolo and Francesca(?)* (see pp. 140, 147, 148). Photo courtesy of Bonhams, London.

Blake in the Marketplace, 2007

BY ROBERT N. ESSICK

Editors' note: Color images of all eight Songs of Innocence copy Y prints sold at Sotheby's New York on 1 November 2007 are on the journal's web site at <<http://www.blakequarterly.org>>.

THE hyperactive 2006 Blake market continued through 2007. In the first month of the year, John Windle—"the foremost dealer in Blake," according to one member of the trade¹—managed the sale of the only copy of *Poetical Sketches* remaining in private hands. To no one's surprise, the price set a record for a letterpress edition of Blake's writings. Bonhams, the London auction house, offered two Blake drawings in its 6 February sale catalogue. They were oddly estimated, with the more interesting drawing (illus. 6) given a lower range than the rather conventional drawings of a baby's head (illus. 7). Unfortunately, I was not able to test my sense of their actual market value: on 31 January I was informed by Bonhams that both drawings were withdrawn. I will report any further information I can obtain about their destiny in future reviews.

In mid-January I learned that an "important Blake" had been sold (presumably late in 2006) to a private collector for something over \$2 million, with Sotheby's New York acting as the intermediary. I was able to confirm, from a reliable source, that this work was copy N of *Visions of the Daughters of Albion*, formerly in the Whitney family collection. This late and beautiful copy disappeared for many years, only to re-emerge under mysterious circumstances at Swann, the New York auction house, in August 2004.² I have not been able to confirm the rumored price.

Nancy Bialler of Sotheby's New York informed me on 6 September that eight (of fifteen) plates from *Songs of Innocence* copy Y, for many years on deposit at the Wallraf-Richartz-Museum in Cologne, would be offered in six lots at auction on 1 November (illus. 1-5).³ I had assumed that the museum would be the permanent home for copy Y, but I learned on 7 September from Detlef Dörrbecker that the own-

ers of the work, apparently members of the Neuerburg family, had reclaimed the book in 2004 or 2005. Why only eight prints, and not all fifteen, were offered for sale remains unexplained. In December, Bialler told Windle that the "owners" (note the plural) had no plans to sell the remaining seven plates.

Windle and I, the only dedicated Blakeans in attendance, viewed the prints an hour before the auction. The color reproductions in the catalogue were pale, suggesting that the color washes had faded. The originals proved to be in good condition with delicate, unfaded coloring. Most of the plates had highlights in liquefied gold, a medium not mentioned in the catalogue. Although not as brightly tinted as copies of the combined *Songs* Blake produced in the 1820s, copy Y includes splendid examples of his mature style. Perhaps miniature portraiture, which Blake began to practice in 1801, influenced the subtle coloring effects evident in the copy Y impressions at Sotheby's.

We believed that all lots would easily exceed their surprisingly modest estimates. Our prediction proved accurate, as the prices recorded below indicate. Most lots attracted three or four bidders in the early rounds, but bidding on each lot evolved into a contest between Windle, acting on my behalf, and the collector Alan Parker on the telephone from London. Windle won four lots, with Parker the underbidder on each; the roles were reversed on the remaining two lots. "The Divine Image" established a record price for a single plate from *Songs of Innocence* or *Songs of Experience*; "The Little Black Boy" set a record for any two plates from one of Blake's illuminated books. Two lots fetched over ten times high estimate, a rare occurrence at any auction. It was a spirited contest lasting about eight minutes.

No sales review would be complete without a few words about Blake's watercolors illustrating Robert Blair's *The Grave*, offered for sale at Sotheby's New York on 2 May 2006.⁴ On 2 April 2007, Windle saw *The Day of Judgment* watercolor hanging in Sam Fogg's book and antique shop, 15d Clifford Street, London. Fogg stated that the work was "not presently for sale," but would give no further information. His comment makes me suspect that he does not own the drawing; perhaps a friend or customer left it in the shop to spice up the décor. Fogg may have been one of the agents for the collectors who acquired three of the designs shortly after their failure to sell at auction, including *The Day of Judgment*. The latest rumors in London are that one or two were bought by David Thomson, Toronto, and one by Leon Black, New York. As of April 2007, the London dealer Libby Howie and her financial backer still had five *Grave* watercolors: *Whilst Surfeited upon Thy Damask Cheek*, *The Descent of Man into the Vale of Death*, *The Gambols of Ghosts*, *The Counsellor, King, Warrior, Mother and Child, in the Tomb*, and *The Death of the Good Old Man*. Howie has not placed prices on these drawings but will consider substantial offers.

4. For details, see *Blake* 40.4 (spring 2007): 116-17, 120-26, and the various articles listed in 116n1 of that issue.

1. Michael Taylor, April *Catalogue* 65: *Wood Engravings*, item 1.

2. For further information, see *Blake* 38.4 (spring 2005): 124, and 39.4 (spring 2006): 148.

3. For information on copy Y and its rediscovery, see *BBS* 119-20 and Detlef W. Dörrbecker, "Innocence Lost and Found: An Untraced Copy Traced," *Blake* 15.3 (winter 1981-82): 125-31, with illus. of "The Shepherd," "The Little Black Boy" (2nd pl.), "The Little Boy Found," and "Cradle Song" (2nd pl.).

The April/May 2007 issue of *Rare Book Review* offers an essay by R. M. Healey, "First Impressions," about a plate-printing and publishing firm, "The Thomas Ross Collection," located in Binfield, Berkshire. A sentence on page 52 caught my attention: "The plates by William Blake, which are the most valuable in the [Ross] Collection, and which are secreted away in another part of the building, also required more notice to retrieve, and so I had to be content with seeing one of the Turner aquatint plates" The context indicates that the references are to metal "plates," not impressions from them. The only Blake print offered in the Ross online catalogue <<http://www.thomasross.co.uk>> is a reduced reengraving (or photogravure or zincograph) of "Chaucers Canterbury Pilgrims" in the third state (of five) with a platemark of 20.3 x 48.3 cm. The original copperplate, measuring 35.7 x 97.05 cm., has been in the Yale University Art Gallery since 1973. The Ross Collection is the successor to Dixon & Ross, the printers of Blake's Dante engravings in 1838 who later operated under the name Thomas Ross & Son, at least until the 1980s.⁵ All of the "Blake" plates in the Ross Collection are reproductions, as will be explained in an article by G. E. Bentley, Jr., forthcoming in this journal.

An article by Harriet Rubin in the 21 July issue of the *New York Times* includes the following paragraph:

Until recently when Steven P. Jobs of Apple sold his collection, he reportedly had an "inexhaustible interest" in the books of William Blake—the mad visionary 18th-century mystic poet and artist. Perhaps future historians will track down Mr. Jobs's Blake library to trace the inspiration for Pixar and the grail-like appeal of the iPhone.

I have received several inquiries about Jobs's collection, presumed to contain significant works. I cannot trace any original work by "the mad visionary" to his ownership and I had never heard of this collection until learning of the *Times* article. Some readers assumed that the two-word quotation in the passage above was uttered by Windle, quoted elsewhere in the essay about non-Blakean matters. He tells me that he never said any such thing and that he has never met Jobs or sold anything to him. A digital legend in the making?

In my 2006 sales review I noted that there was a mysterious "confusion surrounding the sale" of Blake's *Tiriel Led by Hela* (Butlin #198.10) at Sotheby's London, 23 November 2006, #192.⁶ In August 2007 I learned from Sotheby's that this wash drawing had not been sold and remains in the ownership of Connie, David, and Richard Kain, the heirs of Mrs. Louise Y. Kain of Louisville, Kentucky. Sotheby's had hoped to offer the drawing again at a New York auction in January 2008, but negotiations with the owners came to naught.

5. See BB 544-45 and Anthony Dyson, *Pictures to Print: The Nineteenth-Century Engraving Trade* (London: Farrand P, 1984) xxvi.

6. *Blake* 40.4 (spring 2007): 117-18, 127, and illus. 10.

The London art world was abuzz, through the summer and fall of 2007, with rumors about yet another major Blake discovery. On 13 November, Tim Linnell told me about a story in the 11 November issue of the *Observer* concerning these works.⁷ The author of the article, Vanessa Thorpe, reports that Tate Britain is exhibiting eight recently discovered color prints by Blake. She does not indicate as much, but the group was clearly once part of *A Small Book of Designs* copy B (and/or a previously unidentified copy C?). I have learned from another source that the present owner, who acquired the works at a furniture auction many years ago, brought the prints to the Victoria and Albert Museum, where they were identified. Thorpe states that the following lines are written "beside an image" of *The Book of Urizen* pl. 23: "Fearless though in pain I travel on"; *The Marriage of Heaven and Hell* pl. 16 is captioned "Who shall set the prisoners free?" According to the Tate's web site, all eight prints are included in an exhibition entitled William Blake: "I still go on / Till the Heavens and Earth are gone," running at Tate Britain from 3 November 2007 through 1 June 2008.⁸ The color prints are described only as "the private loans of recently discovered works which have never before been exhibited." I suspect that the Tate is attempting to purchase the group.

Robin Hamlyn, the curator at Tate Britain in charge of the Blake collection, has very kindly sent me a list of the newly discovered prints, each on a leaf of wove paper ranging between 25.0 x 18.2 and 26.7 x 18.7 cm. Seven of the eight designs bear pen and ink inscriptions by Blake. All include multiple ink framing lines, as with other impressions from *A Small Book of Designs* copy B; each is numbered by Blake, as with five previously recorded impressions in copy B. The group includes the designs on the following illuminated-book plates: *The Book of Thel* pl. 7; *The Marriage of Heaven and Hell* pl. 16; and *The Book of Urizen* pls. 7, 11, 12, 17, 19, 23. All but *Urizen* pl. 17 are inscribed on the verso, "This Coloured print by W^m Blake / Was given to me by his widow / Frederick Tatham Sculptor."⁹ Except for *Urizen* pl. 12, impressions (probably the first pulls) of these designs appear in *Small Book* copy A in the British Museum. Another impression of *Urizen* pl. 12, now in the Morgan Library and Museum (Butlin #261.10), has been included as part of *Small Book* copy B by modern scholars, but it is trimmed to the image and thus lacks framing lines and an inscribed number (if once present). Yet a third color-printed

7. <http://observer.guardian.co.uk/uk_news/story/0,,2209033,00.html>, accessed 13 Nov. Another story appeared on the CBC.ca arts web site on 12 Nov. <<http://www.cbc.ca/arts/artdesign/story/2007/11/12/blake-watercolours-tate.html>>. The latter repeats much of the information in the *Observer* article, but adds that the prints "were discovered after someone tried to sell them at an auction earlier in 2007." I have no independent information about such an auction.

8. <<http://www.tate.org.uk/britain/exhibitions/blake/>>, accessed 13 Nov. The subtitle of the exhibition is quoted from Blake's Notebook poem beginning "The Caverns of the Grave I've seen" (E 480).

9. Tatham wrote the same inscription on the verso of *Urizen* pl. 1 in *A Small Book of Designs* copy B (Butlin #261.1, Keynes Family Trust).

impression of pl. 12 (Butlin #280, British Museum) has not been associated with either copy of *Small Book*. Two impressions of *Urizen* pl. 3 are included in modern reconstructions of *Small Book* copy B. Two plates are numbered "9," *Marriage* pl. 14 in the National Gallery of Art, Washington (Butlin #261.3), and *Urizen* pl. 7 in the new group. These several repetitions lead me to speculate that Blake may have begun, c. 1818 or later, to assemble two sets of *A Small Book of Designs*—copy B and what we might call copy C—using illuminated-book illustrations color printed c. 1794-96.¹⁰ Hamlyn and Martin Butlin are preparing an essay on the newly discovered color prints for publication in this journal.

The year of all sales and catalogues in the following lists is 2007 unless indicated otherwise. Dates for online catalogues are the dates accessed, not the dates of publication. Works offered online and previously listed in either of the last two sales reviews are not repeated here. 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 2007 sales will be covered in the 2008 review. I am grateful for help in compiling this review to G. E. Bentley, Jr., Nancy Bialler, Detlef Dörrbecker, Emmeline Hallmark, Robin Hamlyn, Tim Linnell, David Redden, Robert Smith, Steven Tabor, Joseph Viscomi, and John Windle. My special thanks go to Alexander Gourlay for his generosity in keeping me abreast of internet auctions. Once again, Sarah Jones's editorial expertise and John Sullivan's electronic imaging have been invaluable.

Abbreviations

BB	G. E. Bentley, Jr., <i>Blake Books</i> (Oxford: Clarendon P, 1977). Plate numbers and copy designations for Blake's illuminated books follow <i>BB</i> .
BBS	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (Oxford: Clarendon P, 1995)
BH	Bonhams, auctioneers, London
BL	Bloomsbury Auctions, London
BNY	Bloomsbury Auctions, New York
BR(2)	G. E. Bentley, Jr., <i>Blake Records</i> , 2nd ed. (New Haven: Yale UP, 2004)
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols. (New Haven: Yale UP, 1981)

10. *Small Book* copy A, and the second pulls that constitute most of copy B, were printed in 1796. *Urizen* pls. 9, 12, and 22 (Butlin #261.9-11) are considered to be part of copy B but they are not present in copy A. All three examples (I have not seen the impression of pl. 12 in the new group) have thinner color printing, but more extensive hand coloring, than their companions. These full-page designs may have been printed as part of Blake's production of color-printed copies of *The First Book of Urizen* in 1794 and not incorporated into *Small Book* until c. 1818 or later.

cat.	catalogue or sales list issued by a dealer (usually followed by a number or letter designation)
CB	Robert N. Essick, <i>William Blake's Commercial Book Illustrations</i> (Oxford: Clarendon P, 1991)
CL	Christie's, London
CNY	Christie's, New York
Coxhead	A. C. Coxhead, <i>Thomas Stothard, R.A.</i> (London: Bullen, 1906)
CSK	Christie's, South Kensington
E	<i>The Complete Poetry and Prose of William Blake</i> , ed. David V. Erdman, newly rev. ed. (New York: Anchor-Doubleday, 1988)
EB	eBay online auctions
F	G. E. Bentley, Jr., <i>The Early Engravings of Flaxman's Classical Designs</i> (New York: New York Public Library, 1964)
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, <i>The Separate Plates of William Blake: A Catalogue</i> (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

Songs of Innocence copy Y. SNY, 1 Nov., 8 pls. only (of 15) on 8 leaves of wove paper, printed in light-brown ink (pls. 4, 5, 10, 12, 16, 17), reddish-brown ink (pl. 9), and blue ink (pl. 18), each leaf bearing the blind-stamped collection mark of Heinrich Neuerburg lower right.¹¹ Relief etchings, some with white-line etching, hand colored and with pen and black ink border lines contiguous with the edges of the images. Selected motifs on all pls. outlined in pen and black ink; highlights added in liquefied gold on pls. 4, 5, 9, 12, 17, 18. Numbered in pen and black ink by Blake. Sold in the following lots, all illus. color:
#16. Pl. 4, "Introduction," numbered "3" top right. Image 11.9 x 7.9 cm. on leaf 20.3 x 14.5 cm. with a BUTTA[NSHAW] watermark. \$28,000 to John Windle acting for Robert Essick; estimate \$3000-5000. See illus. 1.

11. For illus., see Frits Lugt, *Les Marques de Collections de Dessins et d'Estampes: Supplément* (La Haye: Martinus Nijhoff, 1956) 190 #1344a. Heinrich Neuerburg died in 1956. Apparently his heir, Walter Neuerburg, who acquired copy Y in March 1962, continued to use the Heinrich Neuerburg collection mark. Dr. Walter Neuerburg is recorded as the owner of copy Y in Dörrbecker (see note 3, above) and *BBS* 120.

1. "Introduction" (pl. 4), *Songs of Innocence* copy Y. Relief etching, possibly with touches of white-line etching. Hand tinted with watercolors and liquefied gold, some motifs outlined in pen and black ink. Numbered "3" top right in pen and black ink. Image 11.9 x 7.9 cm. on leaf 20.3 x 14.5 cm. (the reproduction here has been cropped to the etched image and the inscribed number). Essick collection.

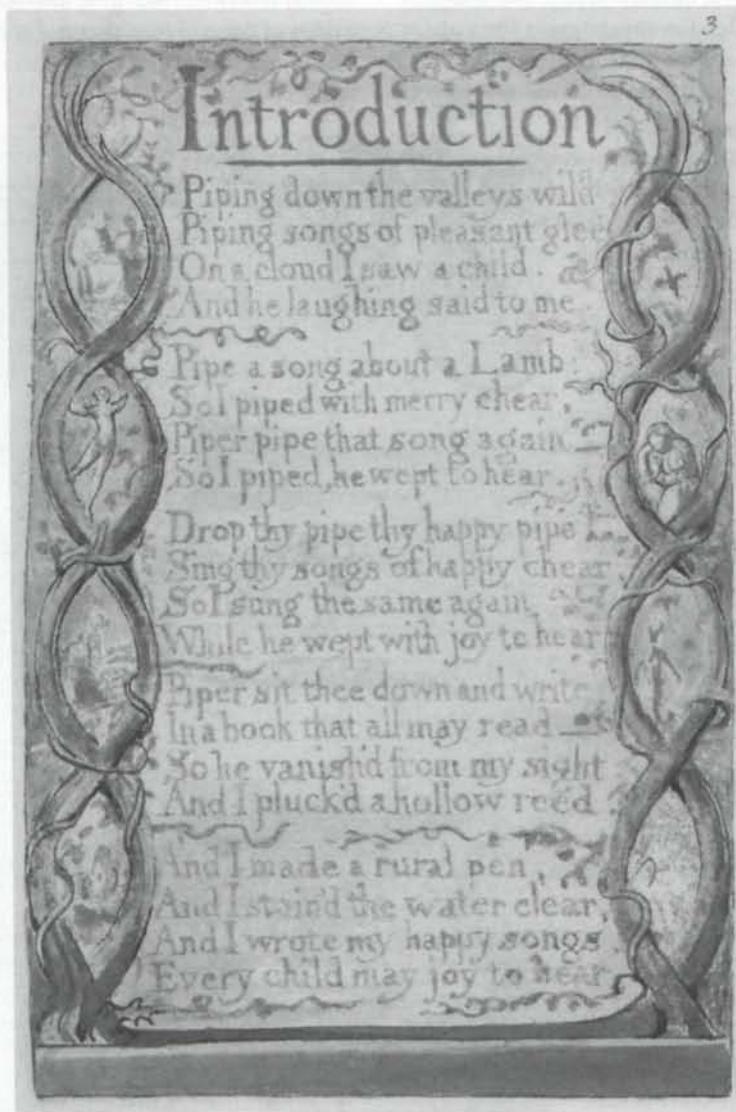
In most early impressions, Blake did not print the part of the copperplate, approximately 6 mm. high, below the base of the large intertwined vines. This strip is printed in copies I, L, O, T²-W, Y, Z, and AA of *Songs of Innocence and of Experience*; all show at least printed fragments of the relief-etching dike at the bottom margin of the pl. The ghostly outline of the upper edge of the dike is barely visible in copy C of the combined *Songs* and in some posthumous impressions (e.g., copy h). Blake lightly printed the strip here in copy Y of *Innocence*, but the inked edges of the etching dike are almost completely obscured by the brown watercolor wash that apparently represents the earth from which the vines grow. In this same area in some copies of *Songs of Innocence and of Experience*, Blake added grass (e.g., the green washes in copy L), or earth with possibly a bit of green grass (e.g., copy I), or water (e.g., copies O, R [even though the strip is not printed], T²-W, Y, Z, AA).

Copies R and Y of *Innocence* were almost certainly issued by Blake as a single, complete copy of the book. The fragments of a Buttanshaw (probably Buttanshaw 1802) watermark on several pls. in copy Y suggest a printing date of c. 1802 for the impressions in light-brown ink. The brown ink of "A Dream" and "On Another's Sorrow" in copy R, and "The Lamb," "Laughing Song," and the 1st pl. of "The Little Black Boy" in copy Y, is noticeably darker and more reddish; these 5 pls. may have been printed at some later time in order to have a supply of prints sufficient to make up a complete copy of

Innocence. The 5 impressions in copies R and Y in blue ink were probably also produced at a later time, possibly c. 1807 when Blake may have been printing *America* copy M and some proofs from *Jerusalem* in that color. Blake numbered the pls. in copy R/Y consecutively, 1 through 28 top right in black ink, and used the same ink (and possibly the same pen or stylus) to outline most of the pls. with framing lines contiguous with the edges of the pls. and to strengthen the outlines of some motifs in the designs.

The sequence of pen and ink numbers allows us to reconstruct the original contents and plate sequence of copy R/Y. Four

numbers are missing: 2, 20, 21, and 26. Number 2 was the title page; number 20 must have been the 2nd pl. of "Night" since the 1st pl. of that poem is numbered 19. Numbers 21 and 26 were almost certainly "The School Boy" and "The Voice of the Ancient Bard." This sequence of plates is identical to *Songs of Innocence* copy S and the *Innocence* section of *Songs of Innocence and of Experience* copy S, both printed on paper with a Whatman 1808 watermark. All 3 copies were probably collated and numbered in the same order c. 1811, the date of printing ascribed to copy S of *Songs of Innocence* and the *Innocence* section of *Songs of Innocence and of Experience* copy S in Joseph Viscomi, *Blake and the Idea of the Book* (Princeton: Princeton UP, 1993) 311, 378. The only numbering variant among these 3 copies is the absence of a pen and ink number "1" on



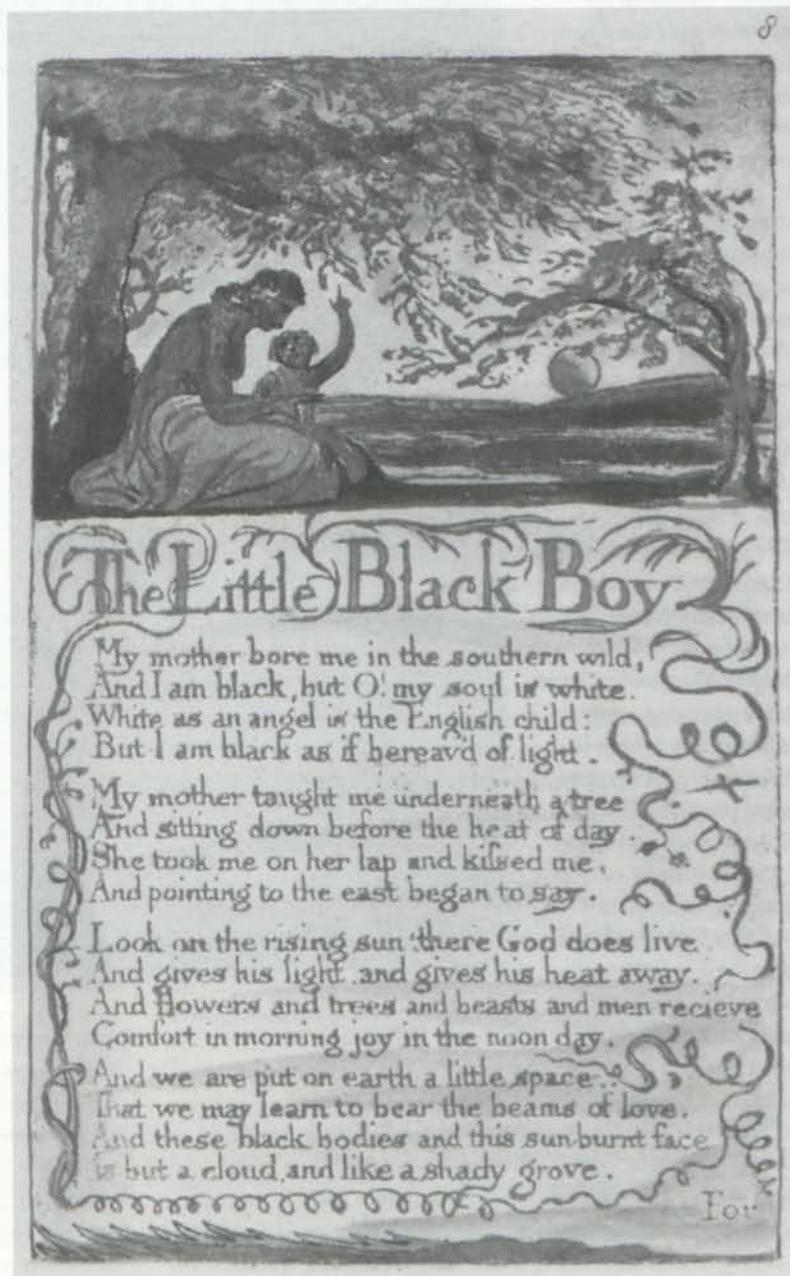
the frontispiece in *Songs of Innocence* copy S. The sequence in these 3 copies—BB pls. 2-21, 53, 22-25, 54, 26, 27—accords with the arrangement in the *Innocence* section of *Songs of Innocence and of Experience* copy R, mostly printed in 1795 and possibly collated at that time (see Viscomi 311-12). In 7 late copies of the combined *Songs*, beginning with copies T² and U of 1818, Blake moved "The School Boy" and "The Voice of the Ancient Bard" to *Experience*, but otherwise followed the sequence in *Innocence*

established by copy R of the combined *Songs* and followed in copy R/Y of *Innocence*. Blake did not include "The Little Girl Lost" and "The Little Girl Found" (BB pls. 34-36) in either copy R/Y or S of *Songs of Innocence*; in *Songs of Innocence and of Experience* copies R and S these companion poems appear in the *Experience* section. The c. 1811 dating for the numbering of the pls. in copy R/Y suggests that the pen and black ink outlining in the designs was also executed at that time. The highlights in liquefied gold on most plates in copy R/Y may have also been added at this late date when Blake was using gold in copy S of *Songs of Innocence* and copy S of the combined *Songs*.

The use of impressions in 3 ink colors, possibly from 2 or 3 different printing sessions, and the weak printing in some pls. suggest that copy R/Y may have been a reclamation project, like copy E of the combined *Songs*, prepared for and sold to Thomas Butts in 1806. That is, to create copy R/Y in about 1811, Blake brought together impressions set aside after their original printing, colored them uniformly (or added some touches if already colored), and, where necessary, augmented the texts with washes or pen and ink work. For example, in the "Introduction" pl. of copy Y he wrote over the title in a mixture of brown wash and liquefied gold to strengthen the letters. In "The Shepherd," several words at the end of lines printed lightly; Blake darkened these with pen and ink.

We do not know when copy R/Y left Blake's hands. The book was probably divided into 2 separate copies after it was damaged in a fire in the 1890s. The absence of the 4 pls. noted above from copies R and Y may be explained by the same accident. The earliest record of either copy is the sale of copy R, the "Property of Major T. E. Dimsdale," at SL, 24 Nov. 1952, #99 (£240 to "Armstrong," probably a dealer acting for Geoffrey Keynes). The statement in the 1952 cat. that the copy was "acquired by the first Baron Dimsdale (1712-1800)" could not be true if a *terminus a quo* of 1802 is correct for the printing of the pls. Copy Y was sold as "The Property of a Gentleman" at SL, 12 March 1962, #151 (£1000 to "Fairbrother"—the Swiss dealer Nicolas Rauch acting for Walter Neuerburg). Sotheby's 1 Nov. 2007 cat., offering 8 pls. from copy Y, states that it (or, more probably, copy R/Y) was acquired by "the Dimsdale family, Hertfordshire, c. 1811." This date is probably based on the belief that copy R/Y was collated at that time, possibly after Blake had received a purchase order.

2. "The Little Black Boy," 1st pl. (pl. 9), *Songs of Innocence* copy Y. Relief etching with touches of white-line etching. Hand tinted with watercolors and liquefied gold, some motifs outlined in pen and black ink. Numbered "8" top right in pen and black ink. Image 11.2 x 6.9 cm. on leaf 20.8 x 14.3 cm. (the reproduction here has been cropped to the etched image and the inscribed number). Essick collection. Blake has carefully outlined the woman's right hand and extended index finger pointing toward the sun. Uncolored impressions show that her hand was not etched (or at least not clearly etched) on the copperplate. The hand and finger are also added to *Songs of Innocence* copies L (1789) and O (c. 1802) and, less clearly, to a few 19th-century copies of *Songs of Innocence and of Experience* (e.g., E, Y, Z, AA). See the caption to illus. 1 for general comments on *Innocence* copy Y.

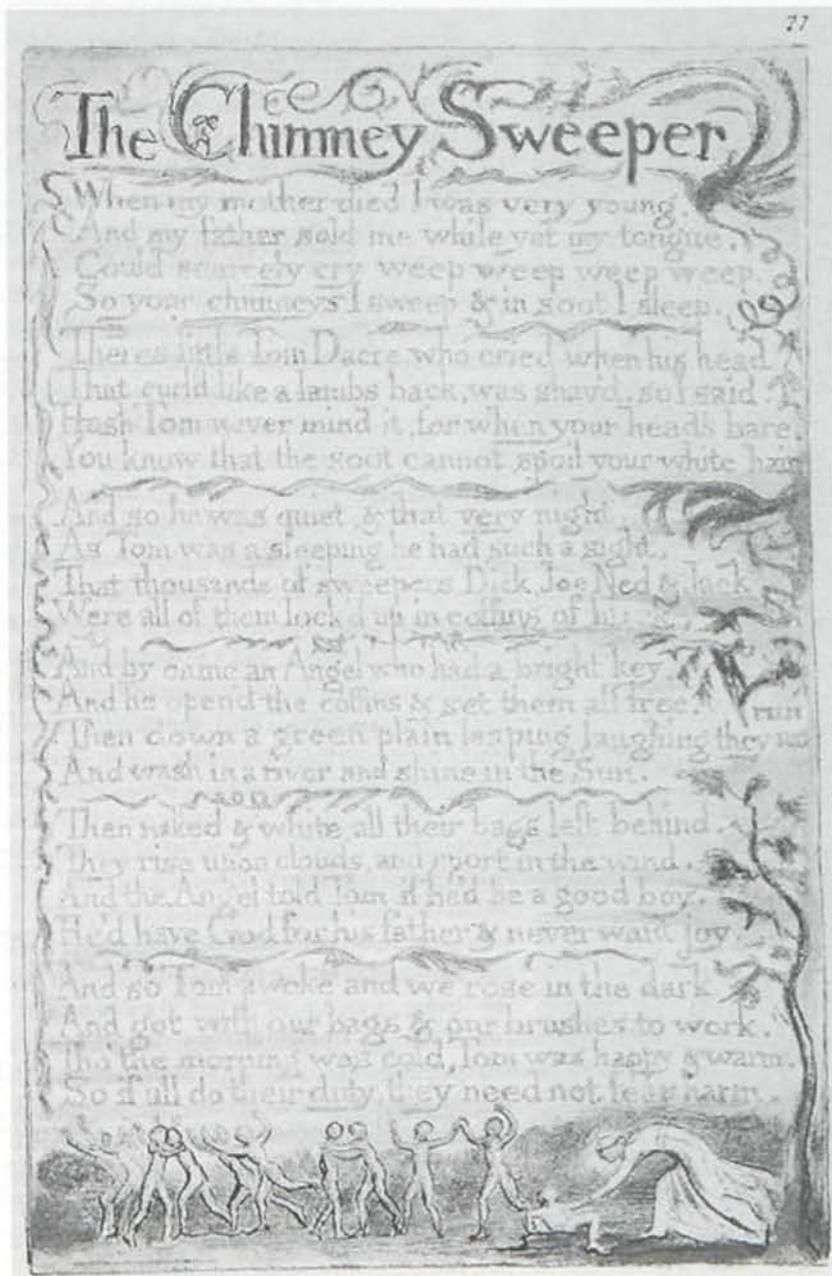


#17. Pl. 5, "The Shepherd," numbered "4" top right. Image 11.1 x 7.0 cm. on leaf 20.3 x 14.0 cm. with a deckle edge at the bottom. \$109,000 to John Windle acting for Robert Essick; estimate \$35,000-45,000. For illus., see *Blake* 15.3 (winter 1981-82): 127.

#18. Pls. 9-10, "The Little Black Boy," numbered "8" and "9" top right. Images 11.2 x 6.9 cm. (pl. 9) and 10.5 x 6.7 cm. (pl. 10) on 2 leaves, 20.8 x 14.3 cm. (pl. 9) and 20.7 x 14.2 cm. (pl. 10). \$193,000 to John Windle acting for Robert Essick; estimate \$45,000-65,000. The boy furthest to the left in pl. 10 has a darker skin color than the other boy, as in some early copies (e.g., *Innocence* L and Z; I, L, and R of the combined *Songs*) and most 19th-century copies (e.g., E, T²-W, Y, and Z of *Songs*

of *Innocence* and of *Experience*). The copperplate extends about 7 mm. below the relief image on pl. 10. Blake left this area uncolored in this impression and in most copies of *Songs of Innocence* (e.g., B, D, G, I, L, O, Z) and most early copies of the combined *Songs* (e.g., A-C, F, R), but added watercolors to extend the earth or water at the bottom of the design into this lower area in copies I and L of *Songs of Innocence* and of *Experience* (both printed 1795) and most later copies (e.g., T²-W, Y, Z, AA). See illus. 2 (pl. 9) and *Blake* 15.3 (winter 1981-82): 127 (pl. 10).

#19. Pl. 12, "The Chimney Sweeper," numbered "11" top right. Image 11.3 x 7.3 cm. on leaf 21.4 x 15.0 cm. \$73,000 to Alan Parker, London; estimate \$3000-5000. See illus. 3.



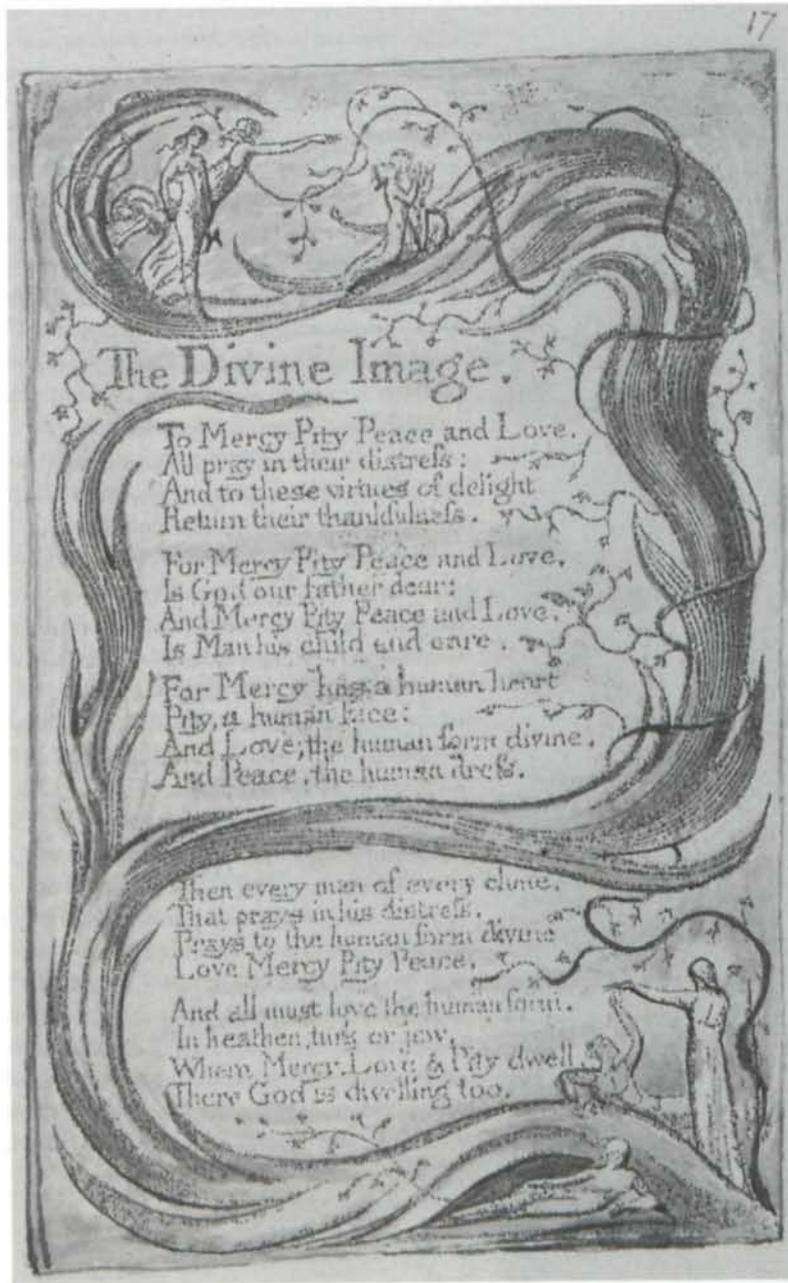
3. "The Chimney Sweeper" (pl. 12), *Songs of Innocence* copy Y. Relief etching with touches of white-line etching. Hand tinted with watercolors and liquefied gold, some motifs outlined in pen and black ink. Numbered "11" top right in pen and black ink. Image 11.3 x 7.3 cm. on leaf 21.4 x 15.0 cm. (the reproduction here has been cropped to the etched image and the inscribed number). By leaving a circle of uncolored paper around the head of "the Angel" lower right, Blake has given him a halo. Blake used the same technique to add halos in *Songs of Innocence* copy O (c. 1802) and in *Songs of Innocence and of Experience* copies R (1795), E (coloring completed in 1806), T² (printed and colored in 1818), and Y (printed and colored in 1825). The halo is a golden disc in copy V of the combined *Songs* (1821). In copy W (1825), Blake left a narrow ring of uncolored paper at some distance from this Christ-figure's head; copies Z and AA (both 1826) include an uncolored area near the head and a gold ring. See the caption to illus. 4 for similar halos and the caption to illus. 1 for general comments on *Innocence* copy Y. Collection of Alan Parker, London; photo courtesy of Sotheby's New York.

#20. Pl. 18, "The Divine Image," numbered "17" top right. Image 11.1 x 6.9 cm. on leaf 20.1 x 13.6 cm. \$121,000 to John Windle acting for Robert Essick; estimate \$5000-10,000. See illus. 4.

#21. Pls. 16-17, "A Cradle Song," numbered "15" and "16" top right. 11.3 x 7.2 cm. (pl. 16) and 11.3 x 7.1 cm. (pl. 17) on 2 leaves, 20.8 x 14.9 cm. (pl. 16) and 20.9 x 14.4 cm. (pl. 17), both with a BUTTA[NSHAW] watermark. \$115,000 to Alan Parker, London; estimate \$10,000-15,000. See illus. 5 (pl. 16) and Blake 15.3 (winter 1981-82): 129 (pl. 17). See also comments above in the prefatory essay.

Songs of Innocence and of Experience posthumous copy o, 3 pls. only: "Nurses Song" (pl. 24) from *Innocence*, "Nurses Song" (pl. 38) from *Experience*, and "The School Boy" (pl. 53). The impressions offered in John Windle's Nov. 2006 cat. were acquired in Jan. by the Victoria University Library, Toronto. For further information about these prints, see Blake 40.4 (spring 2007): 119.

Visions of the Daughters of Albion copy N. Sold late 2006 by private treaty through SNY to a private collector (probably over \$2 million). See comments above in the prefatory essay.



4. (this page) "The Divine Image" (pl. 18), *Songs of Innocence* copy Y. Relief etching with white-line etching. Hand tinted with watercolors and liquefied gold, some motifs outlined in pen and black ink. Numbered "17" top right in pen and ink. Image 11.1 x 6.9 cm. on leaf 20.1 x 13.6 cm. (the reproduction here has been cropped to the etched image and the inscribed number). Essick collection. Where thinly printed, the blue ink looks gray. With pen and ink outlining, Blake has emphasized the narrow neck and flared mouth of the pitcher (or some such vessel) held in the lowered left hand of the walking figure, upper left. The raised and extended hand of the standing figure, lower right, is touched with a thin line of gold. Blake has also given a halo to this Christ-figure by leaving an uncolored area around his head. Similar halos, executed with the same technique, appear in many 19th-century impressions, including *Songs of Innocence* copies Q and S and *Songs of Innocence and of Experience* copies E, L, S, T², V, Y, Z, and AA. The halo in copy W of the combined *Songs* encompasses the figure's upper body as well as his head. See the caption to illus. 3 for similar halos and the caption to illus. 1 for general comments on *Innocence* copy Y.

5. (facing page) "A Cradle Song," 1st pl. (pl. 16), *Songs of Innocence* copy Y. Relief etching with touches of white-line etching, hand colored and with some motifs outlined in pen and black ink. Numbered "15" top right in pen and black ink. Image 11.3 x 7.2 cm. on leaf 20.8 x 14.9 cm. (the full sheet is reproduced here). The plate is crooked, in relation to the edges of the leaf, and thereby exemplifies Blake's cavalier attitude toward conventional registration. See the caption to illus. 1 for general comments on *Innocence* copy Y. Collection of Alan Parker, London; photo courtesy of Sotheby's New York.

Drawings and Paintings

Paolo and Francesca(?). Pencil, approx. 19.0 x 11.0 cm. on leaf 21.3 x 37.4 cm. Butlin #816, dating the drawing to c. 1824-27. BH, 6 Feb., #90, illus. color (estimate £6000-9000; withdrawn at least a week before the sale). See illus. 6.

The Resurrection (recto), with studies of eyes, the head of an eagle, a human face, and a lion (verso). Some of the verso sketches are related to Blake's 1802 *Designs to a Series of Ballads* by William Hayley. Pen and gray ink, gray wash over pencil (recto), pencil (verso), recto image and sheet 20.5 x 21.0 cm., recto datable to the mid-1780s. Butlin #610. W/S Fine Art, Sept. flier, "Three Centuries of English, Scottish and Irish Oil Paintings and Works on Paper," no entry #, recto illus. color (not priced). For discussion, auction sale, and illus., see Martin Butlin, "A Blake Drawing Rediscovered and Redated," *Blake* 34.1 (summer 2000): 22-24; and *Blake* 36.4 (spring 2003): 120-21.

Two Studies of a Baby's Head. Pencil, with touches of watercolor on the lower head, leaf 37.4 x 26.2 cm. Butlin #788, dating the drawing to c. 1820. BH, 6 Feb., #91, illus. color (estimate £10,000-15,000; withdrawn at least a week before the sale). See illus. 7.

First Editions of Blake's

Writings First Published in Letterpress in Blake's Lifetime

Poetical Sketches, 1783, BB and BBS copy E. Sold Jan. by James Edwards, Potomac, Maryland (the "American Collector" listed in BBS 107) to Alan Parker, London, through the San Francisco dealer John Windle (\$250,000). Edwards paid \$170,000 for the book c. 1991, not the rumored "\$265,000" noted in BBS 107. For an illus. of the title page, including Flaxman's presentation inscription, see *Blake* 40.4 (spring 2007), back cover.

Separate Plates and Plates in Series

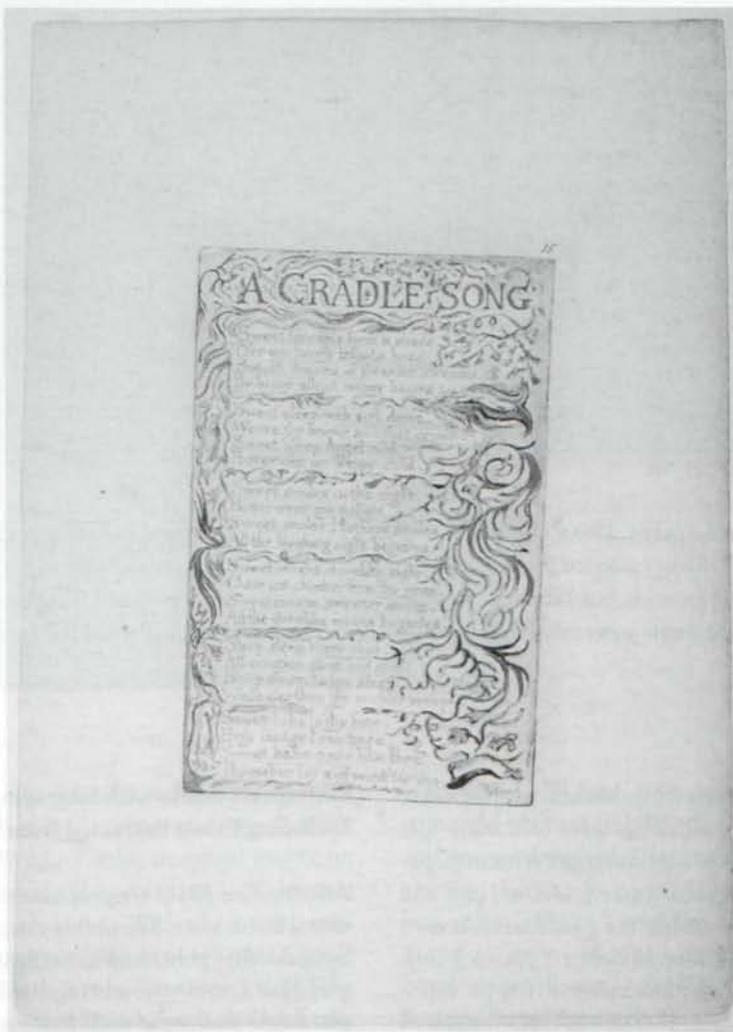
"Chaucers Canterbury Pilgrims." Larkhall Fine Art, Jan. private offer, 3rd st., SP impression 3W, marginal tears (1 into the image) repaired (£17,500). Cowan's auction, Cincinnati, 13 Oct., #794, 5th st., a Sessler impression with the "France" watermark, illus. color online (\$4500 to John Windle, who immediately sold it to the Victoria University Library, Toronto).

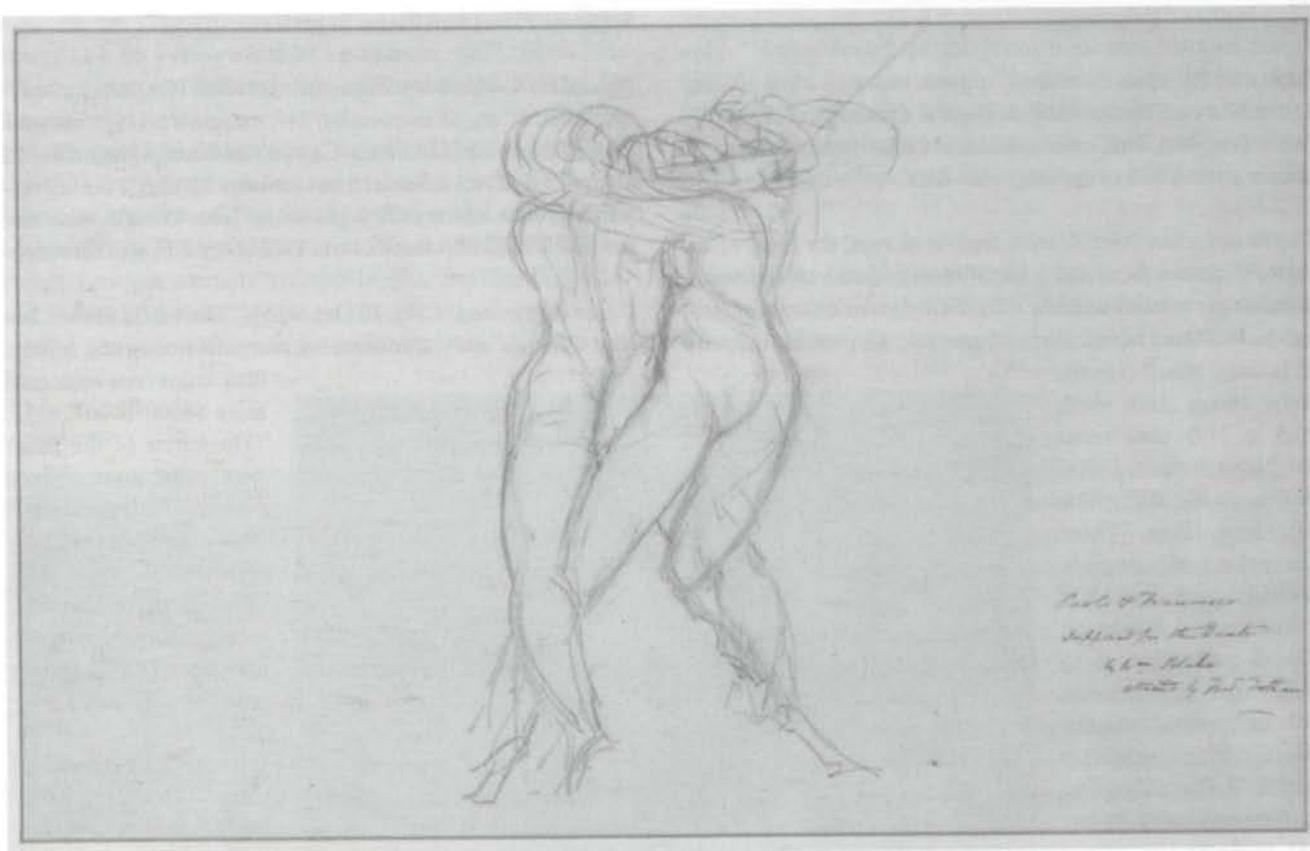
Dante engravings. CNY, 30 Oct., #156, "The Circle of the Corrupt Officials" only, some creases, marginal foxing and soiling, illus. color (not sold; estimate \$6000-8000); #157, "The Circle of the Falsifiers" only, some creases, marginal foxing and tears, illus. color (not sold; estimate \$6000-8000); #158, "The Circle of the Traitors" only, marginal tears and foxing, illus. color (\$1625).

"George Cumberland's Card." One of 2 previously unrecorded impressions was on consignment with John Windle by Oct. (price on request). For both impressions, see the appendix, *The Separate Plates of William Blake*.

Job engravings. Skinner auction, Boston, 2 March, #42, pl. numbered 16 only, on laid India, probably the 1874 printing since there is no clear evidence of the "Proof" inscription, foxed (mostly in the margins), illus. color (\$1600; estimate \$300-350). Swann, 3

May, #244, pl. numbered 9 only, 1874 printing on laid India, illus. (\$3200). Ursus Books, May cat. 262, #13, complete set, 1826 printing on Whatman paper after the removal of the "Proof" inscription, tissue guards, later cloth-backed boards, original cover label, housed in a later morocco box, previously offered for £40,000 by Sims Reed and for \$85,000 by Ursus, illus. (\$85,000 again); same copy (?), Sims Reed, Aug. cat., #20, illus. color (£45,000). BL, 11 June, #36, complete set, 1826 printing on Whatman paper after the removal of





6. *Paolo and Francesca(?)*. Pencil, approx. 19.0 x 11.0 cm. on leaf 21.3 x 37.4 cm. Inscribed in ink lower right, "Paolo & Francesca / supposed for the Dante / by W. Blake / attested by Fred. Tatham." Butlin #816, dating the drawing to c. 1824-27. The drawing can be dated to the 1820s on stylistic grounds, but Tatham's supposition that it represents Paolo and Francesca is not supported by their very different presentation in the Dante watercolor, *The Circle of the Lustful* (Butlin #812.10), and the engraving based on it. Photo courtesy of Bonhams, London.

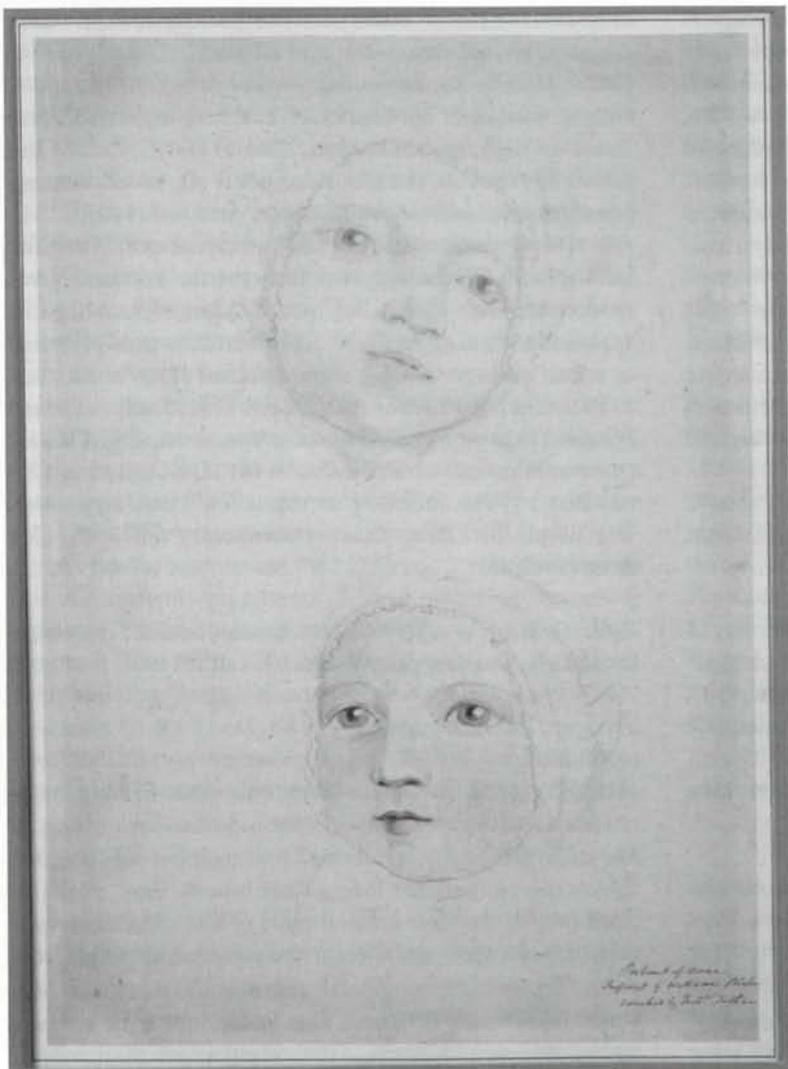
the "Proof" inscription, modern cloth-backed boards, cover label initialed "J. L." (John Linnell), illus. color (£22,000). CL, 18 Sept., #163, complete set, 1826 printing on Whatman paper after the removal of the "Proof" inscription, red pen and ink framing lines added just outside the platemarks, brown calf, illus. color (£20,900). Swann, 20 Sept., 3 pls. in 3 lots, 1874 printing on laid India, all illus. color: #103, pl. numbered 2 (not sold; estimate \$2000-3000); #104, pl. numbered 3 (\$1900); #105, pl. numbered 16 (\$3800); 31 Oct., #209, pl. numbered 6 only, 1874 printing on laid India, illus. color (\$3400).

"Morning Amusement" and "Evening Amusement," after Watteau. The previously unrecorded impressions offered in John Windle's Nov. 2006 cat. were acquired in Jan. by the Victoria University Library, Toronto. For details, see *Blake* 40.4 (spring 2007): 130.

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

Adams, *New Royal Geographical Magazine*, c. 1793. International Book Sales, July online cat., with the 2nd sts. of the 3 pls. by Blake first published in Seally and Lyons, *A Complete Geographical Dictionary*, lacking the frontispiece (not by Blake), pls. foxed and some with marginal tears, contemporary calf very worn, front cover detached, engraved title page illus. color online (\$1375). The only copy I have ever seen on the market. BBS 252 locates only the copy in the Library Company of Philadelphia; the *English Short-Title Catalog* <<http://estc.ocr.edu>> lists copies in the British Library, Cambridge University Library, Dalhousie University, and Union Theological Seminary. See also comments in the appendix, *William Blake's Commercial Book Illustrations*.

Ariosto, *Orlando furioso*. Valley Auctions, Dublin, Virginia, 13 April, #42, 1783 ed., 5 vols., scattered foxing, contemporary calf



7. *Two Studies of a Baby's Head*. Pencil, with touches of watercolor on the lower head, leaf 37.4 x 26.2 cm. Inscribed in ink lower right, "Portrait of some / Infant by William Blake / vouched by Fred^t. Tatham." Butlin #788, dating the drawing to c. 1820. Blake pictures the same baby in a pencil drawing of a single head, *Study of a Baby's Head* (Butlin #789). Butlin, writing about the version reproduced here, comments that "the date of the watermark, maddeningly illegible (if indeed present at all) as the drawing is stuck down, might help to confirm a later date and so support [Geoffrey] Keynes's conjecture that the child was a member of the Linnell family." Keynes's comments refer to the other drawing of the same head, but would seem reasonable if indeed both works date from the 1820s; see *Drawings of William Blake: 92 Pencil Studies*, ed. Keynes (New York: Dover, 1970), #81. Tim Linnell, an expert on his family's physiognomy, is dubious. Photo courtesy of Bonhams, London.

worn, illus. color online (\$150). John Price, May cat., #2, 1785 ed., 5 vols., pls. foxed and browned, contemporary calf worn (£300). EB, July-Aug., 1799 ed., 5 vols., marginal foxing on pls., contemporary half calf worn, illus. color (£83). Calendula Horticultural Books, Sept. online cat., 1785 ed., 5 vols., contemporary calf very worn, covers detached (\$195.95). Choice Books, Sept. online cat., 1799 ed., 5 vols., "covers worn" (\$275). Bertrand Michel, Sept. online cat., 1799 ed., 5 vols., half calf very worn, spines of 2 vols. missing (\$1170.84). Taurus Books, Sept. online cat., 1785 ed., 5 vols., contemporary calf worn (\$300). Adams & Adams, Sept. online cat., 1783 ed., 5 vols., contemporary calf, binding illus. color (\$1500). Havercroft Books, Sept. online cat., 1783 ed., 5 vols., Blake's pl. detached, contemporary calf worn (£385). Experienced Books, Sept. online cat., 1799 ed., vol. 3 only, presumably including Blake's pl., "readable copy" (\$19.50). First Place Books, Sept. online cat., 1783 ed., 5 vols. in 3, extra-illus. with 12 pls. (none related to Blake), later half calf (\$1000). White Hills Farm, Sept. online cat., 1799 ed., 5 vols., later half calf worn, binding illus. (\$400).

Blair, *Grave*. EB, Dec. 2006-Jan., "1813" (actually 1870) folio, some pls. stained, publisher's cloth very worn, spine broken and leaves detached, illus. color (\$500). Galerie Bassenge auction, Berlin, 26 April, #1182, 1813 quarto, half calf, illus. online (\$955). Brighton City Art, May online cat., pls. 7 and 12 only with 1813 imprints, illus. color (£139 each). MacDonnell Books, June cat. 47, #10, 1808 quarto, "mild" foxing, "contemporary three-quarter [calf?] and marbled boards" (\$1500). EB, June, pl. 10 only, 1813 imprint, probably the 1870 printing, illus. color (no bids on a required minimum bid of \$249.95); same impression, also June, illus. color (\$249.95); July, pl. 5 only, 1813 imprint, badly foxed and stained, illus. color (\$184.20). Heritage Book Shop, Sept. online cat., 1808 quarto, 1 pl. foxed, 3 with marginal stains, 20th-century morocco (\$2500). Old Tampa Book Co., Sept. online cat., apparently the 1808 quarto, pls. browned and foxed, quarter calf (\$2000). Stephen Foster, Sept. online cat., 1813 quarto, pls. foxed, later quarter morocco (£850). Subun-So Book Store, Sept. online cat., apparently the 1813 "folio" (but

probably the quarto), some marginal foxing, original boards worn (\$1779.39). PBA Galleries auction, San Francisco, 13 Sept., #19, 1813 quarto, minor soiling, 19th-century morocco rebaked, handsome binding illus. color online (\$1440). EB, Oct., 1808 quarto, scattered foxing on the pls., pl. 1 (engraved title page) slightly trimmed into the image top and bottom, later quarter calf, illus. color (no bids on a required minimum bid of £750); same copy, Nov. (£675). Leslie Hindman auction, Chicago, 30 Oct., #70, 1813 quarto, modern three-quarter calf, clamshell case, with Keynes, *Blake*, Faber Gallery, n.d., and Blake's Job engravings, United Book Guild reproduction, 1947, binding of *Grave* illus. (\$700). PBA Galleries auction, San Francisco, 29 Nov., #19, 1808 quarto, imprint trimmed off on title pl., scattered marginal foxing, contemporary calf very worn, rebaked, illus. color online (\$1300).

Bonnycastle, *Introduction to Mensuration*, 1794. Madoc Books, May online cat., full "leather" worn (£75).

Boydell, *Graphic Illustrations of ... Shakspeare*, c. 1803. BL, 14 Dec. 2006, #280, foxed, contemporary morocco rubbed, binding illus. color (not sold; estimate £300-500); same copy, 17 May, #120, illus. color (£220). CSK, 21 March, #94, marginal browning and spotting, later cloth (£288). Adrian Greenwood, Sept. online cat., minor marginal foxing, later buckram, illus. color (£595).

Bray, *Life of Stothard*, 1851. For an extra-illus. copy containing 14 pls. by Blake, see under Stothard, below.

Bryant, *New System ... of Ancient Mythology*, 1774-76. EB, Feb., 1st ed., 3 vols., contemporary calf repaired with new calf spines, illus. color (reserve not met; highest bid \$1000); same copy, Feb., offered at the "buy it now" price of \$1900; same copy, April (\$999); June, 2nd ed., 3 vols., marginal stains on some leaves, modern half calf, illus. color (\$797.03). Petersfield Bookshop, Sept. online cat., 2nd ed., 3 vols., contemporary calf rebaked (£550). Book Haven, Sept. online cat., 2nd ed., 3 vols., some browning, later calf (\$400). Ian Hodgkins, Sept. online cat., 2nd ed., 3 vols., contemporary half calf worn (£280). Older Ways, Sept. online cat., 2nd ed., vols. 1-2 only, title page to vol. 1 illus. color, no information on binding (\$1000). Xerxes Books, Sept. online cat., apparently 1st ed., vols. 2-3 only, minor spotting, full calf (\$200).

Catullus, *Poems*, 1795. Any Amount of Books, Sept. online cat., 2 vols., minor foxing, full calf worn (£104.50).

Cumberland, *Outlines from the Antients*, 1829. Paul Grinke, June cat. 2, #20, small-paper issue, "some foxing throughout," later half morocco (£225).

Darwin, *Botanic Garden*. Jeff Weber, June cat. 140, #53, 1st ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols. in 1, occasional foxing, a few water stains, modern three-quarter calf, spine

illus. color (\$2500). Peace of Mind Bookstore, Sept. online cat., 1799 ed., apparently 2 vols. in 1, foxed, "rebound" in cloth (\$475). Grants Bookshop, Sept. online cat., 1799 ed., apparently 2 vols. in 1, contemporary calf very worn (\$327.19). Books on High, Sept. online cat., 1st ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols. in 1, pls. foxed, some pls. folded, contemporary quarter calf very worn, covers detached (\$1050). SessaBks, Sept. online cat., 1791 eds. (otherwise not described), lacking 3 pls. (including 2 by Blake of the Portland Vase), modern buckram (\$650). William H. Allen, Sept. online cat., apparently 1st ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols. in 1, half calf very worn, covers detached (\$700). EB, Oct., 1st ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols., at least 1 Portland Vase pl. trimmed into the image, occasional foxing, contemporary calf worn, illus. color (\$1225); Oct.-Nov., 1799 ed., Part 1 ("The Economy of Vegetation") only, apparently with all pls. by Blake, stains, contemporary calf worn, illus. color (£105.35).

Euler, *Elements of Algebra*, 1797. Beacon Books, Sept. online cat., 2 vols., foxed, apparently quarter calf (\$1400).

Flaxman, Hesiod designs, 1817. EB, Dec. 2006, 1st issue with pl. 20 misnumbered "37," foxed, contemporary calf, illus. color (£180.63); April-May, some foxing and water staining, original boards with cover label very worn, back cover missing, illus. color (\$272.82 to "Oothoon," presumably a pseudonym); July, scattered marginal foxing, later boards, illus. color (offered only at the "buy it now" price of €545.95); same copy offered Sept., Oct., and Dec. at the same price. BL, 12 July, #402, "browning throughout," contemporary half morocco worn, front cover detached, illus. color (not sold; estimate £300-500).

Flaxman, *Iliad* designs, 1805. EB, Feb., bound with Flaxman's *Odyssey* designs, 1805, and his Aeschylus designs, 1795, scattered foxing and staining, 19th-century quarter calf, illus. color (£188). GDS Books, Sept. online cat., bound with Flaxman's *Odyssey* designs, 1805, marginal tears, some into the images, quarter calf very worn (\$800). McLean Arts & Books, Sept. online cat., foxed, modern three-quarter calf (\$800). Kingswood Books, Sept. online cat., dated to "1806" (probably an error for 1805), foxed, half calf worn (£250). EB, Sept., foxed, three-quarter calf, illus. color (no bids on a required minimum bid of \$750).

Gay, *Fables*. EB, Jan., 1793 ed., vol. 1 (of 2) only, contemporary quarter calf very worn, spine broken, front cover detached, back cover missing, illus. color (\$511—a remarkable price for a complete wreck); March, [1811] ed., 2 vols. in 1, minor foxing to margins, contemporary half calf, illus. color (\$401.87). Swann, 17 May, #362, 1793 ed., 2 vols., scattered foxing, calf worn (\$325). BL, 11 June, #28, 1793 ed., 2 vols., slight offsetting, modern calf, illus. color (£600). John K. King, Sept. online cat., 1793 ed., 2 vols., foxed, few leaves

detached, contemporary calf very worn, vol. 1 covers detached (\$747.50). Riverby Books, Sept. online cat., 1793 ed., apparently vol. 2 only with 3 pls. by Blake, "full calf" (\$400). Xerxes Books, Sept. online cat., 1793 ed., 2 vols. in 1, three-quarter calf (\$850). Ryan O'Horne, Sept. online cat., [1811] ed., apparently 2 vols. in 1, bound uniformly with Aesop, *Fables*, "1793" [also 1811?], 2 vols., scattered foxing, contemporary calf worn, illus. color (£1900). B. & L. Rootenberg, Sept. online cat., 1793 ed., 2 vols., bound uniformly with Aesop, *Fables*, 1793, 2 vols., "large paper copy," full calf (\$4500). Rulon-Miller Books, Sept. online cat., 1793 ed., 2 vols., contemporary calf worn (\$900); another copy, 2 vols., contemporary morocco, quarter morocco slipcase (\$1500). Paul Foster, Sept. online cat., 1793 ed., 2 vols., contemporary Russia worn (£950). Peter Harrington, Sept. online cat., 1793 ed., 2 vols., 19th-century morocco worn (£1375). Alan Wofsy Fine Arts, Sept. online cat., 1793 ed., 2 vols., contemporary quarter calf (\$1100). Addyman Books, Sept. online cat., 1793 ed., 2 vols., lacking the title and contents page in vol. 1, final gathering "becoming separated," foxed, contemporary calf rebacked, worn (£300). Swann, 9 Nov., #110, 1793 ed., 2 vols., scattered foxing and damp staining, "large-paper issue," modern morocco (\$950).

Hartley, *Observations on Man*, 1791. Rachel Lee Rare Books (formerly Thoemmes Antiquarian Books), Sept. online cat., quarto issue, Blake's pl. "spotted," contemporary half calf rebacked (£750).

Hayley, *Ballads*, 1805. EB, Jan., pl. 4 ("The Hermits Dog") only, slight stains in the inscription area, illus. color (no bids on a required minimum bid of \$250).

Hayley, *Essay on Sculpture*, 1800. Brand Books, Sept. online cat., later cloth very worn (\$300).

Hayley, *Life of Cowper*, 1803-04. EB, Dec. 2006-Jan., vols. 1-2 (of 3) only, 1st ed., with Blake's pls. 1-4, some spotting, contemporary calf very worn, covers detached, illus. color (no bids on a required minimum bid of \$137.50); Jan., pl. 1 only, title and imprint trimmed off, illus. (no bids on a required minimum bid of \$124). Brighton City Art, May online cat., pls. 3 (2nd st.) and 5 only, illus. color (£299 and £239). EB, May-June, pl. 1 only, illus. color (£39.99); July, pl. 1 only, illus. color (\$129); July, pl. 2 only, probably 2nd st., illus. color (\$124). BL, 19-20 July, #694, apparently 1st ed., vols. 1-2 bound in 1, some foxing, later half calf (vols. 1-2) and contemporary calf (vol. 3), with the 1806 supplement in original boards worn (not sold; estimate £100-150).

Hayley, *Life of Romney*, 1809. James Fenning, Sept. cat. 236, #210, minor foxing, half morocco slightly worn (£650). EB, Nov., Blake's pl. only, marginal browning, illus. color (\$51).

Hayley, *Triumphs of Temper*, 1803. W. G. Stuart, Sept. online cat., apparently the small-paper issue, contemporary calf

rebacked (\$450). Jarndyce, Sept. online cat., apparently the small-paper issue, some pls. spotted, later calf worn (£863). Kurt Gippert, Sept. online cat., apparently the small-paper issue, calf rebacked (\$850). Thornton's Bookshop, Sept. online cat., large-paper issue, light foxing, 19th-century morocco rebacked (£1200); another copy, apparently the small-paper issue, lacking pl. 1, foxed, disbound (£150).

Hogarth, *The Beggar's Opera by Hogarth and Blake*, 1965. Antiquariaat Van Coevorden, Sept. online cat., with the restrike from Blake's pl. as issued, original folding box (\$503).

Hogarth, *Works*. EB, July, Blake's pl. only, said to be from "the 1837 restrike edition," probably 5th or 6th st., illus. color (\$102). Adrian Greenwood, Sept. online cat., 1822 ed., frontispiece and title page stained, contemporary half morocco worn, illus. color (£1295). Subun-So Book Store, 1822 ed., three-quarter morocco (\$6025). Christian Heritage Museum, Sept. online cat., 1822 ed., half calf (\$4200). Robert Frew, Sept. online cat., undated Baldwin and Cradock issue, minor spotting, contemporary half morocco (£2250). Argosy Book Store, Sept. online cat., undated Baldwin and Cradock issue, three-quarter calf worn (\$4000). D & E Lake, Sept. online cat., undated Baldwin and Cradock issue, contemporary half morocco worn (\$4500). The "1822" eds. may be the Quaritch reissue of c. 1880 dated "1822" on the title page.

Hunter, *Historical Journal*, quarto issue, 1793. CNY, 17 April, #272, some spotting, title page cropped into the text at the upper margin, contemporary calf repaired, illus. color (\$2400). Michael Sharpe, Sept. cat. 1, #64, title page cropped top and bottom, contemporary calf, joints repaired, binding illus. color (\$7500). Rambler Rare Books, Sept. online cat., no information on binding (\$3750). Family Album, Sept. online cat., lacking the engraved title page and 2 pls. but apparently with Blake's pl., some pls. repaired with tape, foxed, disbound (\$800). Kenneth Hince, Sept. online cat., contemporary half calf rebacked, recent cloth box (\$3295). Grant & Shaw, Sept. cat. 73, #80, "large paper copy" trimmed to 29.5 x 23.8 cm., late 19th-century calf (£3200).

Josephus, *Works*. EB, April, probably *BB* issue B, contemporary calf very worn, lacking front cover, illus. color (no bids on a required minimum bid of £150); same copy, May, same result on a required minimum bid of £135. BL, 19-20 July, #557, probably *BB* issue D or E (printed by C. Cooke), stained, some leaves repaired, later quarter morocco (£150). Flora Books, Sept. online cat., probably *BB* issue A or B (printed by J. Cooke), contemporary calf rebacked, worn (£320); another copy, probably *BB* issue D or E, modern quarter calf (£250). Hudson City Books, Sept. online cat., probably *BB* issue D or E, "hardcover" binding a wreck (\$300). Best Buy Books, Sept. online cat., probably *BB* issue B or later, contemporary calf very worn (\$770). Heritage Auction Galleries, Dallas, 26 Oct., #30946, *BB* issue A, scattered foxing, contemporary calf

worn, rebaked, worn slipcase, illus. color online (\$600.25). EB, Nov., pl. 2 only, 3rd st., illus. color (\$22.50).

Kimpton, *History of the Bible*, c. 1781. Andersens Antikvariat, Sept. online cat., 55 (of 61) pls. only, but possibly including 1 or more of Blake's 3 pls., contemporary calf (\$263). EB, Oct.-Nov., apparently complete but in very poor condition with stains and foxing, contemporary calf very worn, covers detached, illus. color (no bids on a required minimum bid of £9.99).

Lavater, *Aphorisms*. EB, March, 1788 ed., 1st st. of the pl., contemporary calf worn, illus. color (no bids on a required minimum bid of \$300). Larry W. Price, Sept. online cat., 1788 ed., pl. damp stained, calf repaired (\$595). Malvern Rare Books, Sept. online cat., 1789 ed., contemporary calf (£124). John Windle, Sept. online cat., 1788 ed., 1st st. of the pl., contemporary calf rebaked (\$695). Howes Bookshop, Nov. cat. 325, #8, 1788 ed., some pencil annotations, contemporary half morocco rebaked (£125).

Lavater, *Essays on Physiognomy*. EB, Jan.-Feb., Blake's pl. 2 only, illus. (\$174); March, 1789-98 ed., 3 vols. in 5, scattered minor foxing, contemporary calf rebaked, illus. color (\$1725). Lyon & Turnbull auction, Edinburgh, 10 May, #644, 1810 ed., 3 vols. in 5, light browning and marginal stains in vol. 5, contemporary calf rebaked, binding illus. color online (£600). J & J Hanrahan, Aug. cat. 59, #135, 1810 ed., 3 vols. in 5, some foxing, contemporary three-quarter calf very worn, 1 cover detached (\$500). Alexandre Antique Books, Sept. online cat., 1789-98 ed., 3 vols. in 5, contemporary calf rebaked (\$2750). Peter Bichsel, Sept. online cat., 1789-98 ed., 3 vols. in 5, modern half parchment (€2210). Röde Orm Antikvariat, Sept. online cat., "1792" (actually c. 1818) ed., 3 vols. in 5, some damp staining to preliminaries, contemporary calf worn (\$4263). ABCD Books, Sept. online cat., 1789-98 ed., 3 vols. in 5, foxed, three-quarter calf very worn with missing spines and detached covers (\$1200). Brunk Auctions, Asheville, North Carolina, 3 Nov., #351, a mixed set of "1792" (vol. 2, actually c. 1818) and 1810 (vols. 1, 3), 3 vols. in 5, scattered light foxing, early boards rebaked in calf, binding illus. color online (\$300).

Malkin, *Father's Memoirs of His Child*, 1806. Jarndyce, Sept. online cat., some spotting, uncut in original boards worn (£1380).

Monthly Magazine, vol. 4, 1797. Roger Collicott, Sept. online cat., uncut in contemporary half calf worn (£40).

Mora, *Meditaciones Poeticas*, 1826. EB, Aug., bottom margin of pl. 1 (title page) folded over and the legs of the descending angel marred by the perforated collection stamp of the "City Library / Springfield Mass.," minor marginal soiling, contemporary half calf, illus. color (\$1150.89). Only the second copy I have seen on the market in the last 30 years.

Novelist's Magazine. EB, Jan., vol. 8 (*Don Quixote*) only, apparently with the *Novelist's Magazine* title page removed and with it the date, late 19th-century calf, illus. color (\$450). John Price, Sept. cat., #69, 21 vols., 1780-88, lacking vols. 5 and 13 but with the Blake pls. in vols. 8-10, contemporary calf (£2500).

Olivier, *Fencing Familiarized*, 1780. BL, 16 Aug., #632, slight browning and minor damage to margins, "some heavy underlining in text," contemporary calf worn (£120).

Rees, *Cyclopædia*, 1820. Barter Books, Sept. online cat., 4 vols. of pls. only, lacking 152 unspecified pls. but possibly including some of Blake's, calf very worn, spines missing, "suitable for research[,] restoration or breaking" (£780); another copy, pls. vol. 2 only, presumably including Blake's pl. 2 ("Basso Relievo"), foxed and browned, calf worn and repaired (£369.60). Evans the Book, Sept. online cat., an incomplete set, lacking 4 text vols., but with vol. 4 of the pls., presumably including Blake's pls. 4-7 ("Sculpture"), calf very worn, spines and covers missing (£600). Antiquarischer Lexikonhandel, Sept. online cat., complete in 45 vols., contemporary half calf (€11,900). Best Buy Books, Sept. online cat., vol. 1 of the pls. only, presumably including Blake's pl. 1 ("Armour"), cloth rebaked (\$1595). McConnell Books, Sept. online cat., complete in 45 vols., contemporary half Russia worn (£5500). Schooner Books, Sept. online cat., pls. vol. 2 only, presumably including Blake's pl. 2 ("Basso Relievo"), foxed, tears, cloth very worn, front cover detached (\$300). Steven Schuyler, Sept. online cat., "complete plates in 3 volumes," later "library buckram" (\$1176.50).

Remember Me!, [1824] for 1825. Publisher's calf, lacking some pls. (but with Blake's), lacking 1 leaf of text, sold Dec. by John Windle to the Victoria University Library, Toronto. Previously sold SNY, 12 Dec. 2006, #41, Blake's pl. illus. color (\$10,200 to Windle).

Ritson, *Select Collection of English Songs*, 1783. Adam Mills, Sept. online cat., 3 vols., contemporary calf rebaked (£525). Church Green Books, Sept. online cat., 3 vols., calf (£300).

Salzmann, *Elements of Morality*, 1792. BL, 14 Nov., #317, 3 vols., some marginal tears, minor spotting, modern quarter calf, illus. color (not sold; estimate £800-1200).

Scott, *Poetical Works*. Powell's Books, Sept. online cat., 1782 ed., occasional foxing, contemporary calf rebaked, worn (\$200). Kenneth Karmiole, Sept. online cat., 1786 ed., modern cloth (\$250). David Kenyon, Sept. online cat., 1782 ed., some foxing, calf worn (£250).

Shakespeare, *Dramatic Works*, 1802. Heritage Book Shop, Feb. cat. of "Finely Bound Books," #282, 9 vols., contemporary morocco rebaked, "some rubbing," illus. color (\$15,000). Swann,

14 June, #181, 9 vols., scattered foxing and browning, "early" half morocco worn, illus. color (\$1700). Alexandre Antique Books, Sept. online cat., 9 vols., scattered foxing on pls., contemporary morocco rebaked, worn (\$7500). Arundel Books, Sept. online cat., 8 vols. only (lacking vol. 8, but presumably including Blake's pl. in vol. 9), foxed, "full leather" worn, back cover of vol. 9 detached (\$1950). CL, 14 Nov., #145, 9 vols., scattered foxing (heavy on some pls.), contemporary morocco worn, illus. color (not sold; estimate £2500-3500).

Shakespeare, *Plays*, 1805. EB, July-Aug., large-paper issue, vol. 10 only, with Blake's pl. 2 ("Romeo and Juliet") after Fuseli, pls. foxed, contemporary calf worn, illus. color (\$25.50). Adrian Harrington, Sept. online cat., 9 vol. issue, some browning and staining, contemporary calf rebaked, worn, no information on the pls. (£875). Aabenhus Aarhus Antikvariat, Sept. online cat., 9 vol. issue, contemporary calf worn (\$4622). EB, Oct., 9 vol. issue, contemporary calf rebaked, illus. color (no bids on a required minimum bid of \$700); same copy, Oct.-Nov. (no bids on a required minimum bid of \$500); Oct., vol. 7 only, with Blake's pl. 1 ("King Henry VIII") after Fuseli, badly foxed, contemporary calf very worn, front cover detached, illus. color (\$15); Nov., vol. 7 only, with Blake's pl. 1 ("King Henry VIII") after Fuseli, badly foxed, contemporary calf very worn and repaired with tape, illus. color (£9.99).

Stedman, *Narrative*, 1796 ed., uncolored copies. David Mason, Sept. online cat., 2 vols., Blake's pl. 13 "supplied from a later edition," contemporary calf rebaked (\$8299). Peter Harrington, Sept. online cat., 2 vols., marginal spotting on pls., contemporary half calf with slight wear (£4500). EB, Oct.-Nov., 2 vols., lacking 2 pls. including 1 by Blake, pls. foxed and stained, contemporary calf rebaked, illus. color (\$1604.99).

Stedman, *Narrative*, 1806 ed., colored copy. Donald Heald, March online cat., 2 vols., contemporary Russia, bindings illus. color (\$13,500).

Varley, *Zodiacal Physiognomy*, 1828. CSK, 21 March, #284, all pls. present, a few leaves detached, marginal stains, bound with *The Horoscope; a Weekly Miscellany of Astrology*, 1834, contemporary half roan (£600). John Windle, Sept. online cat., all pls. present, contemporary calf "restored" (\$10,950; sold Oct. to the Victoria University Library, Toronto).

Wit's Magazine, 1784. EB, Nov., pl. 4 ("The Discomfited Duellists") only, with title and imprint although not shown in the illus. (no bids on a required minimum bid of \$299).

Wollstonecraft, *Original Stories*, 1791. Heritage Book Shop, Dec. 2006 cat., #408, 2nd sts. of the pls., contemporary sheep rebaked, illus. color (\$5500).

Young, *Night Thoughts*, 1797, uncolored copies. Ursus Books, March online cat., no mention of the "Explanation" leaf (be-

cause not present?), all edges gilt, "near contemporary" morocco (\$25,000); same copy and price, May cat. 262, #12, illus. Juniper Books, April online cat., with the "Explanation" leaf, "excellent margins," "original" (i.e., contemporary?) vellum slightly worn, illus. (\$19,500); another copy, Oct. private offer, lacking the "Explanation" leaf, some pls. cropped, contemporary vellum worn (\$15,000). BL, 11 June, #29, with the "Explanation" leaf, contemporary calf rebaked, modern cloth box, illus. color (£5500). EB, Oct., pl. 18 only, framed, illus. color (no bids on a required minimum bid of \$2500).

Interesting Blakeana

[T. Percy, ed.], *Reliques of Ancient English Poetry*, 1765. Quaritch, Oct. cat. 2007/16, #59, 3 vols., contemporary calf, joints repaired (£1250). Blake gave his copy to Mary Ann Linnell, John Linnell's wife. It was acquired at an unrecorded time by George Herbert Palmer (1842-1933), an American-born professor at Harvard and apparently not related to the artist Samuel Palmer, and is now in the Wellesley College Library, Wellesley, Massachusetts. See *A Catalogue of Early and Rare Editions of English Poetry Collected and Presented to Wellesley College by George Herbert Palmer* (Boston: Houghton Mifflin, 1923) 379, and BB #736.

Minutes of a General Conference of the Members of the New Church Signified by the New Jerusalem ... Held in Great East Cheap, London, from the 13th to the 17th of April, 1789 (London: R. Hindmarsh, 1789). Robert H. Rubin Books, Oct. cat. 61, #142, 42 pp. "disbound," with August Nordenskiöld, *Församlingens Formen uti det Nya Jerusalem [The Form of Society in the New Jerusalem]* (Copenhagen, 1790), contemporary boards worn (\$2250). William and Catherine Blake attended the first session of the general conference on 13 April (BR[2] 50-51).

George Augustus Baldwyn, *A New, Royal, Authentic, Complete and Universal System of Geography* (London: A. Hogg, n.d. [c. 1794?]). EB, Jan., 1 pl. only, showing "A Man of the Duke of York's Island" (top panel) and "A Family of New South Wales" (bottom panel), hand colored, illus. color (no bids on a required minimum bid of \$129). The bottom panel is an unsigned version of the design in Blake's engraving, "A Family of New South Wales," dated Nov. 1792 in the imprint and published in John Hunter, *An Historical Journal of the Transactions at Port Jackson and Norfolk Island* (1793). See also Hunter in the appendix, *William Blake's Commercial Book Illustrations*.

"For the Naval Monument," an engraved admission ticket for a concert in support of the naval monument at Greenwich, 21.0 x 14.6 cm., dated 28 May 1800 and signed "Blake sc. 'Change Alley.'" Ken Spelman Books, April cat. 61, #24, printed in red, illus. (£120; acquired by the Victoria University Library, Toronto). The address following the signature makes it certain that the engraver was William Staden Blake (1748-

c. 1817). Thus, it is merely coincidental that our William Blake engraved pls. for John Flaxman's proposal for the monument, published in Flaxman's *A Letter to the Committee for Raising the Naval Pillar* (1799). This ticket is wrongly attributed to William Blake in Archibald G. B. Russell, *The Engravings of William Blake* (London: Grant Richards, 1912) 169-70. In Russell's copy of his cat., he has lined through the entry in pencil and written next to it "Not Blake (By W. S. Blake)." The pl. is correctly attributed in G. E. Bentley, Jr., "A Collection of Prosaic William Blakes," *Notes and Queries* ns 12 (1965): 175.

Pencil (and pen and ink?) drawing of Blake's design for Young, *Night Thoughts*, pl. 10, the figure and chain only with a globe (the earth?) below. Wove paper, 22.9 x 17.8 cm., with a "J. Willmot 1805" watermark. With pen and ink verses in German carefully written in highly decorative calligraphy below the design and pen and ink framing vines and leaves in the side margins. EB, Nov., illus. color (no bids on a required minimum bid of £125).

J. and A. Taylor, *City Scenes*. BL, 26 April, #327, 1818 ed., some stains, "original roan-backed boards," illus. (£200). EB, Nov., 1828 ed., lacking vignettes numbered 42-48, pls. hand colored, publisher's cloth worn, illus. color (£42.30). Includes Blake's "Holy Thursday" from *Songs of Innocence*.

J. S. Deville, life mask of William Blake, 1823. EB, Jan.-Feb., with the Deville inscription dated 1 Aug. 1823 on the back of the neck, illus. color (£393). Very probably made from a second-generation mold based on the National Portrait Gallery (London) original. Deville's inscription on the back of the neck was almost certainly incised with a stylus on the NPG cast and not inserted as raised letters in the original mold itself. Thus, the fact that this EB cast exactly repeats the inscription on the NPG example, even in the shape and placement of the letters, indicates that the former is a copy mold-made from the latter. The EB cast, however, is made of gray plaster painted a cream color, whereas most modern copies known to me are dead-white plaster of Paris, either unpainted or painted with a faux-copper patina in dark green or black. The EB cast may have been made from an earlier mold than the one produced c. 1953 by the NPG. EB's vendor, Elliot Moran, tells me that the cast was "found ... in a lot of period items," including a "Phrenological and Physiological Register" bearing the printed date 1889 and the date "10/2/[18]90" in pen and ink. Another cast, painted a cream color and similar to the EB cast of Jan.-Feb., was offered by a vendor in Australia on EB in Dec., illus. color (\$54.32).

J. T. Hackett, *The Student's Assistant in Astronomy and Astrology*, 1836. Krown & Spellman, May online cat., publisher's cloth worn (\$225); another copy, a few inner marginal stains, later cloth, original front cover label reattached (\$125). Blake is listed among "Patrons and Admirers of the science and doctrine of Astrology" (118-20; see *BB* #1766). His time of birth

is recorded as precisely "Nov. 28, 7h. 45' pm. 1757" (119). This information is very probably taken from Anon. [R. C. Smith?], "Nativity of Mr. Blake, the Mystical Artist," *Urania; or, the Astrologer's Chronicle, and Mystical Magazine* no. 1 (1825): 70-72, where it is explained that "the above horoscope is calculated for the estimate time of birth" (*BR*[2] 407). The author of this article was familiar with Blake's Visionary Heads and his work on the Job engravings; the source for the estimated time of birth may have been Blake himself. In his chapter on "The Harmony of Astrology, Phrenology, and Physiognomy" (123-70), Hackett refers to "the several plates and figures," including the personifications of "Gemini" and "Cancer" (147), in Varley's *Zodiacal Physiognomy* of 1828. Both of these physiognomic portraits were based on drawings by Blake (see *BB* #501). The only copies of Hackett's book I have seen on the market in the last 25 years.

H. G. Bohn, *A Catalogue of Books*, 1841. Jeff Weber, March cat. 137, #263, original half calf (\$500). Copies of Blake's *Book of Thel*, *Songs of Innocence and of Experience*, *Milton a Poem*, and *Jerusalem* are included among the 23,208 items offered for sale (see *BB* #554).

Revue Britannique, vol. 5, 1862. EB, May, quarter calf, illus. color (€12.50). Includes [Amédée Pichot], "Le Visionnaire Blake," a slightly modified version of an essay first published in 1833. For description and justifiably acerbic comments, see *BB* #2392.

The Century Guild Hobby Horse. Leonard Roberts, March cat. 1, #27, issue 7 (July 1887), with a facsimile of Blake's *On Homers Poetry* [and] *On Virgil*, original wrappers (\$350 Canadian); #28, issue 11 (June 1888), with reproductions of 3 of Blake's Virgil wood engravings, original wrappers (\$350 Canadian).

"Bernard Quaritch's Wholesale Stock. Annual Results." A folio ledger of business records, 1898-1912, approx. 270 pp. Charles Cox, Feb. cat. 54, #199, containing "the statistics on [William Griggs's 1892 facsimile of?] William Blake's *Book of Ahania* (1895), [the E. J. Ellis facsimile of?] *Songs of Innocence* (Quaritch, 1893) and the three-volume *Works* of 1893 edited by Yeats and Ellis (small and large paper)," half calf (£150).

Job engraving, pl. numbered 3. EB, Feb., lightly stained, framed and glazed, illus. color (\$651). The high bidder failed to make payment, and thus the vendor offered the print again on EB, March (withdrawn). Probably a leaf extracted from the 1902 Dent facsimile, as the rounded platemark and grainy texture of the paper indicate, but several bidders must have thought this was an original when it was first offered.

W. M. Rossetti, ed., *Rossetti Papers 1862 to 1870*, 1903. Leonard Roberts, March cat. 1, #86, publisher's cloth (\$200 Canadian). Includes interesting early references to Blake.

Blake, *The Marriage of Heaven and Hell*, Venetian Series 2, London: E. Grant Richards, 1906. BB #101. Madoc Books, Aug. online cat., printed presentation card dated 1909 from Holbrook Jackson (British journalist, writer, and publisher, 1874-1948) pasted to the front free endpaper, publisher's decorated paper binding, printed front cover and spine labels (£125). Apparently rare; the only copy I have ever seen on the market.

A collection of 24 auction and 3 dealers' catalogues, 1922-78, all listing original works by Blake. Jeffrey Eger Books, Oct. private offer, original bindings, some with price lists, 2 with manuscript annotations about prices and buyers (\$378).

B. B. Macgeorge, auction cat. of his collection, SL, 1-9 July 1924. BL, 4 Oct., #506, issue with illus., annotated with prices, contemporary half calf, original wrappers retained (£75). With 28 lots of Blake material, including illuminated books, drawings, and a letter to Flaxman.

Donald E. Boyd, head of Blake carved in apple wood, 23 cm. high, 1965. Ro Gallery auction, Long Island City, New York, 14 April, #2015, signed and dated, mounted on a rod and plinth, illus. color online (\$350). This carving, with a (symbolic?) fissure through the middle of the forehead, was probably influenced by Blake's life mask and by Leonard Baskin's wood-engraved portrait, "Blake: An Imagined Death Mask," first published in Baskin, *Blake and the Youthful Ancients* (Northampton: Gehenna P, 1956).

Illustrations of the Book of Job, ed. David Bindman, William Blake Trust, 1987. Michael Kemp Bookseller, June online cat., 1 of 5 copies specially bound and with additional materials, this copy for the printing and binding firm Smith Settle, 4 vols., half morocco, in 3 morocco-trimmed boxes (£12,000). I suspect that this is a record asking price for a book featuring reproductions of Blake's illustrations and for any 20th-century work on Blake.

F. Bacon, "William Blake," color lithograph based on Blake's life mask, 1991. CL, 19 Sept., #498, "artist's proof" signed in pencil, presentation inscription to Michel Archimbaud, illus. color (£6500; estimate £1500-2500). EB, Oct., signed and numbered "29/60" by Bacon, framed, illus. color (no bids on a required minimum bid of \$8999.95).

E. Paolozzi, "Newton after Blake," lithograph, 26.5 x 37.0 cm., 1997. BL, 28 June, #634, signed, titled, and dated in pencil, inscribed "P/P" (printer's proof), illus. color (£380). Based on Blake's 1795 color print and similar to Paolozzi's monumental bronze of Newton in the forecourt of the British Library.

Blake's Circle and Followers

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

BARRY, JAMES

"Orpheus," etching. Hill-Stone Gallery, 1st st. of 3, advertised in *Apollo* (Nov. 2007): [2], illus. color (price on request).

Boydell, *The American Edition of Boydell's Illustrations of the Dramatic Works of Shakespeare*, 1852. EB, Sept., 1 pl. only, "King Lear," engraved by Legat, illus. color (no bids on a required minimum bid of \$250). The pls. in this work are the original British pls., "restored."

CALVERT, EDWARD

CSK, 4 April, 3 prints in 3 lots, all probably from the *Memoir*, 1893, all illus. color: #1, "The Cyder Feast," wood engraving, 3rd st. (£1200); #2, "The Bride," engraving, 3rd st. (£1800); #3, "The Return Home," wood engraving, 2nd st. (£300).

FLAXMAN, JOHN

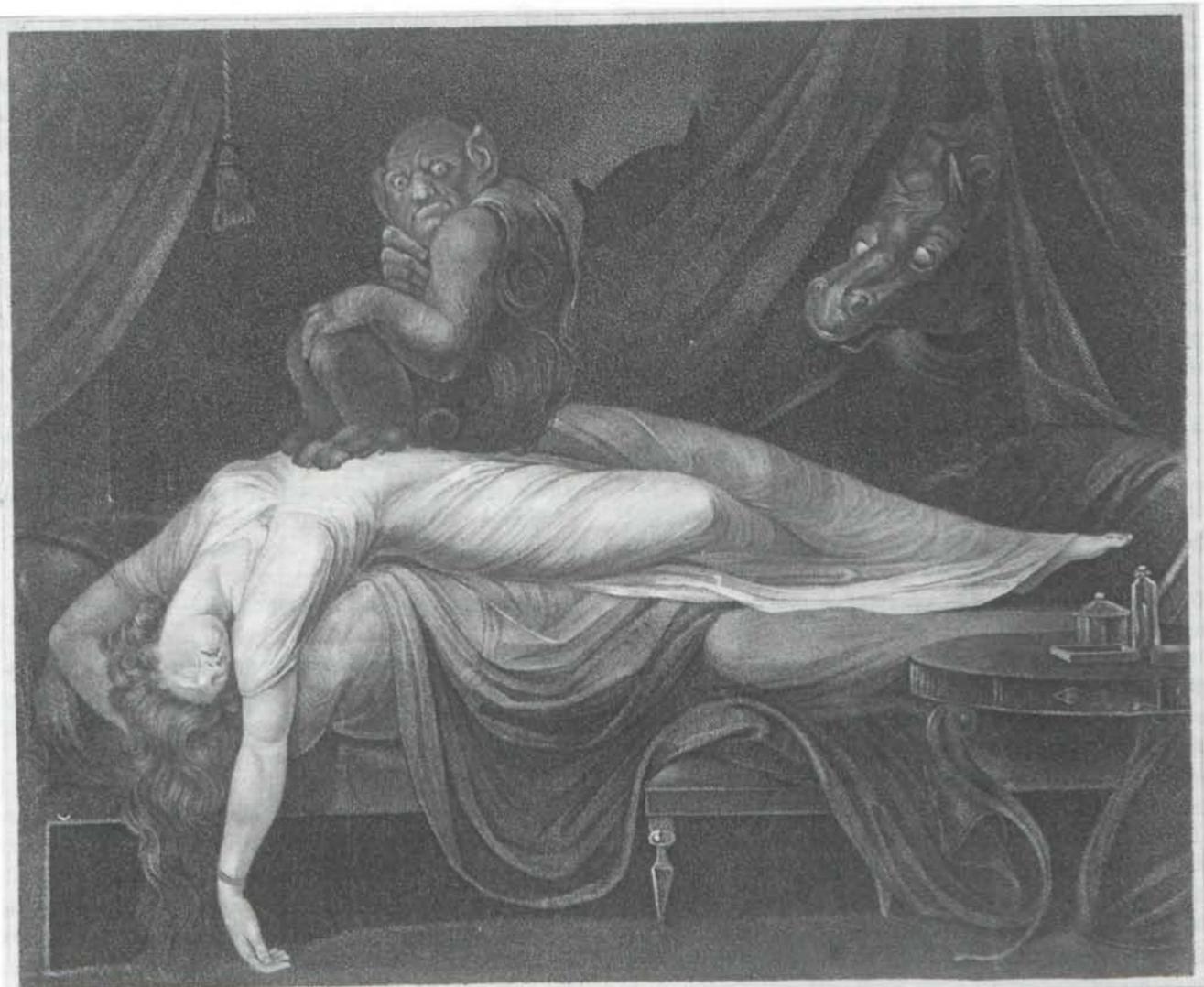
See also Flaxman, Hesiod and *Iliad* designs, under Letterpress Books with Engravings by and after Blake, above.

Ulysses Terrified by the Ghosts and *Venus Presenting Helen to Paris*, a pair. Pen and brown ink on buff paper, each 17.2 x 24.5 cm., datable to c. 1793 and c. 1795 respectively. CL, 5 June, #28, illus. color (£3120).

Angels Guiding a Soul to Heaven. Pen and gray ink and gray wash, 48.2 x 71.0 cm., possibly dating from the mid-1790s. Advertised by W. M. Brady & Co. in *Burlington Magazine* 149 (Jan. 2007): xi, illus. color (price on request). Previously sold CL, 5 June 2006, #6, titled *Angels Rescuing a Soul from the Ranks of the Dead*, illus. color (£14,400 to Colnaghi; estimate £4000-6000).

Giving Alms. Pencil, 11.4 x 8.9 cm., title inscribed in pencil. EB, April, illus. color (no bids on a required minimum bid of \$1300).

Aeschylus designs. EB, Dec. 2006, 1795 ed., foxed, contemporary calf, illus. color (£172); Dec. 2006-Jan., 1831 ed., marginal browning, original boards (with cover label) very worn and stained, leaves detached, illus. color (\$39); May, 1795 ed., title pl. stained, no binding but stitched pamphlet-style,



Painted by H. Fuseli.

Engraved by A. Laffonato.

*— on his Night-Mare thro' the evening fog,
— like the night-owl's cry, and like and big.*

THE NIGHT MARE.

*Such a name can without mail be sleep's opponent,
— Alights and grinning o'er her breast.*

Published November 30th 1795 by A. Suntach.

8. Henry Fuseli, "The Night Mare," engraved in stipple by "A. Laffonato" (possibly "Lassonato," with a double long "s," or "Zaffonato"), published by "A. Suntach," 1795. Laid paper, image 19.1 x 23.1 cm., leaf 25.0 x 24.2 cm. Essick collection. The design is reversed in relation to Fuseli's painting and to the prints engraved by Thomas Burke (1783) and William Raddon (1827). Not recorded in D. H. Weinglass, *Prints and Engraved Illustrations by and after Henry Fuseli* (Aldershot: Scolar P, 1994), but probably a pirated pl. like Weinglass #67A: image 19.2 x 22.1 cm., engraved by "Laurede," published by "le Noir," and dated by Weinglass to 1782. The width of the 2 prints indicates that they are probably not different states of the same copperplate. I suspect that the engraver's and publisher's names are pseudonyms on both pls. "Laffonato" or "Lassonato" may be a strained Italian pun on "the

sinking one" (from *affondare*, to sink) or "the sleeper" (from *assonnato*, sleepy); both are appropriate for the woman in Fuseli's design. The inscribed verses from Erasmus Darwin's *The Botanic Garden*, left and right of the title, in the pirated pls. repeat those in Burke's engraving; both may be copies of his print in spite of the date given by Weinglass for the Laurede pl. The presence of inscriptions on Burke's 1783 pl. from Part 2 of *The Botanic Garden*, not published until 1789, may be explained by the fact that Fuseli was acting as an intermediary between Darwin and the poem's publisher, Joseph Johnson, as early as 1784 (see Weinglass 55). Thus, Fuseli may have read the poem in manuscript in 1783 and requested Burke to add the lines from it. The engraver of the pl. reproduced here did not bother to reverse the image on the copperplate so that it would print right way around.

illus. color (\$134.63). Barter Books, Sept. online cat., 1831 ed., foxed, some leaves detached, cloth-backed boards very worn (£160). Toby English, Sept. online cat., 1831 ed., lacking pls. numbered 5 and 7, severe foxing, half morocco very worn (£200). Powell's Books, Sept. online cat., 1831 ed., severe foxing, half morocco worn, cover illus. color (\$250). Skinner auction, Boston, 18 Nov., #365, 1795 ed., later cloth very worn, illus. color online (\$153.13).

Dante designs. EB, May, 1867 ed., modern cloth in period style, illus. color (no bids on a required minimum bid of £149.95). Chapitre Books, Sept. online cat., 1867 ed., modern boards (€150). Antiquariat Hammer, Sept. online cat., *Umrisse zu Dante Alighieri's Göttlicher Komödie*, n.d. (1830s?), contemporary calf (€150). EB, Sept., 38 pls. engraved by Réveil, Paris, n.d. (1830s?), some light foxing, publisher's wrappers, illus. color (\$25.99).

Flaxman, *Anatomical Studies*, 1833. CNY, 5 Oct., #166, minor marginal staining, contemporary cloth rebounded, cover label, illus. color (\$563).

Hesiod designs. Epsilon, Sept. online cat., with the Aeschylus and Dante designs, Paris, 1847, no information on binding (€150).

Iliad designs. EB, Dec. 2006, 1793 ed., foxed, contemporary calf, illus. color (£180.69). Adam and Eve Books, Sept. online cat., 1793 ed., bound with the Aeschylus designs, 1795, some pls. browned, three-quarter morocco (£200). Tombland Bookshop, Sept. online cat., *Iliade D'Omero Rappresentata in Figure da Giovanni Flaxman Contenente xxxix Tavole in Rame Conforme alla Edizione di Londra del mdcccv* (Firenze [Florence]: Presso Luigi Piazzini Librajo in Porta Rossa, mdccxxvi [1826]), bound with the *Odyssey*, Aeschylus, and Hesiod designs, all with similar letterpress title pages dated 1826, 143 pls. in all, no engraver's name given, slight scattered foxing, 19th-century half morocco worn (£120). The 1826 Florence eds. are not recorded in *F*.

Odyssey designs, 1793. EB, Dec. 2006, foxed, contemporary calf, illus. color (£172).

Oeuvres de Flaxman, engraved by Réveil, Paris, 1836. Antiquariat Van Coevorden, Sept. online cat., 2 vols., contemporary calf (€1000).

Umrisse zu Homer's Ilias und Odyssee, engraved by Riepenhausen, Berlin, n.d. Galerie Bassenge auction, Berlin, 26 April, #1215, original wrappers, illus. online (\$450). Resource Books, Sept. online cat., badly damp stained, boards with cloth spine very worn (\$325). Dated to c. 1840 by Galerie Bassenge, but possibly the work (or a later issue of the work) dated to "1817?" in *F* 25 no. 6.

Umrisse zur Ilias von J. Flaxmann, engraved by Schnorr, Leipzig, 1839. EB, Sept.-Oct., bound with *Umrisse zur Odyssee von J. Flaxmann*, engraved by Schnorr, Leipzig, 1839, minor foxing, contemporary paper-covered boards, illus. color (€69). These issues not in *F*, but probably reissues of the 1804 *Iliad* and the 1807 *Odyssey* engraved by Schnorr (see *F* 34 no. 4 and 25 no. 5).

FUSELI, HENRY

An Archer with a Companion, Taking Aim at a Warrior, the Sun Rising above the Ocean Beyond (recto); *Three Studies of a Leg* (verso). Pen and brown ink over pencil, 18.0 x 22.0 cm. SL, 6 June, #189, recto illus. color (£15,600; estimate £5000-7000).

A Naked Warrior Repelling Soldiers at the Entrance to a Tent. Pen and brown ink over pencil, 15.0 x 16.6 cm. SL, 6 June, #190, illus. color (£7800).

Portrait of Harriet Mellon. Pen and brown ink, 17.8 x 11.3 cm., c. 1815. SL, 6 June, #184, illus. color (£9600).

A Seated Male Nude (recto); *A Study of Lovers with a Further Study of a Woman Kneeling and a Chess Set Seen from Above* (verso). Pen and brown ink, 21.7 x 17.7 cm., datable to c. 1795-1800. SL, 6 June, #187, recto illus. color (£3600).

Studies of a Male Nude. Pen and brown ink over pencil, 22.2 x 17.5 cm., datable to c. 1777-79. SL, 6 June, #186, illus. color (not sold; estimate £7000-10,000).

Studies of Reclining Figures. Pen and brown ink, 24.7 x 35.1 cm., letter by Francesco Bartolozzi on verso. SL, 6 June, #185, illus. color (£4800).

Study of a Male Nude, Seated. Pencil, 19.2 x 19.4 cm., datable to the 1770s. SL, 6 June, #188, illus. color (£3600).

"The Night Mare," engraved by "A. Laffonato" (possibly "Lasonato," with a double long "s," or "Zaffonato"), published by "A. Suntach," 1795. EB, Sept., cut close on 3 sides, skinned on the verso, cleaned and pressed, illus. (\$187.50). See illus. 8.

Bible. *A Practical Family Bible*, ed. Francis Willoughby, 1772-73. Christopher Mendez, Aug. private offer, 1 pl. only, "Jonah's Indignation," etched by Fuseli after his own design, inscriptions trimmed off (£1800).

Bible. Notes by Matthew Henry, abridged by Thomas Smith, printed by Thomas Kelly, London, 1815. EB, Dec. 2006-Jan., pl. after Fuseli only ("The Death of Golia[t]h," engraved by Grainger), illus. (€49.50).

Bodmer, *Die Noachide*, 1765. Antiquariat A. Thomi, Nov. online cat., complete with 12 pls. (8 after Fuseli), contemporary quarter calf (€253). Fuseli's first book illustrations, crudely etched by Christian Gottfried Matthes (or Mathes), 1738-c. 1805.

Boothby, *Sorrows, Sacred to the Memory of Penelope*, 1796. EB, Feb., large-paper copy, frontispiece by Beneditti after Fuseli in 1st published st., half calf over (original?) boards, illus. color (no bids on a required minimum bid of \$359).

Boydell, *The American Edition of Boydell's Illustrations of the Dramatic Works of Shakespeare*, 1852. EB, Sept., 1 pl. only, "King Lear," engraved by Earlom, illus. color (no bids on a required minimum bid of \$325); 1 pl. only, "King Henry the Fifth," engraved by Thew, illus. color (no bids on a required minimum bid of \$175); 1 pl. only, "King Henry the Fourth," engraved by Leney, illus. color (no bids on a required minimum bid of \$225). The pls. in this work are the original British pls., "restored."

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, c. 1803. BL, 14 Dec. 2006, #688, 11 pls. only but including 1 (unidentified) after Fuseli, incorrectly described as pls. from Boydell's *Graphic Illustrations of ... Shakspeare*, foxed, marginal tears, illus. color (£260). EB, Jan., 1 pl. only, "Midsummer Night's Dream," engraved by Simon, framed, illus. color (\$199.99); 1 pl. only, "King Henry the Fourth," engraved by Leney, illus. color (no bids on a required minimum bid of \$165); May, 1 pl. only, "Macbeth," engraved by Caldwell, hand colored, framed, illus. color (offered only at the "buy it now" price of \$1150, reduced by July to \$495); July, 1 pl. only, "Midsummer Night's Dream," engraved by Simon, badly torn into the image and stained, illus. color (\$48.77). Donald Heald, Sept. online cat., 2 vols., extra-illus. with 8 "proof plates," near-contemporary morocco rebacked (\$17,500). BL, 4 Oct., #73, vol. 2 only, presumably containing the 3 pls. after Fuseli in that vol., tears, foxing, water staining, contemporary morocco very worn, covers detached—all in all a wreck (£550). EB, Oct.-Nov., a group of single pls. sold individually, each with marginal foxing and illus. color, as follows: "Midsummer Night's Dream," engraved by Simon (\$799.10—probably a record price for a Boydell Shakespeare pl. in the published st.); "Midsummer Night's Dream," engraved by Ryder (\$787); "Macbeth," engraved by Caldwell (\$190.50); "King Henry the Fourth," engraved by Leney (\$108.05); "King Henry the Fifth," engraved by Thew (\$43). EB, Nov., 2 vols. in 1, scattered marginal foxing, 19th-century three-quarter morocco, illus. color (\$6500).

Darwin, *The Temple of Nature*, 1803. Jeff Weber, June cat. 140, #55, occasional foxing, modern three-quarter calf, spine illus. color (\$2850). EB, July, "The Creation of Eve" only, engraved by Haughton, illus. color (£24.99). CSK, 25 Oct., #27, some foxing, contemporary half calf very worn, front cover detached (£250).

Fuseli, *Lectures on Painting*, 1820. Francis Edwards, Sept. online cat., foxed, a few pencil annotations, contemporary half calf rebacked, worn (£150).

Heinrich Fuessli's *Sæmmtliche Werke*, Zurich, 1807-09. Moirandat Company, June cat. 19, #97, 2 vols., 16 pls. after Fuseli by J. H. Lips, publisher's wrappers, illus. color (9000 Swiss francs—about \$7300).

Homer, *Iliad and Odyssey*, translated by Pope, Du Roveray ed., 1813. EB, May, 12 vols., contemporary morocco, binding illus. color (\$405).

Lavater, *Aphorisms on Man*, Boston, 1790. Minnesota Bookman, Nov. online cat., contemporary calf very worn, "spine about half perished," front cover detached (\$150).

Lavater, *Essays on Physiognomy*, translated Hunter, 1789-98. EB, June, 1 pl. only, "Satan," engraved by Holloway, illus. color (\$39.80); 1 pl. only, "The Daughter of Herodias," engraved by Holloway, illus. color (\$139.14). See also under Letterpress Books with Engravings by and after Blake, above.

Lavater, *Essays on Physiognomy*, translated Moore, 1797. EB, July, 4 vols. in 2, some pls. badly foxed, contemporary half calf, illus. color (£112).

Milton, *Poetical Works*, published Suttaby, 1806. Spivey's Books, Nov. online cat., 2 vols., small tear into the image of the frontispiece after Fuseli, contemporary half calf (\$100).

Milton, *Poetical Works*, Bohn editions. EB, Jan., 1848 ed., contemporary calf, binding illus. color (£27); March, 1855 ed., modern cloth, illus. color (no bids on a required minimum bid of \$15).

A Series of Magnificent Engravings, to Illustrate ... Shakespeare and Milton, published H. M'Lean, 1818. Gallery at Knotty Pine auction, West Swanzey, New Hampshire, 28 April, #113, some foxing, contemporary quarter calf very worn, illus. color online (\$220). EB, May, scattered marginal foxing, contemporary quarter morocco, illus. color (\$525). BL, 19-20 July, #161, foxed, contemporary half morocco very worn (£150). Contains a selection of Stothard's large pls. illustrating *Paradise Lost* (executed 1792-93; see Coxhead 103-04) and 5 pls. after Fuseli executed for earlier publications: "Oberon Squeezing the Flower on Titania's Eyelids," "Titania Embracing Bottom," "The Witches Appear to Macbeth and Banquo," "Macbeth and Banquo Meet the Witches on the Heath," and "I've Done the Deed" (Macbeth and Lady Macbeth).

Shakespeare, *Plays*, 1805. EB, Jan., 1 pl. only, "Tempest," engraved by Bromley, imprint trimmed off, badly stained at corners, illus. color (\$9.99); Aug., vol. 4 only, light foxing, contemporary calf, illus. color (\$15); Sept., vol. 5 only, foxed,

contemporary calf worn, illus. color (no bids on a required minimum bid of \$15); vol. 3 only, foxed, contemporary calf worn, front cover detached (\$15); vol. 1 only, foxed, contemporary calf worn, front cover detached, illus. color (\$22.50); Oct., vol. 6 only, foxed, contemporary calf very worn, illus. color (\$16.50); Oct.-Nov., vol. 9 only, pls. badly foxed, contemporary calf very worn, back cover detached, illus. color (\$15); Nov., vol. 4 only, margins of pls. badly foxed, contemporary calf very worn and repaired with tape, illus. color (£15.99). See also under Letterpress Books with Engravings by and after Blake, above.

Shakespeare, *Plays*, Stockdale ed., 1807. EB, June, 6 vols., modern three-quarter calf, illus. color (offered only at the "buy it now" price of £395); July, 1 pl. only, "I've Done the Deed" (Macbeth and Lady Macbeth), engraved by Heath, slight marginal staining, illus. color (offered only at the "buy it now" price of £60). Bauman Rare Books, Sept. online cat., 6 vols., modern three-quarter morocco (\$8200). Antiquariat Markus Wolter, Sept. online cat., 6 vols., "contemporary binding" worn (\$5484). Peter Harrington, Sept. online cat., 6 vols., some browning, contemporary Russia, bindings illus. color (£6500); another copy, 6 vols., contemporary calf rebounded, worn, bindings illus. color (£2500).

LINNELL, JOHN

Beach and Boats, attributed to Linnell. Pencil and chalk, 13.5 x 19.0 cm., inscribed "J Linnell". EB, May, illus. color (£148).

Figures on a Track, in an Extensive Landscape. Watercolor, 17.7 x 25.1 cm. SL, 22 Nov., #156, illus. color (not sold; estimate £3000-5000).

Forest. Oil, 29.5 x 48.5 cm., signed and dated 1873. SL, 21 March, #32, illus. color (not sold; estimate £2000-3000).

A Gypsy Camp. Oil, 28.6 x 44.5 cm. Leslie Hindman auction, Chicago, 15 Jan., #1104, 2 punctures in the canvas restored, illus. color online (\$475). Possibly an early work, datable to the 1820s or 1830s.

Heathland. Oil, 22.7 x 30.5 cm., signed. Gorrings auction, Lewes, 25 April, #1256, illus. color online (£1200).

Portrait of J. Moseley Esq. of Suffolk. Oil, 127.0 x 101.3 cm., signed and dated 1843. SL, 22 Nov., #69, illus. color (£9375).

Portrait of William Coningham. Oil, 128.0 x 103.0 cm., signed and dated 1842. SL, 22 Nov., #70, illus. color (£24,500; estimate £8000-12,000).

Storm in Harvest. Oil, 127.3 x 182.9 cm., signed and dated 1873. CL, 7 June, #102, illus. color (£57,600).

Study of a Young Child. Pencil, 12.5 x 9.1 cm., signed and dated 1822. SL, 6 June, #172 (£960).

A View near Hampstead. Oil, 20.3 x 29.3 cm., signed and dated 1827. CL, 7 June, #101, illus. color (£7800).

Woodcutters in Windsor Forest. Oil, 18.0 x 27.0 cm., signed, datable to the 1820s. SL, 6 June, #89, illus. color (£15,600; estimate £6000-8000). Not to be confused with several watercolors of the same subject and basic composition.

Autograph letter signed, 28 Aug. 1877, 1 p., to the editor of the *Dublin University Magazine* with a small self-portrait in pen and ink to indicate which photograph should be used in a forthcoming publication about Linnell. Quaritch, Feb. cat. 2007/6, #35 (£180).

"Sheep at Noon," etching. BL, 12 July, #423, with "Woodcutters in Windsor Forest," both "later impressions," and "The Reverend John Martin," framed, the Martin engraving illus. color (£140).

MORTIMER, JOHN HAMILTON

Sleeping Baby, tentatively attributed to Mortimer. Pen and ink, 10.5 x 17.3 cm. EB, Oct., framed, illus. color (no bids on a required minimum bid of \$450).

"An Academy," engraved by S. F. Ravenet. EB, Jan., apparently stained in the inscription area below the design, illus. (offered only at the "buy it now" price of £90).

Fifteen Etchings Dedicated to Sir Joshua Reynolds, 1778. Chef-fins auction, Cambridge, 22 March, #258, 23 pls. in all, including additional etchings of banditti, original boards lacking spine, illus. color online (£1400; estimate £50-100).

"Palamon and Arcita," etching, no etcher named but probably Francis Chesham. EB, Oct., brown ink on wove paper, illus. color (\$62.37).

Shakespeare Character Heads, etchings. Thomaston Place auction, Maine, 30 June, #568, 3 pls. only, "Bardolph," "Beatrice," and "Falstaff," probably Palser impressions, framed, some wrinkles, illus. color online (\$175). EB, Aug., 1 pl. only, "Ophelia," with (probably later) hand coloring, marginal stains, illus. color (\$31.19).

PALMER, SAMUEL

The Broken Bridge. Watercolor, 40.0 x 50.8 cm., signed, datable to c. 1846. W/S Fine Art, June-July cat., #34, illus. color (price on application).

Crossing the Common—Sunset. Watercolor, 18.4 x 40.6 cm., datable to 1848. Lowell Libson, April cat., #13, illus. color (not priced).

The End of the Day: A Recollection of Italy. Watercolor, 14.3 x 21.0 cm., signed, datable to the early 1870s. W/S Fine Art, June-July cat., #35, illus. color (price on application).

Gypsy Camp, Evening, attributed to Palmer. Watercolor, 19.7 x 27.9 cm. EB, Feb.-March, illus. color (no bids on a required minimum bid of £5000); May, now attributed to a "Follower of Samuel Palmer" (no bids on a required minimum bid of \$700).

Landscape with Sheep and Cattle and a Windmill in the Distance. Watercolor, 18.1 x 41.0 cm., signed, datable to c. 1850. BH, 6 Feb., #107, illus. color (not sold; estimate £15,000-20,000).

Mark Yon Old Mansion, the preliminary drawing for an illustration to Samuel Rogers, *The Pleasures of Memory*, n.d. (c. 1879). Pen and brown ink, 11.8 x 17.8 cm. CL, 5 June, #92, illus. color (not sold; estimate £4000-6000).

"The Bellman," etching. CSK, 4 April, #7, 4th st., inscribed "Artist's Proof" by A. H. Palmer, illus. color (£7200; estimate £3000-4000). CL, 18 Sept., #182, 2nd st., a working proof touched with pencil and Chinese white, with annotations in pencil, illus. color (£6875). Galerie Bassenge auction, Berlin, 29 Nov., #5450, 5th st., pencil signature, illus. color online (€9000).

"Christmas," or "Folding the Last Sheep," etching. CSK, 4 April, #5, 4th st., "posthumous impression," illus. color (£1140); #13, 5th st., printed in 1926, illus. color (£960).

"The Early Ploughman," etching. EB, July, 5th st., illus. color (no bids on a required minimum bid of \$1000). CL, 18 Sept., #184, 4th st., some staining and foxing, illus. color (not sold; estimate £1500-2000).

"The Herdsman's Cottage," etching. EB, Jan., 2nd st., illus. color (\$309). Swann, 6 March, #177, 2nd st., with "The Rising Moon," 9th st., and "The Morning of Life," 9th st., the last illus. (\$1600). BH, 26 March, #5, 2nd st., a late impression, with "The Skylark," 7th st., "The Sleeping Shepherd," 4th st., and "The Early Ploughman," 8th st., all framed (£2640); #6, 2nd st., framed (£1020). CSK, 4 April, #10, 2nd st., marginal foxing, illus. color (£660).

"The Lonely Tower," etching. CSK, 4 April, #9, 5th st., inscribed "Trial Proof" by A. H. Palmer, time stained, illus. color (£4800). Doyle auction, New York, 2 May, #4346, 6th st., published 1880, pencil signature, slight marginal stains, illus. color online (\$6000).

"The Morning of Life," etching. CL, 18 Sept., #183, 6th st., a working proof touched with pencil and pen and ink, illus. color (£3125).

"Opening the Fold," etching. CSK, 4 April, #8, 4th st., framed, illus. color (£960); #11, 3rd st., "with extensive proofing notes in pencil, with a little retouching," illus. color (£3840). EB, Sept., 10th st., 1926 impression from the cancelled pl. with a vertical line through the center, illus. color (£97).

"The Rising Moon," etching. CSK, 4 April, #6, 7th st., laid India, crease in left margin close to the image, illus. color (£960); #12, 7th st., laid India, discoloration in margin, illus. color (£900).

"The Skylark," etching. CSK, 4 April, #4, 7th st., laid India, narrow margins, illus. color (£1020).

"The Willow," etching. CSK, 13 Dec. 2006, #2264, 2nd st., "posthumous impression" (not sold; estimate £150-200). Swann, 6 March, #178, with "The Herdsman's Cottage" and "The Early Ploughman," sts. not recorded, the last illus. (\$1700). EB, Aug., 4th st., an impression from the cancelled pl. with a vertical line through the center, illus. color (£44.95).

Dickens, *Pictures from Italy*, 1846. Blackwell's, May cat., #36, 2nd ed., original cloth (£110). BNY, 28 Nov., #103, 1st ed., original cloth, presentation inscription from Dickens to "The Count d'Orsay," binding illus. color (\$70,000; estimate \$18,000-25,000).

Hamerton, *Etching and Etchers*, 1880. Swann, 29 Nov., #57, half pigskin worn (\$1500). Contains Palmer's etching, "The Herdsman's Cottage," 2nd st.

A. H. Palmer, *Life and Letters of Samuel Palmer*, 1892. BL, 16 Aug., #477, publisher's cloth worn, later folding box (£200). Contains Palmer's etching, "The Willow," 2nd st.

S. Palmer, *English Version of the Eclogues of Virgil*, 1883. BL, 14 Nov., #425, "one of 10 presentation copies, ... large paper," with "some illustrations not used in the final book," some foxing, original vellum soiled, illus. (£1000).

PARKER, JAMES

Blake's fellow apprentice under James Basire and partner with Blake in a printselling business in the early 1780s.

British ladies in India (?), a separate pl. engraved by Parker after Stothard. See under Stothard, below. Not recorded in G. E. Bentley, Jr., "The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings," *Studies in Bibliography* 49 (1996): 208-31.

"The Pulse" and "Sterne Conducting Maria into Moulines," a pair based on scenes in Sterne's *A Sentimental Journey*, engraved by Parker after James Northcote. BL, 25 Oct., #309, "The Pulse" printed in "bistre" and illus. color (£150).

Adams, *New Royal Geographical Magazine*, c. 1793. 2 pls. engraved by Parker, "Burgos" and "Dantzick," first published in Seally and Lyons, *A Complete Geographical Dictionary*, c. 1784. See under Letterpress Books with Engravings by and after Blake, above.

RICHMOND, GEORGE

Study of Harriet Tatham; Study of Frederick Tatham. Apparently on 2 leaves, the former inscribed "G. Richmond 1826—Harriet Tatham" and the latter inscribed "Fred Tatham." Pen and ink over pencil, 20.6 x 14.0 cm. and 20.4 x 16.2 cm. BH, 6 Feb., #92, with *Study of Two Standing Acolytes* and *Study of Female Figures*, apparently on 2 leaves, pencil and brown wash, both 22.3 x 13.0 cm., *Study of Harriet Tatham* and *Study of Two Standing Acolytes* illus. color (not sold; estimate £1000-1500).

Jesus. Chalk and charcoal drawing, 19.5 x 14.3 cm., inscribed "Sketched at Milan from the fresco" and signed "G. R." EB, June, illus. color (offered only at the "buy it now" price of £380).

Man's Head in Profile. Pen and brown ink, 17.8 x 11.4 cm., pen and ink sketches of 2 (female?) heads on verso, possibly dating from the 1830s. EB, Nov., illus. color (£8.50).

Portrait of Fra Girolamo Savonarola, after Fra Bartolommeo, Half Length. Pencil, 30.5 x 20.7 cm., inscribed (probably at a later date) "4" and "Savonarola." CL, 5 June, #170, illus. color (not sold; estimate £3000-5000).

A Sheet of Figure Studies, Including an Angel and a Portrait Head Study of Samuel Palmer (recto); A Figure Study (verso). Pencil on leaf with an 1838 watermark, 20.3 x 15.9 cm. CL, 5 June, #169, illus. color (not sold; estimate £3000-5000). I am not convinced that the head is Palmer's.

ROMNEY, GEORGE

An Heroic Head: A Study from Life. Oil, 40.5 x 44.5 cm., datable to 1788-89. Lowell Libson, April cat., #8, illus. color (not priced). The face is closely related to the portrayal of Prospero in Romney's painting of *The Tempest* for Boydell's Shakespeare Gallery.

The Infant Shakespeare Nursed by Tragedy and Comedy. Pencil, pen and brown ink, brown wash, datable to c. 1783. CL, 21 Nov., #197, illus. color (£11,250).

Studies of Thelassie, the French Dancer, Reclining. Pen and brown ink, 12.1 x 19.0 cm. CL, 21 Nov., #13, illus. color (£875).

Titania's Attendants. Oil, 119.4 x 149.9 cm., datable to c. 1792. Lowell Libson, April cat., #9, illus. color (not priced). Previously sold, under the title *Titania's Attendants Chasing Bats*, SL, 23 Nov. 2006, #68, illus. color (£38,400).

Boydell, *The American Edition of Boydell's Illustrations of the Dramatic Works of Shakespeare*, 1852. EB, Sept., 1 pl. only, "The Tempest," engraved by B. Smith, illus. color (no bids on a required minimum bid of \$295); 1 pl. only, "The Infant Shakespeare," engraved by B. Smith, marginal foxing, illus. color (no bids on a required minimum bid of \$125). The pls. in this work are the original British pls., "restored."

RUNCIMAN, ALEXANDER

"Cormar Attacking the Spirit of the Waters," etching. EB, Nov., trimmed to the image and mounted on a backing sheet, illus. color (no bids on a required minimum bid of £28).

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).

Ghost Chamber. Watercolor, 33.0 x 25.0 cm., signed. SL, 17 May, #17, illus. color (not sold; estimate £1200-1800). Very probably a preliminary drawing for a book illustration.

Study for Halloween. Watercolor, 19.5 x 16.0 cm. BL, 12 July, #92, framed, with "an English school scene of a romantic couple," the latter (an unattributed work) illus. color (£320). Stothard's watercolor only, W/S Fine Art, 14 Nov.-7 Dec. cat., #18, illus. color (price on request). *Study for Halloween* is a preliminary drawing for the pl., engraved by S. Smith and inscribed "Halloween," published in *The Cabinet of Modern Art, and Literary Souvenir*, ed. Alaric A. Watts, 2nd series (London: Whittaker & Co., 1836).

The Wedding. Oil, 35.0 x 64.5 cm. EB, Dec. 2006, framed, illus. color (£1031.76). Previously offered SL, 13 July 2006, #15, illus. color (not sold; estimate £1000-1500).

"Amyntor and Theodora," engraved by Tomkins. EB, July, illus. color (no bids on a required minimum bid of \$135).

British ladies in India (?), 1 wearing a turban-like hat, circular design engraved in stipple by James Parker. Image 19.2 cm. dia., platemark 26.7 x 23.8 cm. EB, Jan., a proof before title and imprint, printed in reddish-brown, leaf of wove paper without watermark 29.5 x 24.5 cm., slight marginal stains, illus. color (£15). Its size, stipple technique, and ink color suggest that this print is a separate pl. or part of a suite of prints, not a book illustration. Probably the same impression sold EB, Jan. 2006 (£31). Not in Coxhead.

"Cecilia Overhear'd by Young Delvile," engraved in stipple by Nutter. EB, Nov., with a 1784 imprint, foxed, framed, illus. color (offered only at the "buy it now" price of \$299.99 or "best offer"). The subject of this circular print is taken from Frances Burney's *Cecilia, or Memoirs of an Heiress* (1782).

"The Fifth of November," engraving after Stothard. EB, Jan., hand colored, illus. color (£12.50). One from a set of 5 oval pls. (each about 18.0 x 21.5 cm.) picturing children at play or in the classroom, published by J. F. Tomkins in Jan. 1790 (see Coxhead 180). Might Stothard have been composing these designs at about the same time Blake was working on his *Songs of Innocence* in 1789? Three pls. in *Innocence* picture children's games.

"The Finding of Moses," engraved by Dadley, 22.0 x 17.0 cm. EB, June, illus. color (no bids on a required minimum bid of €1). Very probably a book illustration, perhaps for a Bible.

"The Irish Volunteer," stipple engraving by Delattre, 1786. EB, May, illus. color (offered only at the ludicrous "buy it now" price of £3300); same impression, Sept.-Oct., illus. color (no bids on a required minimum bid of \$5450 Australian).

"Princess Catherine of France Presented to Henry V," stipple engraving by Cardon. BL, 12 July, #314, with another pl., the Stothard illus. color (not sold; estimate £150-200).

"The Wellington Shield," etched by Stothard after his own design. Cheffins auction, Cambridge, 22 March, #247, the circular design of the shield's center and 5 border designs, 6 pls. in all, lacking the outline etching of the entire shield, illus. color online (£4400; estimate £100-200).

Bray, *Life of Stothard*, 1851, extra-illus. copies only. BNY, 24 Oct., #118, extended to 10 vols. small quarto, extra-illus. with 14 drawings attributed to Stothard, 1 letter by Stothard, and 1335 pls. after his designs, 19th-century morocco, bindings illus. color (not sold; overestimated at \$20,000-30,000). The vols. include the following pls. engraved by Blake: Ariosto, *Orlando furioso*, only pl., 2nd st.; Bonnycastle, *Introduction to Mensuration*, st. not recorded; *Novelist's Magazine*, vol. 8, both pls., vol. 9, pls. 2-3, and vol. 10, all 3 pls.; Ritson, *Select Collection of English Songs*, pl. 7; Scott, *Poetical Works*, all 4 pls.

Diamond Pocket Prayer [Book], with *Notes Explanatory*, published by J. White, Boston, 1809. EB, April-May, 10 pls. after designs by "Richard [sic] Stothard," contemporary morocco, illus. color (no bids on a required minimum bid of \$69.99); same copy, May (\$39.99).

A Series of Magnificent Engravings, to Illustrate ... Shakespeare and Milton, published H. M'Lean, 1818. See under Fuseli, above.

TATHAM, FREDERICK

Portrait of a Man, Half Length. Watercolor, 38.1 x 26.7 cm., c. 1830? EB, June, illus. color (\$112.50). Works by Tatham rarely appear on the market.

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. 24-29, "Albion rose." Joseph Viscomi has shown that the 1st state of "Albion rose" dates from no earlier than 1795 because its copperplate was cut from the same large sheet of copper as *The Book of Los* and the pls. of *The Book of Ahania*, both dated "1795" by Blake on their title pages. Viscomi also dates the two color-printed impressions of "Albion rose" to 1795. This means that they were not printed as part of the *Large Book of Designs* of 1796, but were forerunners of that work and were later incorporated into copies A and B of the *Large Book*. There is no compelling evidence, however, to rule out a slightly different scenario: Blake cut the large sheet of copper into 4 pieces in 1795, executed "Albion rose" as an intaglio etching in that year, but did not color print it until his production of the *Large Book of Designs* in the next year. Viscomi further suggests that some of the 2nd-state alterations in "Albion rose," such as the burst of light around the figure's head, were immediate responses to the color-printed version and thus datable to c. 1795. See Viscomi, "Blake's 'Annus Mirabilis': The Productions of 1795," *Blake* 41.2 (fall 2007): 52-83, esp. 75-78.

Pp. 111-22, "George Cumberland's Card." Two newly discovered impressions:

a. *Professor Loretta Innocenti*, Venice, Italy. Printed in black ink (possibly with a slight greenish hue) on a card pasted into a copy of George Cumberland, Jr., *Bristol Beauties 1848*. This work is "a made-up volume of works by George Cumberland (Jr.) printed at various times (dated 1847, 1849, 1850, 1851, 1852, 1858, 1860) with different paginations; the engraved titlepage applies only to the first 15 pages" (G. E. Bentley, Jr., *A Bibliography of George Cumberland* [New York: Garland Publishing, 1975] 34). According to its owner, "the book has an autograph dedication and is signed G. C. [George Cumberland, Jr.?] on the front page." No provenance information. Its card support and bibliographic context indicate that this impression was probably pulled before most of those on thinner papers in black and brown inks. On consignment with John Windle by Oct. 2007.

b. *Joyce Passaro*, Kingston, New York. Printed in black ink on laid paper, size of sheet unknown. Acquired at auction by Passaro early in 2007 as part of a collection of bookplates from the estate of George Viner, New York. Accompanied by manuscript notes by Viner about the pl.

Pp. 125-31, "Morning Amusement" and "Evening Amusement," after Watteau. See under Separate Plates and Plates in Series, above.

William Blake's Commercial Book Illustrations

Pp. 64-65, Hunter, *Historical Journal*, 1793. For a c. 1794 version of the design pictured in Blake's pl., dated Nov. 1792 in the imprint, see Baldwyn, the third entry under Interesting Blakeana, above. Another version of this design, "Drawn [i.e., engraved?] from a Sketch taken on the Spot" and signed by "Goldar" (John Goldar, 1729-95) as the engraver, appears in Michael Adams, *The New Royal Geographical Magazine* (London: Alexander Hogg, [c. 1793]), facing p. 9. The Goldar pl., titled "Man, Woman and Children of New South Wales," may have been engraved some years before its publication in Adams's book. The pls. in the Baldwyn and Adams vols. have a horizontal format and are much closer to each other than to Blake's pl. One of these 2 horizontal pls. is probably a copy of the other.

C O R R I G E N D U M

In my note on Benjamin Blake, the landscape artist whom the Royal Academy exhibition catalogue of 1808 mistakenly credits with *The Vision of the Last Judgment* (Blake 41.3 [winter 2007-08]: 135), I wrote that this mistake has been silently corrected by scholars. G. E. Bentley, Jr., notes that it is explicitly corrected in his *Blake Records*, 2nd ed., 250fn. — Morton D. Paley

R E V I E W S

Tracy Chevalier. *Burning Bright*. London: HarperCollins; New York: Dutton-Penguin, 2007. 311 pp. £15.99/\$24.95, hardcover; £7.99/\$14.00, paperback (2008).

Reviewed by Grant F. Scott

TRACY Chevalier is best known for *Girl with a Pearl Earring* (1999), an ekphrastic novel based on Vermeer's famous portrait that was adapted into a modestly successful film a few years ago. The novel became a bestseller for its convincing depiction of seventeenth-century Delft and its winsome protagonist, a young girl who works as a servant in the Vermeer household and eventually becomes the painter's apprentice and model. A lot of the book trades in the soft eroticism of the central encounter, the innocent wide-eyed maid initiated in the ways of love and art by the experienced painter. But there is something to be said for Chevalier's evocation of Vermeer's aesthetic, her instinct for reflecting in prose the stillness and simplicity of his paintings. The transparency of her language ideally suits the pure stream of light bathing his solitary female subjects from every window. And the keen verbal sketches of the paintings effectively convey the spirit of Vermeer's art.

Unfortunately this is not the case with William Blake, who figures much less prominently in *Burning Bright*. In spite of publicity claims that the novel "tells the tale of an artistic genius and the lives around him as he writes his famous *Songs of Innocence and Experience* [sic]," it is the fictive Kellaway and Butterfield families who take center stage, Blake who flickers dimly in the margins. The protagonists are a pair of 12-year-olds: Jem Kellaway, who travels to London from Dorsetshire with his family, and Maggie Butterfield, a street urchin who lives in the city. Jem is the innocent country boy who spends a lot of the novel blushing and gaping, Maggie the experienced girl with a "hard, shrewd veneer" (65) who knows the back lanes of Lambeth and conceals a dark secret. Philip Astley employs Jem's father as a carpenter in his famous circus and secures the family a room in no. 12 Hercules Buildings, next door to William and Catherine Blake. The novel thus opens showing the two contrary states of the human soul, but like the volume of poetry it adapts and broadly interprets it gradually blurs the boundaries between them. Jem gains experience, Maggie softens into innocence as both children verge toward "the middle" in their journey toward adulthood. In a symbolic moment sure to delight eighth-grade readers, Blake gives Maggie a gift of *Songs of Innocence* and *Songs of Experience*. One volume is for Jem, but she forgets which one: "Well, I mixed 'em up in my pocket. I don't know which is yours and which mine" (306).

And so it goes. There is the exuberant Philip Astley who mesmerizes the London populace with his circus and fireworks displays, his philandering son who seduces and impregnates Jem's sister, and Mrs. Kellaway, grieving over the loss of her boy, who fell out of a pear tree. There is also John Roberts of the Lambeth Association for the Preservation of Liberty and Property against Republicans and Levellers, who in response to the September massacres in France bullies people into signing an oath of loyalty to King George. Predictably he gravitates toward Blake's house and demands that he sign the document. In one of the novel's silliest moments, Roberts and his mob are paralyzed by Maisie Kellaway's dramatic reading of "London." Blake himself then takes the cue and begins to recite the third stanza "in a sonorous voice that froze the men at his door" (255). The plot then degenerates into Disney comedy as Maggie heaves a rotten cabbage at Roberts and the kids go to work.

The novel's most serious shortcoming for those interested in Blake is that it never finds a language adequate to convey the complexity of his art nor a means of limning the fiery eccentricity of the man himself. Unlike Vermeer in the earlier book, Blake's character is one-dimensional, kindly and avuncular, a bit too reminiscent of Grandpa Walton or Burl Ives (he says things like "Well, now, Maggie, ... Kate tells me you have something you want to say to us" [281]). He invites our heroes into his home, shows them his workshop, rescues Jem's sister from a tricky situation in the stables and eventually takes her in as a housekeeper. He's the stock figure of the wise artist, living peacefully in his cottage with his loyal wife, etching away at his little projects and dispensing moral lessons to the neighborhood children. In this sense he's strangely bland, domesticated and relieved of his rage. He does wander through the early pages wearing a *bonnet rouge* but he has none of the fire or energy of the dissident Blake, the man violently at odds with his own times. The spectacular explosion of Astley's fireworks depot burns far brighter than Blake's ideas. And it's the symmetry of "The Tyger"—stripped of its fearfulness—that structures the novel's action.

It is true that the book is sprinkled here and there with stanzas from the *Songs* and thus on the surface appears to be an homage to the artist and his work. But another source of disappointment for Blake enthusiasts is the book's failure to imagine a style or a form that acknowledges the rich complexity of Blake's multimedia art. Because of his visual designs, even the simplest of lyrics like "Infant Joy" bring with them a satisfying depth. The semiotic exchange between text and image always produces multiple meanings that happily vex easy understanding of the plates. The novel, by contrast, has little to say about the visual element of the poems, and the US hardcover version features only one image, the cover design, which reproduces an enlarged image of plate one of "The Little Girl Lost." It is faded, impossible to read in parts, and boldly overwritten in red by the author's name and the title of the book. The standard format of a prose novel combined with the absence of any imaginative visual concept for integrating text

and image not only defeats the uniqueness of Blake's idiom, but also takes us back 30 years to the anthologies that divorced Blake's words from his pictures. In its omission and implicit subjection of the visual, the novel is deeply reactionary.

It may be argued that a clear strength of the book is its historically accurate rendering of Georgian London. As the acknowledgments reveal, Chevalier has consulted a number of scholarly resources to ensure the book's verisimilitude. At times, however, it feels as if there's a great deal of wandering through each chartered street and not enough exploration of character. Long stretches of the book unfold like a moderately interesting walk through a reconstructed set. We pass the traditional tourist sites—Astley's Amphitheater, Bedlam, Westminster Abbey and Bridge, the London Wall—pause for refreshment at pubs and are treated to lengthy descriptions of artisans at work on Windsor chairs and Dorset buttons. But the pace is slow, the exposition often laborious and dull. There's simply not enough at stake in the plot, no urgency or sense of impending crisis that would warrant these excursions. Although the novel seems to side with Blake when he says that "the tension between contraries is what makes us ourselves. We have not just one, but the other too, mixing and clashing and sparking inside us" (177), it does not provide enough clash and spark or offer enough risk to hold our interest. Not fireworks but fire is what this novel needs, the howling of Orc, his flames and fierce embrace. By the end, we've spent too much time in the protected bower of "The Lamb," numbed by its lulling symmetries.

Helen P. Bruder, ed. *Women Reading William Blake*. Basingstoke: Palgrave Macmillan, 2007. xx + 286 pp., 7 b&w illus. £50.00/\$69.95, hardcover.

Reviewed by Anne K. Mellor

WHERE has the study of Blake and gender come since the first explicitly feminist interpretations of Blake's poetry and art? Susan Fox's groundbreaking "The Female as Metaphor in William Blake's Poetry" in 1977, followed by Alicia Ostriker's "Desire Gratified and Ungratified: William Blake and Sexuality" and my "Blake's Portrayal of Women" in 1982-83, appeared 30 years ago.¹ Helen Bruder is to be congratulated for raising this question now, in the aftermath of her own and several other recent books on gender and sexuality in Blake's art and poetry (most notably by Tristanne Connolly and Christopher Hobson). Among the 30 short essays

1. *Critical Inquiry* 3.3 (spring 1977): 507-19 (Fox); *Blake/An Illustrated Quarterly* 16.3 (winter 1982-83): 156-65 (Ostriker) and 148-55 (Mellor).

included in this volume—which is deeply marred by unskilled editing and poor organization—are several that advance our understanding of Blake's conception of gender and/or sexuality.

If one is in the mood for autobiographical memoirs, there are charming essays of the "what Blake has meant to me through the years" variety. Addie Stephen provides a detailed memoir of her personal sexual history as inspired by Blake's concept of free love. The late and much lamented Janet Warner summarizes the intense "Blake Moments" in her life while Alicia Ostriker movingly recounts the connections between Blake's work and her own poetry, especially her recent concern with the *Shekinah*.

Several essays usefully place Blake's work in the context of the leading women writers of the day. Julia Wright explores Blake's and Joanna Baillie's mutually illuminating understandings of eighteenth-century sensibility. Harriet Kramer Linkin insightfully analyzes Blake's relationship to such female poets as Ann Batten Cristall (a relationship also discussed at greater length in this volume by Tristanne Connolly), Charlotte Smith, Mary Tighe and, most perceptively, Felicia Hemans. Jacqueline Labbe again places Blake's work in meaningful dialogue with that of Charlotte Smith and Mary Robinson. And Shirley Dent takes us forward into the Victorian period, to discuss the impact of Anne Gilchrist on both her husband's biography of Blake and the Pre-Raphaelite reception of Blake's vision.

Other essays offer genuinely new insights into Blake's representation of women in his art and poetry. Catherine McClenahan provides a statistical overview of British working-class women's labor from 1750 to 1830 as background for her fascinating claim that Blake managed to locate the experience of the sublime in quotidian labor, especially that of women. June Sturrock develops a brilliant argument for the equation of the calumniated female figures of Dinah, Erin, and Jerusalem with Blake's vision of a way to overcome British nationalist chauvinism and Francophobia in the war years of 1800-15. These females, whom Sturrock might also have linked to the reviled Marie Antoinette, through their "fallenness," redemption, and capacity for forgiveness offer a model for a new British society that is "inclusive and interactive" (232). And Mary Lynn Johnson convincingly identifies and reevaluates the figures of Mary Magdalen and Martha in Blake's illustrations to the Bible, in particular *The Hymn of Christ and the Apostles* (Butlin #490).

Only a few essays take up the real challenge of such a volume: was Blake a misogynist? Can feminists learn anything useful from his work? Brenda Webster once again insists, as she did in her earlier Freudian book, *Blake's Prophetic Psychology* (1983), that Blake's portrayal of Oothoon in *Visions of the Daughters of Albion* is a male rape and harem fantasy with which feminists cannot sympathize. Claire Colebrook offers a deconstructive analysis of sexual difference in Blake's work, relocating his feminism in his redefinition of sexual difference as the distinction between the (female) letter and the (male)

spirit. Irene Tayler offers a more nuanced argument that Blake wrestled throughout his career, not always successfully, with two inherited modes of thought concerning gender: that the female is innately inferior to the male, and that "Woman" is that which is veiled, and thus to be dis/covered. As does Sturrock, Tayler suggests that Blake, in the final pages of *Jerusalem*, was able to overcome his lifelong struggle with his own "selfhood" and find communion with the female other in the forgiven *human* body. Tayler's essay echoes what, to my mind, remains the most perceptive analysis of Blake's changing visions of gender and sexuality, Alicia Ostriker's "Desire Gratified and Ungratified: William Blake and Sexuality." And finally, Susan Wolfson, in what is perhaps the most thoughtful and telling contribution to this volume, suggests through her subtle interrogation of "The Little Girl Lost" that the question of whether Blake is or is not a feminist depends not so much on the content of Blake's poetry and art as on the mindset with which a given reader encounters Blake's work.

The multiple problems with this volume lie primarily with the editor, not the contributors. Clearly wishing to attract a larger crossover audience, Helen Bruder—as the splashy banner on the cover of the book proclaims ("Featuring contributions from Germaine Greer and Tracy Chevalier")—invited a disparate group ranging from novelists to feminist critics who have not hitherto worked on Blake to serious Blake scholars to contribute. The result is, predictably, a hodge-podge. Since Bruder could find no coherent way to organize these multifarious essays, she simply put them in alphabetical order by author's last name. Thus one bumps from Bruder's substantive consideration of Blake's relationship with Ann Flaxman to Tracy Chevalier's shameless puff for her forthcoming novel on Blake (now published as *Burning Bright*) to serious essays on Blake's similarities to various women writers of the period to Addie Stephen's sexual confessions to Germaine Greer's ungrounded speculations concerning Blake's infertility to the state of feminist Blake studies in Japan and South Africa—and so on. Several of the essays do not even belong in this volume. Except for the fact that they happen to be written by women, they have almost nothing to say about Blake's visual or verbal construction of gender and/or sexuality—although they are informative about Blake's knowledge of lucid dreaming, Moravianism, Hinduism, Lavater, and Old Norse mythology. Even the serious essays on Blake and gender are so short (none more than 10 pages) as to be little more than introductions to their topics. Some, most notably Nancy Goslee's otherwise provocative analysis of Enitharmon in *Europe*, lack the illustrations that would be essential to persuade a reader of their claims.

In all then, this volume is deeply disappointing. Even the best work is hampered by its brevity, missing illustrations, and, most significantly, its lack of placement within an overall coherent argument concerning the state of feminist Blake studies at the present moment, the argument that the editor should have provided in her woefully inadequate introduction.

With intellectual spears, & long winged arrows of thought

The Dates of *Jerusalem*

BY G. E. BENTLEY, JR.

AILEEN Ward, "Building *Jerusalem*: Composition and Chronology," *Blake* 39.4 (spring 2006): 183-185, concludes that the "new Prophecy" of Blake with "60 Plates" referred to by George Cumberland in 1807 (*BR*[2] 246)¹ "cannot have been *Jerusalem* [as we have it], and can therefore only have been *Milton*." However, *Milton* as we have it consists of a maximum of only 50 plates, not the 60 of Cumberland's reference.

She places "*Jerusalem*" firmly in the decade of the 1810s and dismisses the plain "1804" on its title page as merely evidence of Blake's "desire to link the two poems" *Milton* and *Jerusalem*, which are both dated 1804 on their title pages.

Her evidence that there cannot have been 60 plates of *Jerusalem* finished in 1807 derives chiefly from internal evidence of a post-1807 date on more than 50 of the 100 plates of *Jerusalem*. The character "Hand" appears on 26 *Jerusalem* plates,² and Hand, with his "Three Brains in contradictory council" (*Jerusalem* pl. 70, l. 5) and his three pointing hands (pl. 93), is generally agreed to represent Robert, John, and Leigh Hunt in whose *Examiner* Blake was anonymously and recklessly attacked on 7 August 1808 and 17 September 1809 (*BR*[2] 258-61, 282-85). These 26 plates must have been finished after 1807. Further, *BB* p. 228 cites 37 *Jerusalem* plates³ which are anomalous (in terms of size, density of errata, erroneous catchwords, etc.) as suggesting lateness. However, the connection of odd plates with lateness is not very secure. Perhaps the 26 plates with Hand and 14 of the odd plates were finished after 1807.

There is a good deal of evidence that *Jerusalem* as presently constituted differs from previous versions. The simplest evidence is the title-page reference to a work "In XXVIII Chapters" (rather than the present four chapters) and the "End of the 1st Chap:" on plate 14, whereas the last words of chapter 1 are now on plate 25.

Further, watermarks on some proofs suggest an early date: EDMEADS & [PINE] on *Jerusalem* plate 9 and EDMEADS & PINE 1802 on *Jerusalem* (F) duplicate plates 28, 45, 56, plus a loose plate 28. These two watermarks also appear in *Songs of Innocence* (Q), which Joseph Viscomi, *Blake and the Idea of the Book* (1993) 243, 378, dates c. 1804.

1. *BR*(2) refers to *Blake Records*, 2nd ed. (New Haven: Yale UP, 2004), *BB* to *Blake Books* (Oxford: Clarendon P, 1977), and citations of Blake are from *William Blake's Writings*, 2 vols. (Oxford: Clarendon P, 1978).

2. *Jerusalem* pls. 5, 7-9, 15, 17-19, 21, 26, 32, 34, 36, 42-43, 58, 60, 67, 70-71, 74, 80, 82-84, 90 have references to Hand.

3. *Jerusalem* pls. 8, 10-11, 16, 19, 33-34-35, 42-43, 46-47, 53, 55-56, 59-60-61, 63-66-67, 70-71-72, 77-78, 82, 89, 92-96, 99-100 (pl. numbers in italic boldface also have references to Hand).

Is there evidence for *Jerusalem* before 1807 aside from the title-page date of 1804 and vague references in his letters to "My long Poem" (e.g., 25 April 1803)? Well, some of the events in it were of 1790-1803:

I heard in Lambeths shades [where Blake lived 1790-1800];
In Felpham [1800-03] I heard and saw the Visions of
Albion[.]

I write in South Molton Street [1803-21] what I both see
and hear (*Jerusalem* pl. 38, ll. 40-42)

Some characters in *Jerusalem* derive from his trials for sedition of 1803 and 1804, particularly the references to Privates Scofield and Cock who accused him, Lieutenant Hulton who preferred the charges, and Justices of the Peace Brereton, Peachey, and Quantock who heard the charges.⁴

There is clear evidence that *Jerusalem* depicts some events of 1790-1804, and the "1804" on the title page clearly implies that the work was written and probably at least partly etched then. It is exceedingly difficult to ascertain what *Jerusalem* consisted of in 1804 or even in 1807, but it is very likely that some of it was committed to paper and to copper in 1804.

4. Brereton, Cock, Hulton, Peachey, Quantock, and Scofield appear in various spellings on *Jerusalem* pls. 5, 7-8, 11, 15, 17, 19, 22, 32, 36, 43, 51, 58, 60, 67-68, 71, and 90.

Reply to G. E. Bentley, Jr.

BY AILEEN WARD

FIRST, I wish to thank G. E. Bentley, Jr., for his careful reading of my paper and his thoughtful reply. However, I must respectfully disagree with a number of his points. Though he states it is "exceedingly difficult to ascertain what *Jerusalem* consisted of in 1804 or even in 1807," he stands by his earlier argument that George Cumberland's 1807 memorandum stating that Blake "has eng[rave]d 60 Plates of a new Prophecy!" must refer to *Jerusalem*, the only poem by Blake of over 60 plates (*BR*[2] 246 and fn), and dismisses my conclusion that it refers to *Milton* ("Building *Jerusalem*" 185), which, as he notes, "consists of a maximum of only 50 plates" in its final form.¹ Rather, he concludes from the evidence of the 1804 date on the title page and other considerations that *Jerusalem* as a whole "was written and probably at least partly etched then," that is, by 1804.

However, the 1804 title-page date is not plain evidence for the composition of *Jerusalem*, as Bentley implies, but prob-

1. Yet Bentley has previously stated the possibility of a longer form of *Milton* in a composite version with *Jerusalem* in draft c. 1803-05 (*BB* 307; see also Robert N. Essick and Joseph Viscomi, eds., *Milton a Poem*, Blake's Illuminated Books, vol. 5 [Princeton: Princeton UP/Blake Trust; London: Tate Gallery/Blake Trust, 1993] 36), a possibility explored by David V. Erdman (*Blake: Prophet against Empire*, 3rd ed. [Princeton: Princeton UP, 1977] 423-24). See also "Building *Jerusalem*" 184 and n19.

lematical, as I have argued and as Bentley himself earlier suggested ("misleadingly dated '1804,'" BR[2] 246fn). When its design is compared to those of Blake's other poems containing title-page dates, the "1804" looks like an afterthought rather than an integral part of the whole page, and thus was quite possibly added after the poem was finished some years later ("Building *Jerusalem*" 185). Bentley's other evidence for an early date (i.e., before 1807) consists of the existence of several contradictory chapter references (corrected in the final version) as well as the 1802 watermark on some proofs duplicating those of copy Q of *Songs of Innocence*, dated c. 1804 by Viscomi. But in pulling these proofs (pls. 9, 28, 45, 56) some time later it seems quite likely that Blake merely used paper on hand left over from the 1804 printing of *Songs of Innocence*. Bentley further argues that some of the events mentioned in *Jerusalem* also support an early (pre-1807) date: for example, Blake's residences in Lambeth, Felpham, and South Molton Street, where he moved in the autumn of 1803 (BR[2] 748), as well as the various allusions to Blake's trial for sedition (1803-04) in the mentions of Scolfield, Cock, Hulton, Brereton, Peachey, and Quantock scattered throughout *Jerusalem*. But these events, recollected several years later, are hardly precise enough to prove that Cumberland's 1807 mention of a "new Prophecy" refers to *Jerusalem*. Rather, the allusions to the devastating review of *The Grave* in August 1808 (BR[2] 258-61) scattered throughout *Jerusalem* in the 26 plates with references to "Hand" provide a surer clue ("Building *Jerusalem*" 183n8; BR[2] 286fn). Bentley concedes that "these 26 plates must have been finished after 1807," that is, 1808 and after. But it should be noted that 17 of these post-1807 plates mentioning Hand are found in the first 60 plates of *Jerusalem*,² which cannot have been written until after August 1808 and which cannot therefore have been the "60 Plates of a new Prophecy" which Blake is said to have shown to Cumberland in 1807.³ Since the "new Prophecy" cannot have been *Jerusalem*, it can only have been *Milton*, which was well underway by the summer of 1807. Bentley also cites Blake's "vague" reference to "My long Poem" in his letter to Butts of 25 April 1803 as evidence of the early composition of *Jerusalem*. However, the allusion is not vague but fairly clear: the long poem descriptive of "the Spiritual Acts of my three years Slumber on the banks of the Ocean" (E 728) must refer to *Milton*, which was probably drafted during the Felpham years (E 728-30, 806) but not etched till after his return to London in the autumn of 1803. *Jerusalem*, on the other hand, appears not to

2. Pls. 5, 7, 8, 9, 15, 17, 18, 19, 21, 26, 32, 34, 36, 42, 43, 58, 60. See *A Concordance to the Writings of William Blake*, ed. David V. Erdman, 2 vols. (Ithaca: Cornell UP, 1967) 1: 860.

3. It might also be noted that Cumberland's 1807 visit to Blake is itself hypothetical. In the summer of 1807 Cumberland "apparently came to London ... and called on Blake" (BR[2] 246); there is no corroboratory evidence for the call. The information in a series of notes about Blake, which Cumberland made in his notebook at this time, may well have come from Cromek, with whom he was on familiar terms, and not from Blake himself: his diary notation about the "new Prophecy" may be hearsay, or a piece of literary gossip.

have been begun until at least 1808, as its early references to Hand would indicate.

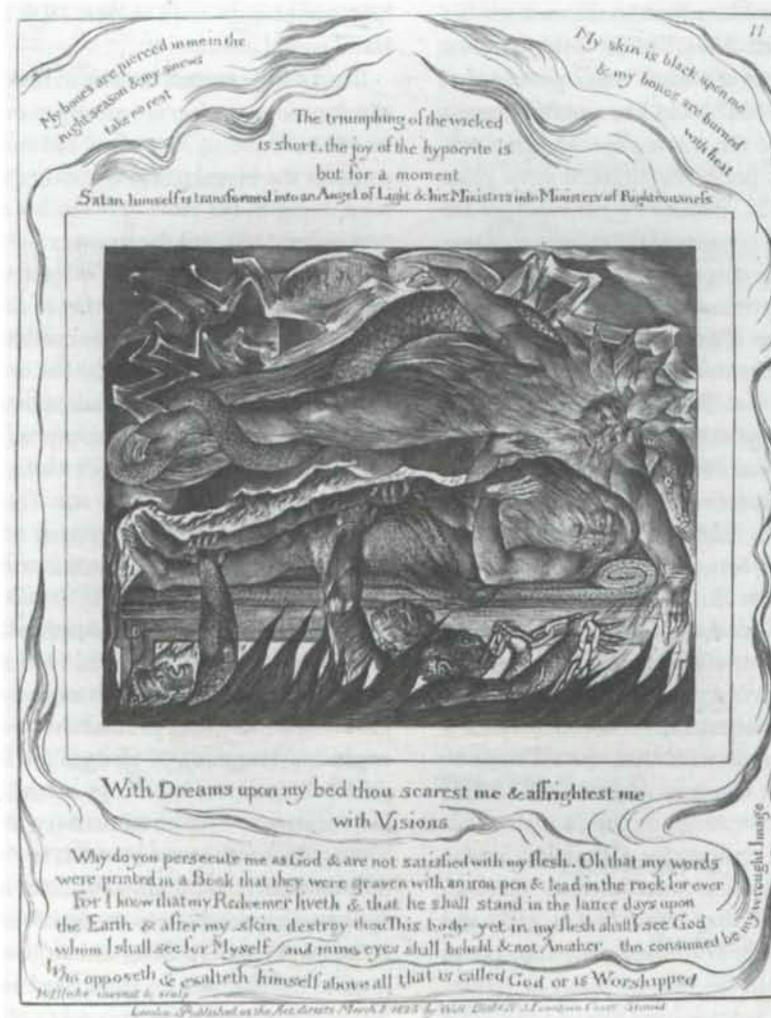
To turn from textual matters to historical, the contemporary allusions in *Jerusalem* are mostly to events which occurred after 1811 ("Building *Jerusalem*" 184nn11-14). Bentley does not consider the biographical question of what Blake might have been doing in the years between his return from Felpham in September 1803 and the summer of 1807 which would make the writing and engraving of 60 plates of *Jerusalem* practically impossible: first, the completion of *Milton* as a "Grand Poem" (E 730), continuing with minor revisions until at least the autumn of 1808;⁴ second, his labors on the manuscript of *The Four Zoas*, on which he continued to work until at least 1807,⁵ and perhaps the mysterious composite version of *Milton* with *Jerusalem* (see note 1, above); third, almost 30 commercial engravings (see table, BR[2] 820-21) executed between 1803 and 1806, as well as the engraving of *Milton* (first printed c. 1810) during these years. A similar question arises concerning Blake's activity between 1810 and 1818 ("Building *Jerusalem*" 185), when he produced little original art of significance after completing *The Grave* in 1808 and *The Canterbury Pilgrims* in 1810: rather, he was occupied with illustrations for the Wedgwood *Catalogue* and the Rees *Cyclopædia*, as well as engraving Flaxman's 37 designs for Hesiod, *Works and Days* (1816-17), and making a copy of his large drawing of *The Last Judgment*, on which he labored for almost eight years (BR[2] 320fn). This is the time in which he most probably composed the better part of *Jerusalem*.⁶ Indeed, it is hard to imagine otherwise—six or eight years in the life of a major artist and poet at the height of his powers with little to show for them beyond routine illustrations for a pottery catalogue and an encyclopedia, the engraving of Flaxman's Hesiod designs (see table, BR[2] 821-22), and yet another copy of *The Last Judgment*.

To conclude: the balance of evidence suggests that the "60 Plates of a new Prophecy" of George Cumberland's 1807 note cannot refer to *Jerusalem*. Quite apart from the basic improbability that over half of Blake's major work was completed two decades before his death, to view the first 60 plates of *Jerusalem* as arising from his experience prior to 1807 is to miss the profound spiritual transformation in Blake's life occurring in the years between the composition of *Milton* and *Jerusalem*, recorded in the change from the attack on his enemies in the "Public Address" (1809) pp. 51-56 and the self-justification in the ending of *Milton*, pls. 40-43, to the spirit of contrition of the prologue of *Jerusalem*: the confession of "the most sinful of men" in the proem to *Jerusalem* and the glimpse of the Heavenly City with which it ends.

4. Essick and Viscomi 36.

5. Essick and Viscomi 36.

6. In 1812, however, he contributed a set of "Detached Specimens of an original illuminated Poem, entitled '*Jerusalem the Emanation of the Giant Albion*'" to the annual exhibition of the Associated Painters in Water Colours (BR[2] 311-12 and 312fn). The exact number of these plates is a matter of speculation, perhaps half a dozen, and none is higher than pl. 53 in the final numeration. In any case, this shows Blake's work on *Jerusalem* well advanced by 1812.



Blake, William. *Illustrations of the Book of Job*. London: [plates dated] 1825 [but published 1826]. Folio, 320 x 254 mm., engraved title and 21 plates. Proofs on India paper mounted on handmade paper, some leaves watermarked J. Whatman Turkey Mill 1825 or 1826, preserved in a full red morocco binding titled in gilt by Sangorski and Sutcliffe. First edition, limited to 150 proof sets (65 sets were also printed on French paper, and 100 sets on drawing paper with the word "proof" removed). The India paper set is the best printing of these famous plates which constitute Blake's major single achievement as a printmaker after the illuminated books. "The modest size of the central panels does not prevent them from ranking with the supreme masterpieces of graphic art" (Ray, *Illustrator and the Book in England*, #8).

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