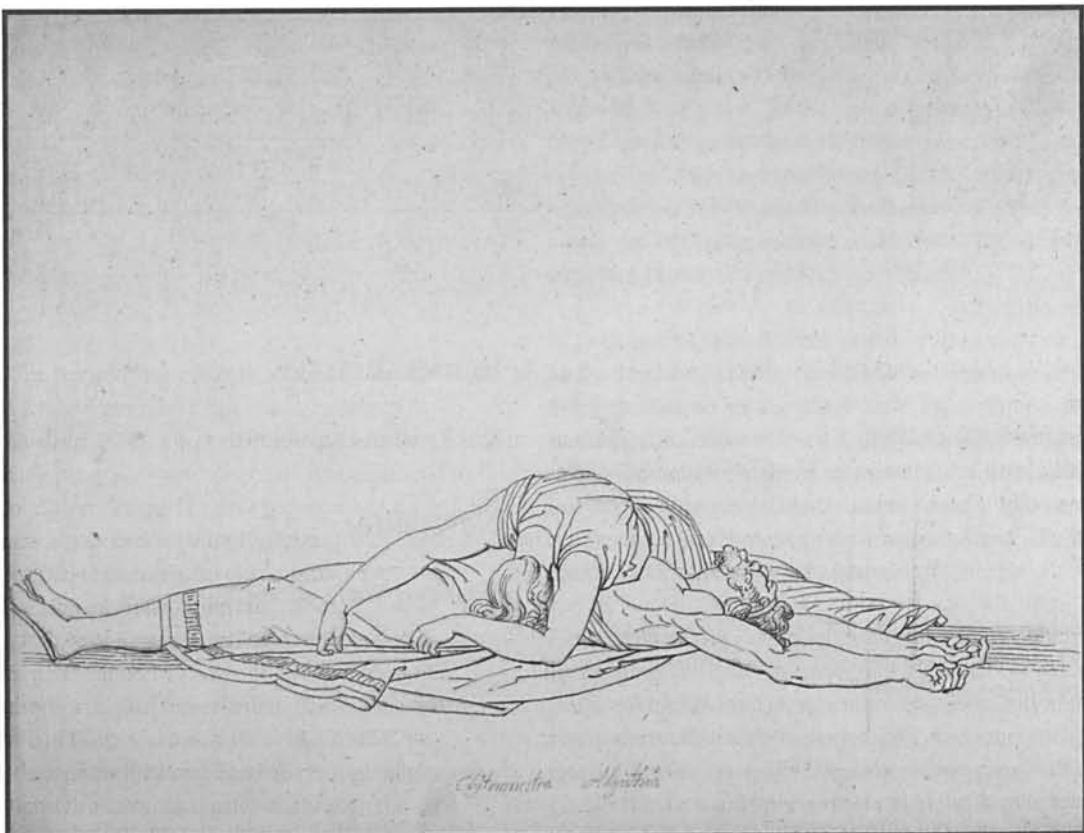


BLAKE

AN ILLUSTRATED QUARTERLY



Shop till You Drop: Blake in the Marketplace, 2009

Review of William Blake's World at the Morgan

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SPRING 2010

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Cover: John Flaxman, "Behold this proud oppressor of my country." Courtesy of the Morgan Library and Museum. Accession no. 1975.40:2. See the review of the Morgan exhibition, p. 149.

Blake in the Marketplace, 2009

BY ROBERT N. ESSICK

Editors' note: Color versions of all illustrations are online at the journal's web site <<http://www.blakequarterly.org>>.

THE 2009 MARKETPLACE is memorable for several discoveries and rediscoveries. Blake's unpublished letter to William Hayley of 7 August 1804 reappeared after an absence of 124 years. The contents of this letter have been known only through brief excerpts in auction catalogues of 1878 and 1885; see under Manuscripts, below, for all the details presented in Sotheby's 17 December auction catalogue. *Poetical Sketches* copy M reemerged, or at least its existence was confirmed; see below under First Editions of Blake's Writings. A leaf of previously unrecorded verso sketches was uncovered when a drawing in need of conservation was removed from its mat (illus. 1). The year also brought forth several discoveries about Blake's nineteenth-century reputation, including six lithographic reproductions of his designs published in Mexico in 1840 (illus. 4). These publications are listed among the first thirteen items under Interesting Blakeana, below; see also note 5. John Highmore's 1779 journal of a sketching tour with George Cumberland and Thomas Stothard, although not directly related to Blake, offers insights into the activities of his friends; see under Cumberland, below.

John Windle's enormous *William Blake: Catalogue 46*, with 1706 entries on 164 pages, appeared in October. Published in a limited number available for \$25, the catalogue contains a CD-ROM of all items to make them searchable. The full catalogue is also available as a PDF file accessible through Windle's web site <<http://www.johnwinkle.com/shop/windle/index.html>>. Much of the material listed came from the collection of Kay and Roger Easson, supplemented by several important items from Roger Lipman, who built most of his collection just a few years ago with Windle's help, as well as Windle's own stock and a few works on consignment from other collectors and dealers. Highlights include two versions of *The Resurrection of the Dead*, one in wash and one in pencil, the latter bearing the newly revealed verso sketches (illus. 1). All items (including those sold prior to publication) in Windle's landmark catalogue customarily within the purview of this report are listed below. The illustrations in the printed catalogue are in black and white, but in color in the online and CD-ROM versions.

As I reported in *Blake* 42.4 (spring 2009): 133, an important collection of papers relating to Robert H. and Thomas

H. Cromek was sold at Sotheby's, London, 17 July 2008, #9, for £20,000. On 24 February I learned from Windle that this archive, with its references to the publication of Blake's designs for Blair's *Grave* and the controversy over Blake's and Stothard's paintings of Chaucer's Canterbury pilgrims, had been acquired at the auction by two British book dealers, John Hart and C. R. Johnson. They wrote a forty-six-page overview of the archive's contents and priced the collection at £45,000. The archive was acquired in March by Princeton University Library, received by the library on 3 April (according to Donald Skemer, Curator of Manuscripts at Princeton), and catalogued under the call number C1313. A detailed description of the Cromek papers is available online at <<http://diglib.princeton.edu/ead/getEad?eadid=C1313&kw=>>>.

The Tate Collection, London, has purchased the eight recently discovered color prints from *A Small Book of Designs* copy B.¹ At the conclusion of a successful fund-raising campaign, the Tate was able to acquire these prints in late December 2009 or early January 2010. Another recent discovery, an impression of Blake's great "Job" separate plate, may also be destined for the Tate, where it remains on long-term loan.² As far as I have been able to determine, only one further plate from an illuminated book, a posthumous impression of the "Introduction" to *Songs of Experience*, changed hands during the year. Although several drawings listed in my 2008 review (*Blake* 42.4 [spring 2009]: 117-22) remained available from dealers, none to my knowledge was sold.

The market for Blake and his circle held its own in 2009, seemingly unfazed by financial difficulties elsewhere in the world economy. The more common items, such as sets of the Job illustrations and copies of Blair's *Grave*, continued to fetch good prices. Windle's sale of a copy of the 1802 *Designs to a Series of Ballads* (prefatory material and Ballad 1 only) to Northwestern University Library probably established a new record for a letterpress book illustrated with Blake's intaglio engravings. The year's final month saw new auction records for "Chaucer's Canterbury Pilgrims" and a manuscript by Blake. Perhaps old books and prints offer tangible, time-tested values, in contrast to abstract entities such as credit-default swaps. A book in the hand is worth more than a derivative in hyperspace.

The year of all sales and catalogues in the following lists is 2009 unless indicated otherwise. Most reports on auction catalogues are based on the online versions. Dates for dealers'

1. See *Blake* 41.4 (spring 2008): 141-42, and Martin Butlin and Robin Hamlyn, "Tate Britain Reveals Nine New Blakes and Thirteen New Lines of Verse," *Blake* 42.2 (fall 2008): 52-72. See also the *Times* [London], "Rare Etchings by William Blake Discovered in Railway Timetable," accessed 11 Jan. 2010 <http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/visual_arts/article6982852.ece>.

2. Information on the Tate's acquisitions and on plans for the Job engraving was kindly supplied by Alison Smith, Head of Acquisitions, British Art to 1900, Tate Britain (e-mail, 2 Dec. 2009). For further information on the Job engraving, see Butlin and Hamlyn and *Blake* 42.4 (spring 2009): 142.

online catalogues are the dates accessed, not the dates of publication. Works offered online by dealers and previously listed in either of the last two sales reviews are not repeated here. The illustrations in the printed version of Windle's October catalogue are monochrome; all other illustrations are in color unless noted otherwise. Most of 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 2009 sales will be covered in the 2010 review. I am grateful for help in compiling this review to David Bindman, Joseph Bray, Danielle Burrows, Martin Butlin, Mark Crosby, Harriet Drummond, Morris Eaves, Alexandra Gill, Sue Hodson, Nicholas Lott, Edward Maggs, Morton Paley, Michael Phillips, Wayne C. Ripley, Sir Nicholas Serota, Donald Skemer, Alison Smith, Joseph Visconti, David Weinglass, and John Windle. My special thanks go to Alexander Gourlay for his generosity in keeping me abreast of eBay 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 BB.	EB	eBay online auctions
BBS	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (Oxford: Clarendon P, 1995)	illus.	illustration(s)
Bennett	Shelley M. Bennett, <i>Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800</i> (Columbia: U of Missouri P, 1988)	PBA	PBA Galleries, auctioneers, San Francisco
BHL	Bonhams, auctioneers, London	pl(s).	plate(s)
BHNY	Bonhams, auctioneers, New York	SL	Sotheby's, London
BHO	Bonhams, auctioneers, Oxford	SNY	Sotheby's, New York
BL	Bloomsbury Auctions, London	SP	Robert N. Essick, <i>The Separate Plates of William Blake: A Catalogue</i> (Princeton: Princeton UP, 1983)
BNY	Bloomsbury Auctions, New York	st(s).	state(s) of an engraving, etching, or lithograph
BR(2)	G. E. Bentley, Jr., <i>Blake Records</i> , 2 nd ed. (New Haven: Yale UP, 2004)	Swann	Swann, auctioneers, New York
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols. (New Haven: Yale UP, 1981)	Weinglass	D. H. Weinglass, <i>Prints and Engraved Illustrations by and after Henry Fuseli</i> (Aldershot: Scolar P, 1994)
cat(s).	catalogue(s) or sales list(s) issued by a dealer (usually followed by a number or letter designation)	#	auction lot or catalogue item number
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-Random House, 1988)		

Illuminated Books

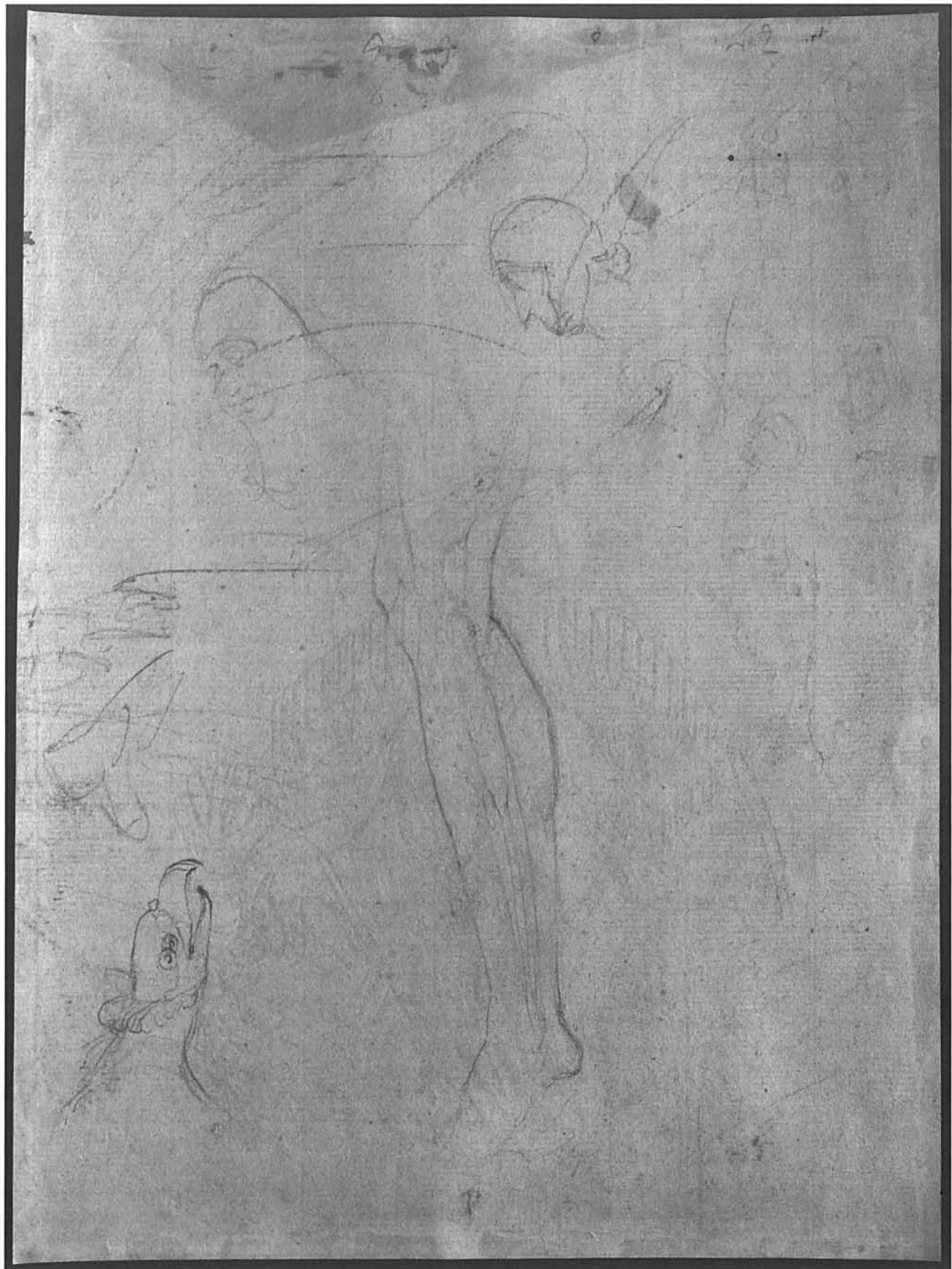
"Introduction" (pl. 30) to *Songs of Experience*. A posthumous impression in gray-black ink on wove paper without watermark, the leaf trimmed to 17.9 x 11.0 cm. to match the leaf size of a copy of William Pickering's 1839 ed. of *Songs of Innocence and of Experience*, into which this impression is bound as a frontispiece. Windle, Oct. cat. 46, #6 ("sold"). Book and print sold Feb. 2006 by Windle to Roger Lipman, London. Placed on consignment by Lipman with Windle, fall 2008; book and print sold by Windle in Jan. to Victoria University Library, Toronto. For further information on this impression, see *Blake* 39.4 (spring 2006): 150.

Small Book of Designs, copy B. Designs only, color printed, from *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. Acquired Dec. 2009 or Jan. 2010 by the Tate Collection, Tate Britain, London (£441,000). For further information about these prints, see note 1.

"Spring," 2nd pl. (pl. 23 from *Songs of Innocence*), trimmed to the design only below the text, 2.8 x 7.5 cm. Color printed with hand coloring. Windle, Oct. cat. 46, #5 ("sold" in Oct. 2008 to Victoria University Library, Toronto). For illus. and earlier sales, see *Blake* 40.4 (spring 2007): 119, and 42.4 (spring 2009): 117.

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. Windle, Oct. cat. 46, #4 ("sold" Sept. 2008 to Maurice Sendak, Connecticut). For illus. and earlier sales, see *Blake* 41.4 (spring 2008): cover, 147, 148, and 42.4 (spring 2009): 118.



1. Verso sketches on *The Resurrection of the Dead*. Leaf 24.4 x 18.6 cm., laid paper with a large "Pro Patria," lion rampant, and Britannia watermark. Butlin #79 (recto only). For an illus. of the recto, see *Blake* 26.4 (spring 1993): 141. In Dec. 2008 Windle acquired *The Resurrection of the Dead* at auction (see *Blake* 42.4 [spring 2009]: 122). Various condition problems led him to have the drawing professionally cleaned. Upon removing the drawing from its backing in March 2009, the restorer discovered several pencil sketches on the verso, shown here. The largest is a human leg, probably a preliminary version for one of the man's legs in pl. 12 (the frontispiece to "The Dog") in *Designs to a Series of Ballads, Written by William Hayley* (1802). The knee is bent at an angle very close to the man's left leg, but the foot is on tiptoe like his right foot. The eagle's head, lower left in the verso sketches, is related to 1 or more of Blake's designs for "The Eagle," pls. 6-8 in the 1802 *Ballads*. A similar but more detailed preliminary drawing of the eagle's head appears on the verso of the wash drawing of *The Resurrection or The Last Trumpet* also offered in Windle's cat. (see the listing under Drawings and Paintings, above). For other sketches for the "Eagle" pls., see Butlin #360-62. Both the man's leg and the eagle's head can be dated to c. 1802 because of their relationship to *Designs to a Series of Ballads*. Blake probably kept this pencil sketch and the wash drawing together and retrieved both at about the same time to use their versos for new *Ballads* designs.

This verso also bears a few very slight sketches. Above the leg are two male heads—possibly alternative versions of the same head—wearing a tight-fitting hood or helmet. They are similar to the head of *Richard Coeur de Lion* in the smaller Blake-Varley Sketchbook of c. 1819 (Butlin #692a). These two heads would appear to be drawn with the same pencil as the sketches for the 1802 *Ballads* and thus probably date from that period rather than the much later date of the Visionary Head of Richard. Right of the leg is a very faint sketch of a standing figure in left profile, his head raised slightly, a cluster of lines to the right (more heads?), and some numbers top right and top center just below the edge of the sheet. I cannot decipher the sketches left of the knee and above the eagle's beak.

There are probably other Blake drawings, long attached firmly to backing mats, with similar minor but interesting sketches on their versos. Removing a drawing from its backing always involves some risk, and thus curators and collectors are hesitant to undertake the procedure unless warranted by conservation issues. For the summer 2001 discovery of previously unrecorded verso drawings at the British Museum, see Essick and Rosamund A. Paice, "Newly Uncovered Blake Drawings in the British Museum," *Blake* 37.3 (winter 2003-04): 84-100.

Photo courtesy of John Windle.

The Resurrection or The Last Trumpet (recto), with studies of eyes, the head of an eagle, a human face, and a lion (verso). Recto datable to c. 1780-85; some of the verso sketches related to Blake's 1802 *Designs to a Series of Ballads, Written by William Hayley*. Pen and gray ink, gray wash over pencil (recto), pencil (verso), recto image and leaf 20.5 x 21.2 cm. Butlin #617 (listed as untraced since 1922). Windle, Oct. cat. 46, #1, "offered courtesy of W S Fine Art Ltd., Andrew Wyld," illus. (price on request). For earlier sales and offers for sale, see *Blake* 42.4 (spring 2009): 122. For illus. of recto and verso and comments, see Martin Butlin, "A Blake Drawing Rediscovered and Redated," *Blake* 34.1 (summer 2000): cover, 22-24. For a preliminary study, see *The Resurrection of the Dead*, next entry below.

The Resurrection of the Dead (recto); studies of a leg, two heads, a standing figure, and the head of an eagle (verso). Both pencil, recto drawing 17.2 x 24.4 cm., datable to c. 1780-85, inscribed "Drawn by William Blake / Vouched by Fred.^k Tatham." Butlin #79 (recto only). Similar to, and probably a preliminary study for, *The Resurrection or The Last Trumpet*, listed immediately above. Windle, Oct. cat. 46, #2, recto, verso, and watermark illus. (\$47,500). For earlier sales, see *Blake* 42.4 (spring 2009): 122. For the newly discovered verso sketches, see illus. 1.

Visionary Head: A Man Wearing a Tall Hat. Pencil strengthened in part with black chalk, 36.0 x 26.0 cm., datable to c. 1819-25. Not in Butlin. Windle, Oct. cat. 46, #3, "Untitled Visionary Head" ("sold"). For illus. and earlier sales, see *Blake* 37.4 (spring 2004): cover, 119-20, and 40.4 (spring 2007): 127. The drawing is now in a British private collection.

Manuscripts

Autograph letter signed to William Hayley, 7 Aug. 1804, 3 pp. (text 2½ pp.). SL, 17 Dec., #72, "unpublished and rich in biographical detail," 7 lines of text illus. (£46,850 to Windle acting for Essick; estimate £25,000-35,000). The cat. entry offers the following partial description of the letter's contents:

[The letter deals with] personal and artistic subjects, including pleasure at news that Hayley was writing poetry ("... I also particularly rejoice to hear that your Muse is rocking the Cradle Pray take care of both Mother & Child & suffer not the wicked harlot Prose to ingross too much of your precious time ..."), reporting on his ongoing engraving work ("... the Plate goes on with Spirit & neatness ...") and requesting ten pounds ("... I had hoped by incessant Labour to have managed my Money Matters so well as not to have troubled you for any till I had produced a Proof of my Plate ..."), hinting at the melancholy with which he had been struggling and expressing a renewed self-belief, concluding with pointed thanks for Hayley's compliments to Catherine ("... You have quite Elated my Wife & not a little made me remember my

unworthiness . . .") "... I know my own weak side & will by labour supply what Genius Refuses how it can be that lightness should be wanting in my Works, while in my life & constitution I am too light & aerial is a Paradox only to be accounted for by the things of another World. Money flies from me Profit never ventures upon my threshold tho every other mans door stone is worn down unto the very Earth by the footsteps of the fiends of Commerce" ... Blake thanks Hayley for helping him in his struggle with melancholy and optimistically informs his friend that "I do know that soon these fiends will be vanquished." The relationship between Blake and Hayley was a complex one with a developing undecurrent of tension, which is expressed here in Blake's thinly veiled jealousy of his wife in response to Hayley's "Klopstockian Compliment" (i.e. in the vein of Mrs Klopstock, whose letters of conjugal love he had just been reading). Passages already quoted show how Blake's inimitable visionary prose brings drama to this letter—for example when he sets his aerial Genius against the "fiends of Commerce"—and there are also quieter moments which flicker with the imagery of his mystical world-view, such as when, on hearing of the recovery to health of Harriet Poole, a mutual friend from Sussex, he writes that "the hills and valleys of beautiful Sussex ... must sadly lament her sickness."

Two of Blake's statements quoted above, beginning "how it can be that lightness" and ending with "fiends of Commerce," have been known from their quotation in auction cats. of 1878 and 1885; see E 754 for the full text of quotations from this letter in those 2 cats. "The Plate" which "goes on with Spirit & neatness" is "Sketch of a Shipwreck after Romney," published in Hayley's *Life of Romney* (1809). For other references to Mrs. Klopstock's letters, printed in *The Correspondence of Samuel Richardson* (1804), and to Henrietta (Harriet) Poole's recovery, see Blake's letter to Hayley of 16 July 1804 (E 753-54). BB p. 279 traces the provenance of the 7 Aug. letter through its sale at auction in 1885, to which the SL cat. of 17 Dec. adds the following history: Robert Griffin of Court Garden, Marlow, Buckinghamshire (c. 1840-1921), "thence by descent" (apparently to the vendor at the 17 Dec. auction). An export license is pending. Mark Crosby and I plan to write an essay about the letter, with a complete transcription, in the near future.

Receipt signed by Blake, 5 July 1805 to Thomas Butts for £5.7s. Sold March by the autograph dealer Kenneth Rendell for \$45,000 to an unidentified "museum" (according to Windle). In an e-mail of 12 May, Rendell regrets that he cannot reveal "the name of the purchaser" until such time that the receipt is "included in an exhibition." Rendell has not responded to my request to forward a letter to the new owner. For earlier listings in sale cats., see *Blake* 39.4 (spring 2006): 156.

First Editions of Blake's Writings First Published in Letterpress in Blake's Lifetime

Poetical Sketches, copy M (BB pp. 344, 351, "Untraced"). Ursus Rare Books, New York, was contacted in April by the book's anonymous private owner for its appraisal and possible sale. Acquired no later than June 1883 by Harry Buxton Forman and sold from his collection at Anderson Galleries, New York, 15 March 1920, #35, with "two corrections in Blake's own hand at pp. 12 and 15, and possibly two others, according to a note in Mr. Forman's hand" (\$410, purchaser not recorded). According to information supplied by the owner to William Wyer of Ursus, copy M has manuscript annotations on pp. 4, 9, 12, and 15. Geoffrey Keynes states that these "corrections in the text" were "copied by him [Forman] from copy B" (*Blake Studies*, 2nd ed. [Oxford: Clarendon P, 1971] 44). Copy B of *Poetical Sketches*, now in the British Library but in the collection of Forman's friend Thomas James Wise between 1906 and 1937, contains 4 manuscript corrections, 1 each on pp. 4 and 9 and 2 on p. 15, but none on p. 12 (according to BB p. 344; Michael Phillips, "Blake's Corrections in *Poetical Sketches*," *Blake* 4.2 [fall 1970]: 40-47; and *William Blake's Writings*, ed. G. E. Bentley, Jr. [Oxford: Clarendon P, 1978] 2: 752, 755, 759). Like Wyer, I have not seen copy M and at this point cannot reconcile these differing descriptions.³

Separate Plates and Plates in Series

"Chaucers Canterbury Pilgrims." New England Book Auctions, Northampton, Massachusetts, 9 Dec. 2008, #14, 5th st., Colnaghi impression on laid India, trimmed on or just within the platemark, light marginal foxing, illus. (\$800); same impression, EB, Aug., illus. (sold 9 Aug. at the "buy it now" price of \$1850). Larkhall Fine Art, June private offer, 5th st. on Japan paper (£8000). Allinson Gallery, Sept. online cat., 5th st., Colnaghi impression on laid India, illus. (\$6750). Windle, Oct. cat. 46, #19, 5th st., Colnaghi impression on laid India, illus. (\$17,500). BHL, 15 Dec., #59, 4th st. with the drypoint inscriptions left and right of the title clearly printed, "laid" paper attached to a backing card, scattered foxing, a few rubbed spots in the sky, illus. (£14,400 to Windle acting for Essick; estimate £2000-3000. A record auction price for any st.). See comments on Japan-paper impressions in the appendix, *The Separate Plates of William Blake: A Catalogue*, below. I have not seen the 4th-st. impression as of Jan. 2010; an export license is pending. I will provide more information about it in my 2010 sales review.

"Christ Trampling on Satan," engraved by Thomas Butts, Jr., after Blake. Windle, Oct. cat. 46, #32, SP impression 1I, wove

3. In *Blake* 41.4 (spring 2008): 140 I was wrong in claiming that *Poetical Sketches* copy E was the only one "remaining in private hands," although at the time it was the only *traced* copy privately owned.

paper with "wide margins," illus. (\$1750, sold to Northwestern University Library).

Dante engravings. Swann, 30 April, #87, pl. 7 only, laid India, illus. (\$6480). CNY, 22 July, #1, pl. 4 only, laid India, "pale light-staining and surface soiling" framed, illus. (\$1625). Windle, Oct. cat. 46, #22, 1838 or c. 1892 printing, complete set on laid India, original letterpress label, from the collection of Philip Hofer, loose in a morocco case ("sold" to Livio Ambrogio, Italy); #23, 1838 or c. 1892 printing, complete set on laid India, original letterpress label, loose in a morocco case, illus. (price on request; sold to Northwestern University Library); #24-27, pls. 2, 4-6 offered individually, 1838 or c. 1892 printing on laid India (\$7500 to \$12,500); #28-29, pls. 2 and 6 offered individually, 1968 printing on wove paper (\$2500 and \$1750 respectively).

"George Cumberland's Card." Windle, Oct. cat. 46, #20, printed in black ink on a card 10.2 x 12.8 cm. and pasted onto the frontispiece to [George Cumberland, Jr.], *Bristol Beauties* 1848, illus. (\$29,500, sold to Northwestern University Library); #21, printed in brown ink on paper 10.2 x 12.8 cm. (\$17,500). Windle's #20 previously offered Windle/Sotheran, June 2008 *William Blake* cat., #69, illus. (£10,300). For more information on this impression, see *Blake* 41.4 (spring 2008): 147, 162-63 (impression a).

"The Idle Laundress," after Morland. Windle, Nov. private offer, 3rd st., color printed and with touches of hand coloring (sold to Northwestern University Library).

"The Idle Laundress" and "Industrious Cottager," a pair after Morland. Grosvenor Prints, March online cat., color printed and hand colored, imprints (1803?) trimmed off or covered by the mats, framed, both illus. (£1350). Windle, Oct. cat. 46, #31, 2nd st. of "Idle Laundress," 3rd st. of "Industrious Cottager," both with the 1788 imprints, color printed and hand colored, "uniformly browned" ("sold" to Victoria University Library, Toronto). For earlier sales of the Windle impressions, see *Blake* 40.4 (spring 2007): 127.

Job engravings. Bonhams, Los Angeles, 17 May, #7095, pl. numbered 8 only, 1826 printing on Whatman paper after removal of the "Proof" inscription, small stain in the text below the image, illus. (\$1830; estimate \$600-800). R. E. Lewis, spring online cat., #31, pl. numbered 3 only, 1826 printing on Whatman paper after removal of the "Proof" inscription, illus. (\$2000); #32, pl. numbered 10 only, same printing and paper (\$2500). BHL, 14 July, #69, pl. numbered 14 only, 1826 printing on Whatman paper after removal of the "Proof" inscription, illus. (£1140). Sims Reed, July private offer, complete set of published "Proof" impressions on laid India, back- ing leaves (c. 43.0 x 33.0 cm.) with the Whatman, Turkey Mill, 1825 watermark on pls. numbered 2, 8, 13, and 14, interleaved with guard sheets, uncut in publisher's ochre boards with

printed title label inscribed in manuscript "Subscriber's copy / £5.5.-," Sir Thomas Lawrence's copy with his small blind- stamped collection mark on the title label and title engraving, probably the copy to which he subscribed on 30 Oct. 1825 and sold posthumously from his collection at CL, 14 May 1830, #577 (£2.5s. to "Strutt"),⁴ manuscript note (by Lawrence?) attached to the verso of the title guard leaf ("It is recommended to turn over the plates by laying hold of the interleaving paper and not the print"), no description of condition (£60,000). Windle, Oct. cat. 46, #7, complete set of published "Proof" impressions on laid India, leaves 32.0 x 25.4 cm., light foxing, "preserved in a red cloth box," illus. (\$87,500); #8, same printing, paper, and leaf size, "original label and invoice from 1826 are preserved at the front, and the original hand-lettered brown paper wrappers at the back,"⁵ modern half morocco (£82,500); #9, published "Proof" impressions on "French" paper, light foxing, "in the original blue paper boards as issued" (£75,000); #10, pl. numbered 19 only, published "Proof" impression on "French" paper (£3950); #11-18, title page and pls. numbered 3, 6, 7, 8, 16, 17, 18 offered individually, 1874 printing on laid India paper (£2000 to £2750 each). Swann, 5 Nov., #168, pl. numbered 14 only, apparently the 1874 printing on laid India paper, illus. (£3600); 9 Nov., #43, pl. numbered 5 only, 1826 printing on Whatman paper after removal of the "Proof" inscription, illus. (not sold; estimate \$2500-3500);

4. Subscription and auction dates as recorded in Barbara Bryant, "The Job Designs: A Documentary and Bibliographical Record," *William Blake's Illustrations of the Book of Job*, ed. David Bindman (London: William Blake Trust, 1987) 110, 115, 131. BR(2) 787, 800-01, 807 records a payment by Lawrence of "5 5 -" (that is, £5.5s., the amount inscribed on the title label of the Sims Reed copy) for a copy of the Job engravings on 29 April 1826. Different dates of subscription and final payment (upon delivery?) are understandable. According to a footnote in BR(2) 800, "Lawrence's India-paper proof" copy of Job was sold on the 1st day of the Lawrence auction, CL, 10 May 1830, #118. The India-paper copy offered by Sims Reed is apparently not the one sold CL, 6 Dec. 1978, #159 (£4000), described in the CL cat. as a copy printed "on wove paper, final states, the word Proof distinct," bound in "original orange paper boards" with title label inscribed in manuscript "Proof," "Prints £3.3," and "Proofs £6.6," and claimed (without supporting evidence) to be the copy sold from Lawrence's collection at "Christie's, May 13, 1830, lot 577 (£2 to Strutt)." Lawrence paid for 2 Job sets in April 1826, 1 supposedly for presentation to the Royal Academy (BR(2) 801, 807), but perhaps he retained both copies. No copy of the Job engravings is listed in *A Catalogue of Books in the Library of the Royal Academy of Arts London*, compiled by H. R. Tedder (London: Royal Academy, 1877); the copy presently in the collection was presented to the library by Stephen F. Gooden in 1948 (see the R.A. online cat., accessed 12 Oct. 2009 <<http://www.racollection.org.uk>>).

5. The ink manuscript "invoice" (or draft for an advertisement?) would appear to be in the hand of John Linnell: "Blake's Illustrations / of the / Book of Job. / Consisting of 22 Plates engraved by himself upon / copper from his own designs / Price to subscribers - - - 3.3 - / Proofs on India paper 5 . 5 - / Subscriptions- - 1. - / received by the Author W^m Blake. 3 Fountain Court / Strand / or M^r. J. Linnell 6. Cirencester Place Fitzroy Sq[uare]- / These Plates are engraved entirely by M^r Blake with the / graver only (that is without the aid of aqua fortis)." The concluding statement is very similar to a note by Linnell among the Ivamy manuscripts that the Job pls. were "cut with the graver entirely on copper without the aid of Aqua fortis" (BR(2) 318fn).

#44, pl. numbered 6 only, same printing, illus. (\$4560). SL, 17 Dec., #73, complete set of published "Proof" impressions on laid India, late 19th-century morocco, illus. (£30,000).

"Morning Amusement" and "Evening Amusement," a pair after Watteau. Windle, Oct. cat. 46, #30, 2nd sts. "printed in sepia, with touches of hand-coloring in blue and rose" and "cleaned recently" ("sold" Jan. 2007 to Victoria University Library, Toronto). This pair offered CL, 20 Sept. 2006, #17 (not sold; acquired by Windle immediately after the auction and offered in his Nov. 2006 cat., #90, for \$7500). Windle, Nov. private offer, another pair, 2nd sts. printed in black, trimmed just below the titles (sold to Northwestern University Library).

"M^{rs} Q," after Villiers. Grosvenor Prints, March online cat., 2nd (published) st., illus. (£600); another impression, imprint trimmed off or covered by the mat, with the companion print, "Windsor Castle," Maile after "I. B." both illus. (£1650).

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

Allen, *History of England*, 1798. McBlain Books, April online cat., heavy foxing on pls., "couple of tears," contemporary "leather" worn (\$375). Jarndyce, June cat. 182, #46, some slight cropping of imprints on the pls., recent calf, illus. (£1250).

Allen, *Roman History*, 1798. Windle, Oct. cat. 46, #60, complete pls. only, with the imprints, matted (\$1250).

Ariosto, *Orlando furioso*. EB, Feb.-March, 1785 ed., 5 vols., scattered browning, bookplate of Sir Philip Stanhope, 5th earl of Chesterfield, contemporary calf, illus. (\$356). Il Pensatoio Studio Bibliografico, April online cat., 1799 ed., 5 vols., contemporary calf (\$403). North American Rarities, April online cat., 1785 ed., 5 vols., early calf slightly worn (\$700). N & A Smiles, April online cat., 1799 ed., 5 vols., contemporary "leather" worn (\$500). Windle, Oct. cat. 46, #61, 1783 ed., 5 vols., calf rubbed (\$1195). BL, 10 Dec., #101, 1783 ed., 5 vols., water stained, contemporary calf very worn (not sold; estimate £150-200).

Bible. *Royal Universal Family Bible*, 1780-81. Victoria Bookshop, April online cat., apparently 2 vols. in 1, "boards detached" (£150.47). Carmarthenshire Rare Books, April online cat., apparently 2 vols. in 1, contemporary "leather" (£250).

Blair, *The Grave*. EB, Dec. 2008, pls. 2, 6, and 8-10 only, offered individually, 1813 imprints, illus. (\$95 each for pls. 6, 9, and 10, \$272.87 for pl. 8, no bids on a required minimum bid of \$95 for pl. 2); 1813 quarto, damp stained and foxed, contemporary calf very worn, covers detached, illus. (£293); Jan., frontispiece portrait of Blake and pls. 1, 4, 5, 7, 11, 12 only, offered individually, 1813 imprints, illus. (\$530 for the portrait

[a record price], \$125 for pl. 1, \$95 for pl. 4, \$229.50 for pl. 5, \$132.50 for pl. 7, \$227.50 for pl. 11, \$152.50 for pl. 12); Feb., pls. 3, 5, 12 only, offered individually, dated to 1808 by the vendor, illus. (offered at the "buy it now" price of \$149 each or "best offer"). BL, 12 Feb., #298, "4to, 1813" (but the binding suggests the 1870 folio offered BL, 11 June 2008, #423, not sold), margins slightly browned, "original blind-stamped cloth" worn and rebacked (£260). PBA, 19 Feb., #21, 1808 folio, some pls. remargined or inlaid in paper mounts, the portrait frontispiece possibly from another copy, foxed and soiled, contemporary half calf worn and rebacked, illus. (not sold; estimate \$4000-6000). BHO, 24 Feb., #106, 1808 "folio" (but actually the quarto), "moderate spotting," late 19th-century half morocco worn, illus. (£780). BL, 26 Feb., #240, 1808 quarto, light foxing and soiling, "slightly cropped shaving portrait and engraved title," modern calf (£500). EB, Feb.-March, frontispiece portrait of Blake only, 1813 imprint, illus. (\$261). Swann, 12 March, #175, 1808 quarto, scattered minor foxing, later fancy calf worn and rebacked, illus. (not sold; estimate \$2000-3000). BL, 2 April, #599, 1813 quarto, some soiling, 1 pl. water stained, later half calf worn (£230). Buddenbrooks, April online cat., 1808 quarto, John Quinn's copy in Buddenbrooks' stock since at least 2004, uncut in original boards rebacked in cloth (\$7500). Arader Galleries, April online cat., 1808 "folio" (but probably the quarto), modern half morocco (\$2500). Andria Verbois, April online cat., described as the "1813" ed. but probably the 1870 folio, publisher's cloth (£995). Contact Editions, April online cat., described as the "1813" ed. but probably the 1870 folio, damp stained, publisher's cloth worn (\$1500). Lipper Books, April online cat., 1808 "folio" (but probably the quarto), "bit of foxing," 1 pl. stained, contemporary calf (\$2496). BHO, 24 June, #753, 1808 quarto, some browning and light damp staining, later morocco worn, illus. (not sold; estimate £400-600). George Minkoff, July cat. 2009-A, described as the 1808 quarto but clearly the 1808 folio with the 1st published sts. of the pls., frontispiece portrait on laid India, slight foxing to pls., contemporary "leather-backed boards, in damaged slipcase," in Minkoff's stock since at least 2000 (\$5000). EB, July, 1808 quarto, damp stained, browned, scattered foxing, later morocco worn, illus. (£700). Pietà Fine Art, Aug. online cat., pls. 7 and 12 only, 1813 imprints, slight marginal foxing, illus. (£150 each). Windle, Oct. cat. 46, #48, 1808 quarto, "original drab gray boards, printed paper label on upper cover, skillfully rebacked to match," illus. (\$9750); #49, 1870 folio, "occasional foxing or oxidization," quarter calf (\$975); #50-51, pls. 11 and 10 offered individually, 1st published sts. from the 1808 folio, margins slightly soiled (\$675 each). Bloomsbury Godalming, 18 Nov., #410, "small folio, 1813" (but probably the 1870 folio), 1 pl. loose, "original cloth," illus. (£120). See also Mora, below; *Diario de los niños*, 1839-40, under Interesting Blakeana, below; and illus. 2 and 4.

Bonycastle, *Introduction to Mensuration*, 1794. Acorn Bookshop, April online cat., "full calf" worn (\$125). On the market since at least 2006.

Boydell's Graphic Illustrations ... of Shakspeare, c. 1803. Eveleigh Books, April online cat., scattered foxing, last few pls. damp stained, "rebacked original boards" (\$3158). Bauman Rare Books, April online cat., later three-quarter morocco (\$9000). BHYN, 15 Dec., #5159, marginal stains, modern half calf, illus. (\$610).

Bryant, *New System ... of Ancient Mythology*, 1774-76. Powell's Books, April online cat., 1st ed., vols. 1-2 only, light foxing, contemporary calf very worn (\$400). Book Alley, April online cat., "two volume set" (3 vols. bound in ??), contemporary "leather" very worn (\$800). The Bookshop (Chapel Hill, NC), April online cat., 1st ed., 3 vols., scattered foxing, "full brown leather" worn (\$850). Richard Smith, April online cat., 1st ed., 3 vols., light foxing, recent half "leather," illus. (£750). Windle, Oct. cat. 46, #62, 2nd ed., 3 vols., contemporary calf worn, 1 free endpaper loose (\$1500).

Bürger, *Leonora*, 1796. Windle, Oct. cat. 46, #56, bound with Bürger, *Lenore*, and Seward, *Llangollen Vale*, both 1796, pl. 1 "slightly stained in outer margin," quarter morocco, illus. (\$19,750, sold to Northwestern University Library).

Cumberland, *Outlines from the Antients*, 1829. Bow Windows Bookshop, April online cat., foxed, modern half calf, illus. (£473). Windle, Oct. cat. 46, #70, foxed or browned throughout, 19th-century quarter morocco (\$975).

Cumberland, *Thoughts on Outline*, 1796. Windle, Oct. cat. 46, #64, presentation inscription "From the Author," original boards with new backstrip, illus. (\$2500); #65-69, Blake's pls. 1, 4, 5, 7, 8 offered individually, each with a J Whatman 1794 watermark (\$350 to \$550 each).

Darwin, *Botanic Garden*. EB, Jan.-Feb., 1st ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols. in 1, scattered spotting and light water staining, contemporary quarter calf very worn, illus. (offered at the "buy it now" price of \$1490 or "best offer"). Librairie Alain Brieux, Feb. online cat., 3rd ed. of Part 1 (1795), 4th ed. of Part 2 (1794), 2 vols. in 1, half shagreen (£900). Scott Brinded, March cat. 52, #59, 1799 ed., vol. 1 only (containing Blake's 5 pls.), 1 pl. not by Blake torn, contemporary calf "worn and virtually detached" (£50). Barter Books, April online cat., 3rd ed. of Part 1 (1795), 4th ed. of Part 2 (1794), 2 vols. in 1, some tears and browning, no description of binding (£693.40). Thomas Macaluso, April online cat., 3rd ed. of Part 1 (1795), no information on Part 2, 2 vols. in 1, slight damp staining, contemporary boards rebacked in calf (\$1000). Second Time Around, April online cat., 2nd ed. of Part 1 (1791), 4th ed. of Part 2 (1794), 2 vols. in 1, lacking 1 botanical pl. (not by Blake), contemporary calf rebacked, illus. (£800). Ainslie Books, April online cat., 2nd ed. of Part 1 (1791), no information on Part 2, 2 vols. in 1, foxed, modern boards (£595). ASP Art & Science Projects, April online cat., 1st ed. of Part 1 (1791), 2nd ed. of Part 2 (1790), 2 vols., "moderate" foxing,

uncut in half calf (£1200). Keogh's Books, April online cat., 1st ed. of Part 1 (1791), 2nd ed. of Part 2 (1790), 2 vols., lacks 3 pls. but includes "Fertilization of Egypt" (Blake after Fuseli), damp stained, "hardback" very worn, lacking backstrips (£200). Argosy Book Store, April online cat., 1st ed. of Part 1 (1791), 2nd ed. of Part 2 (1790), 2 vols. in 1, scattered foxing, modern three-quarter morocco (\$1500). Shaw's Antiquarian Books, April online cat., 1st ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols. in 1, foxed, modern "leather" (£495). Hordern House, April online cat., 1st ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols. in 1, light foxing, contemporary calf (\$4593). BHO, 7 April, #230, 1799 ed., 2 vols., contemporary calf worn (£114). EB, April, 1799 ed., 2 vols., scattered foxing, contemporary calf worn, illus. (£456.57). Windle, Oct. cat. 46, #71, 3rd ed. of Part 1 (1795), 4th ed. of Part 2 (1794), 2 vols. in 1, light spotting and foxing, contemporary calf "restored," illus. (£2250).

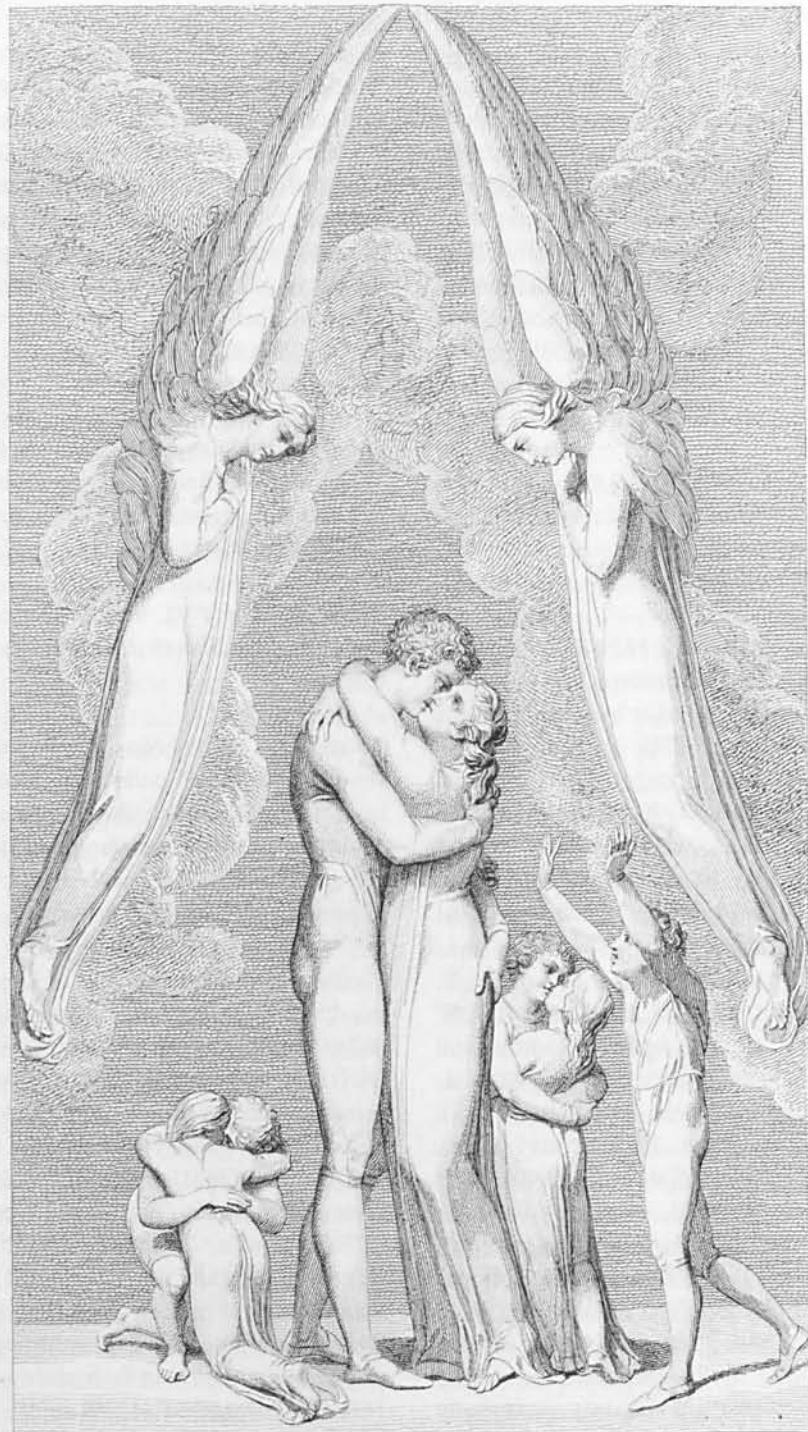
Earle, *Practical Observations on the Operation for the Stone*, 1793. Staniland Booksellers, April online cat., pls. "browned and stained," original boards uncut, new spine (£200). On the market since at least 2006.

Enfield, *Speaker*, 1781. Windle, Oct. cat. 46, #72, "large-paper copy," 1st st. of Blake's pl., contemporary calf, "upper hinge split" (£675).

Fenning and Collyer, *New System of Geography*, 1785. Grosvenor Prints, March online cat., Blake's pl. 2 only, 1st st., illus. (£140). This is only the 2nd impression of pl. 2 I have encountered in the marketplace; see *Blake* 36.4 (spring 2003): 123 and illus. 6. I have never seen a copy of the book or an impression of Blake's pl. 1 for sale.

Flaxman, Hesiod designs, 1817. W. Hornby, April online cat., foxed, tear in 1 pl., quarter calf worn (£350). Sims Reed, April online cat., with Flaxman's designs for the *Iliad* (1805), *Odyssey* (1805), and *Aeschylus* (1831), 4 vols., foxed, some pls. repaired, half morocco worn (£550). Peter Keisogloff, Oct. online cat., bound with Flaxman's *Iliad* (1805), *Odyssey* (1805), and *Aeschylus* (1831) designs, foxed, later morocco very worn, some leaves loose, "may require professional restoration" (£2500). Windle, Oct. cat. 46, #73, with Flaxman's *Iliad* (1805), *Odyssey* (1805), and *Aeschylus* (1831) designs, 4 vols., some foxing, "original quarter green cloth and brown boards with the original printed label[s] on the upper cover[s] and red paper manuscript labels on the backstrips," perhaps bound thus c. 1831, "hinges repaired" (£2750, sold to the Morgan Library and Museum). Bloomsbury Godalming, 18 Nov., #282, bound with Flaxman's *Iliad* (1805), *Odyssey* (1805), and *Aeschylus* (1831) designs, foxed, contemporary morocco worn (£360). For Flaxman's Hesiod drawings, see the 37 drawings at the beginning of the Flaxman entry under Blake's Circle and Followers, below.

Flaxman, *Iliad* designs, 1805. Trillium Books, April online cat., bound with Flaxman's *Odyssey* ("1803," probably an error



Drawn by W. Blake.

Engraved by L. Schiavonetti.

The meeting of a Family in Heaven

London. Published May 1st 1808. By Cadell & Davies Strand.

2. "The Meeting of a Family in Heaven." Engraved by Louis Schiavonetti after Blake's design, pictorial image 23.4 x 13.3 cm., platemark 27.5 x 15.8 cm., dated 1 May 1808 in the imprint. Second published st. as printed in the quarto issue of Robert Blair, *The Grave* (London: R. H. Crome, 1808). Essick collection. *The Grave* with Blake's illus., 1808 and 1813, remains the most common book on the market with pls. designed by Blake. Perhaps the elegant appearance of the volume led the original purchasers and later owners to keep a large proportion of copies printed. In early 2009, even single pls. brought surprisingly strong prices on EB.

Robert Rix has argued cogently that "The Meeting of a Family in Heaven" shows the influence of Blake's study of the writings of Emanuel Swedenborg; see Rix, *William Blake and the Cultures of Radical Christianity* (Aldershot: Ashgate, 2007) 100. Swedenborg claimed, most forcefully in *The Delights of Wisdom Concerning Conjugal Love* (English translations 1790, 1794), that sexual relations between the spiritual bodies of husband and wife would continue in heaven. The placement of the husband's left hand on his wife's buttock in Blake's design has been understood by more than one viewer as an erotic gesture. Robert Hunt, in his condemnatory review of Blake's *Grave* designs, comments that "an appearance of libidinousness intrudes itself upon the holiness of our thoughts" when contemplating "the salutation of a man and his wife meeting in the pure mansions of Heaven" (*Examiner* 7 Aug. 1808; BR(2) 260-61). In a crude, reversed, and unsigned re-engraving of Schiavonetti's pl., perhaps datable to the 1820s, the husband's hand has been more modestly placed just below his wife's waist (for illus., see *Blake* 10.4 [spring 1977]: 100). The American ed. of *The Grave* with Blake's designs engraved by A. L. Dick, first published in 1847, omits "The Meeting of a Family in Heaven." The belief that this exclusion was the result of censorship rather than oversight or financial considerations is reinforced by Dick's addition of drapery over the genitals or buttocks of several nude figures in his versions of the illus. In "The Day of Judgment," Dick placed the left hand of the man in the embracing couple,

lower left, on the woman's back. This hand is on her right buttock in Schiavonetti's version.

It is difficult to accept Rix's view that "The Meeting of a Family in Heaven" depicts "two other couples [rather than children] engaged in close interaction" (100). Exaggerated perspective cannot account for the small size of the figures right and left of the central adults since all three pairs are roughly on the same picture plane. Interpreting the smaller pairs as adults does not account for the boy on the right, with arms raised, and runs counter to both the inscribed title ("a Family," not "families" or "couples") and the description of the picture in "Of the Designs": "The Husband clasps the Wife; the Children embrace; the Boy recognises and eagerly springs to his Father" (p. 35 in the 1808 ed.). The presence of affectionate children, however, does not disrupt a Swedenborgian context. In *Conjugial Love*, children represent the "inclinations" of their parents, with sons representing "wisdom" and daughters representing love for "what wisdom teaches" (section 202, as translated by Samuel Warren in the "Standard Edition" of 1915). When husband and wife reunite in heaven with "the children who had deceased before them," they "are instantly conjoined" and "cling together like a bundle of sticks tied together" (section 406). In a variant preliminary pencil sketch for this subject (British Museum; Butlin #623), the figures are "conjoined," with the parental embrace forming an arch below which two children cling to each other. Probably for reasons of pictorial format, in the final version of the design Blake has separated the pairs rather than bundling them in a heap, but he may be presenting a Swedenborgian family reunion beyond the grave.

Blake's watercolor of "The Meeting of a Family in Heaven" is identical to Schiavonetti's pl. in all essential features. The scene is not described in Blair's poem; indeed, the only textual parallel is with the brief reference to "the impatience of a man / That's new come home" (p. 32 in the 1808 ed.). Perhaps this cue reminded Blake of Swedenborg's descriptions of married love and families in heaven. Schiavonetti's pl. is usually bound facing p. 9 in the 1808 ed. and lacks the facing-page number inscribed on most of his pls.

for 1805) and Aeschylus (1795) designs, scattered foxing, a few pls. trimmed close, three-quarter "leather" (\$2000). "harvardyard zshop," April online cat., foxed, tear in pl. numbered 5, no description of binding other than "edgewear to covers" (\$479.95). See also Flaxman, Hesiod designs, above.

Fuseli, *Lectures on Painting*, 1801. BL, 20 Aug., #85, contemporary calf rebacked, worn, with 2 unrelated vols. (not sold; estimate £250-350). Windle, Oct. cat. 46, #74, final leaf with water stains "not touching the image" of Blake's pl., "old calf ... upper joint cracked" (\$1250).

Gay, *Fables*. BHY, 15 Dec. 2008, #2111, [1811] ed., 2 vols., contemporary calf, binding illus. (\$1080). EB, Feb.-March,

1793 ed., 2 vols. in 1, some text foxed and water stained but pls. reasonably clean, later calf very worn, spine damaged, leaves coming loose, illus. (\$500). St. Mary's Books, April online cat., 1793 ed., 2 vols. in 1, spotting and browning, contemporary "leather" (£495). A Book by Its Cover, April online cat., 1793 ed., 2 vols. in 1, light foxing, "original leather" rebacked (\$1200). Hermitage Book Shop, April online cat., 1793 ed., 2 vols., calf worn, rebacked (\$1250). Sanctuary Books, April online cat., 1793 ed., 2 vols. in 1, scattered foxing, contemporary sheep worn (\$750). Bromer Booksellers, April online cat., 1793 ed., 2 vols., title pages foxed, with Aesop, *Fables* (1793), 2 vols., uniformly bound in contemporary morocco (\$4250). Argosy Book Store, April online cat., 1793 ed., 2 vols., damp stains to bottom of leaves, contemporary calf (\$1200).

Wittenborn Art Books, April online cat., 1793 ed., 2 vols., contemporary half "leather" (\$1100). BL, 23 April, #163, 1793 ed., 2 vols., light foxing, contemporary calf worn, illus. (£230). EB, July, 1793 ed., 2 vols. in 1, scattered foxing, contemporary calf worn, illus. (no bids on a required minimum bid of \$490); same copy, July-Aug. (\$305). Windle, Oct. cat. 46, #75, 1793 ed., 2 vols., "possibly large-paper," contemporary calf "scuffed and untidy" (\$1500). EB, Nov., 1793 ed., 2 vols., minor soiling, contemporary boards with new calf spines, illus. (no bids on a required minimum bid of \$975). Some of these copies of the "1793" ed. may be the [1811] issue.

Hayley, *Ballads*, 1805. Windle, Oct. cat. 46, #34, pls. 1-3 1st sts., pls. 4-5 only sts., "original drab gray boards, printed paper label," illus. (\$10,500); #35, sts. as in #34, marbled boards and roan spine worn (\$6750); #36, pls. 1-3 2nd sts., full calf (\$4750).

Hayley, *Designs to a Series of Ballads*, 1802. Windle, Oct. cat. 46, #33, prefatory matter and 1st ballad only, "old" half morocco, "the Monckton Milnes, Earl of Crewe, Moss, Todd, Bentley, Essick, Klemen, Lipman copy," illus. (\$89,500, sold to Northwestern University Library). For earlier sales, see *Blake* 39.4 (spring 2006): 158.

Hayley, *Essay on Sculpture*, 1800. Windle, Oct. cat. 46, #76-78, Blake's pls. 1-3 offered individually (\$375, \$495, \$595 respectively).

Hayley, *Life of Cowper*, 1803-04. EB, Jan., 1st ed., with Cowper, *Poems* (1806), 4 vols. in all, contemporary quarter calf worn, extensively illus. (\$288.87). Grosvenor Prints, March online cat., Blake's pl. 1 only, probably 1st st., illus. (£180). Windle, Oct. cat. 46, #37, 2nd ed., 3 vols., *Cowper, Illustrated by a Series of Views* (1803) bound in vol. 3, calf rebacked with new labels (\$975). Grosvenor also offered what it claimed to be a proof before all letters of Blake's pl. 3 (£420), but this was actually Bartolozzi's 1799 engraving of the same portrait of Cowper after a drawing by Lawrence (see *CB* pp. 87-88).

Hayley, *Life of Cowper*, New York 1803 ed. with a wood engraving of Blake's "Weather House" design, 2: 245. Vintage Books, April online cat., vol. 2 only, browned and foxed, "leather" very worn (\$50).

Hayley, *Life of Romney*, 1809. Cloe Dewey on AmazonUK, April online cat., no description of binding (£1087.96). G. W. Stuart, April online cat., minor foxing, later half morocco (\$575). Howell's Books, April online cat., contemporary calf very worn, spine damaged (\$500). Windle, Oct. cat. 46, #79, "large-paper copy," modern half morocco "scuffed on joints" (\$1650).

Hayley, *Triumphs of Temper*, 1803. Bohemian Bookworm, April online cat., probably small-paper issue, no descrip-

tion of binding other than new endpapers and "strengthened hinges" (\$850). Windle, Oct. cat. 46, #80, "large-paper copy," occasional foxing, uncut in original boards rebacked, quarter morocco slipcase (\$4750); #81, small-paper issue, old calf, joints split (\$475).

Hoare, *Inquiry*, 1806. Sims Reed, April online cat., marbled boards with cloth spine, new endpapers (£285). Windle, Oct. cat. 46, #82, Blake's pl. only (\$875).

Hogarth, *The Beggar's Opera by Hogarth and Blake*, 1965. Windle, Oct. cat. 46, #85, with the 7th published st. of Blake's pl. as issued, publisher's folding cloth box worn (\$975).

Hogarth, *Works*. PBA, 11 Dec. 2008, #77, said to be the 1790 ed., presumably with Blake's pl., occasional foxing, contemporary calf worn and rebacked, illus. (apparently not sold); same copy?, 19 Feb., #75, now dated to c. 1805 and said to be the 3rd Boydell issue (not sold; estimate \$6000-9000). Andria Vertbois Books, April online cat., undated Baldwin and Cradock ed., foxed and stained, contemporary half morocco worn and damaged (£1250). Hollett & Son, April online cat., undated Baldwin and Cradock ed., minor spotting, contemporary half morocco worn, illus. (£2250). Old Church Galleries, April online cat., Blake's pl. only, 4th published st. from the 1822 ed. (£245). CSK, 1 June, #214, 1790 ed. but with 2 leaves watermarked 1805, marginal tears, "light soiling," contemporary half Russia worn, illus. (£2750). EB, Aug., Blake's pl. only, described by the vendor as "fourth state" but probably 5th published st., framed, illus. (\$350). Windle, Oct. cat. 46, #83, Blake's pl. only, 4th published st., "finely colored by a skilled hand probably in the early 19th century," a few marginal tears and repairs (\$4500); #84, 4th published st., uncolored, illus. (\$1500). SL, 29 Oct., #58, 1790 ed., 105 pls. on 81 leaves, 19th-century calf worn (£4000; estimate £1500-2000); #59, undated Baldwin and Cradock ed., 104 leaves, foxed, 19th-century half morocco worn, illus. (£1625; estimate £600-800). Michael Finney, Nov. online cat., Blake's pl. only, st. not identified but possibly 4th published st., illus. (£300). BL, 25 Nov., #314, 1822 ed., 116 leaves, marginal stains, contemporary half morocco worn (£1300).

Hunter, *Historical Journal*, quarto issue, 1793. Time Booksellers, April online cat., modern calf (\$9000 Australian). Peter Harrington, April online cat., occasional foxing, modern calf (£4750). SNY, 11 Dec., #169, foxed, title page cropped, 19th-century calf worn, hinges repaired (\$1750).

Josephus, *Works*. EB, April, BB issue E, foxed and soiled, title page damaged, contemporary calf very worn, illus. (£275). Reg Bladen, April online cat., BB issue D or E, some damp stains, contemporary sheep very worn (£275). Swann, 3 Dec., #186, probably BB issue B or later, upper margins stained, contemporary calf very worn, covers loose (\$390).

Lavater, *Aphorisms on Man*. EB, June-July, 1794 ed., 3rd st. of Blake's pl., slight browning, modern calf, illus. (a bargain at £35.50). Northgate Books, Aug. online cat., 1788 ed., small piece of "last page is missing (no loss of text)," full calf (£300). Windle, Oct. cat. 46, #86, 1788 ed., calf rebacked (\$695); #87, 1794 ed., 3rd st. of Blake's pl., lacking a leaf of text, pl. browned, calf rebacked (\$295). E. M. Lawson, Nov. cat. 328, #33, 1788 ed., contemporary calf rebacked (£220).

Lavater, *Essays on Physiognomy*. EB, Dec. 2008, Blake's pl. 3 only, illus. (£63). Better World Books, April online cat., 1789-98 ed., 3 vols., scattered foxing, ex-library copy in modern cloth (\$695.26). B & L Rootenberg, April online cat., a mixed set (1789, 1792, 1810), 3 vols. in 5, minor foxing, contemporary calf worn (\$2500). John Gach, April online cat., 1810 ed., 3 vols. in 5, contemporary boards with modern "leather" spines (\$2500). Ursus Rare Books, April online cat., 1810 ed., 3 vols. in 5, "some foxing or spotting," later three-quarter morocco (\$3500). Antiquariat Nikolaus Weissert, April online cat., 1789-98 ed., 3 vols. in 5, "binding restored" (€3000). EB, June, Blake's pl. 1 only, illus. (£52.77); July, Blake's pl. 4 only, full leaf with letterpress text, slight browning, illus. (£124); Aug., Blake's pl. 3 only, full leaf with letterpress text, 1809 watermark, illus. (£106); 1789-98 ed., 3 vols. in 5, light scattered foxing, later half morocco, illus. (no bids on a required minimum bid of \$2500); same copy, Aug., illus. (no bids on a required minimum bid of \$2000); Sept., Blake's pl. 2 only, full leaf said to be from the 1810 ed., bottom margin badly stained, illus. (£75.75). Windle, Oct. cat. 46, #88, 1789-98 ed., 3 vols. in 5, "unusually large copy with wide margins," early 19th-century calf worn and with repairs (\$1750).

Malkin, *Father's Memoirs of His Child*, 1806. Swann, 20 Oct., #288, John Quinn's copy (sold at auction in 1923 for \$18), contemporary calf very worn, front cover detached (\$210). This copy reportedly sold (but perhaps bought in) for \$550, Swann, 7 April 2008, #21. Windle, Oct. cat. 46, #57, contemporary morocco slightly worn, illus. (\$1875).

Monthly Magazine, vol. 4, 1797. John Turton, April online cat., contemporary quarter calf worn (£71.50).

Mora, *Meditaciones poéticas*, 1826. Windle, Oct. cat. 46, #52-55, pls. 8, 7, 4, 10 offered individually, "ample margins, a little dusty but very good," pl. 7 illus. (\$275 each). See also Blair, above; *Diario de los niños*, 1839-40, under Interesting Blakeana, below; and illus. 4.

Novelist's Magazine. EB, Jan., vol. 8, both title pages dated 1792, lacking 2 pls. not by Blake, contemporary calf worn, illus. (£208). J & S Wilbraham, Feb. online cat. 79, #132, vol. 9, general (engraved) title page dated 1782, specific (letterpress) title page dated 1792, contemporary calf (£85). Chapter 1 Books, April online cat., vol. 8, 1782 issue, foxed, "boards ... worn" (\$1000); vols. 10-11, 1783 issue, foxed, "boards ...

worn" (\$140). EB, Aug., vols. 10-11, general (engraved) title pages apparently absent, 1783 issue, later cloth very worn, illus. (£57.56). Windle, Oct. cat. 46, #89, vol. 9, 1st sts. of Blake's 3 pls., pls. 1-2 hand colored, "in a very damaged binding" (\$250); #90, vol. 10, Blake's pl. 1 only, 1st st. (\$50); #91, vol. 10, Blake's pl. 3 only, 1st st., trimmed to the inner design (\$75); #92, vol. 10, Blake's pl. 3 only, "later printing of the first state with slightly less stippling, full-page" (\$50). EB, Oct.-Nov., pls. only in 2 vols., "350" in all, a complete? run, "1781-1788," including engraved title pages and all 8 pls. by Blake in their 1st sts., later calf, illus. (£760).

Rees, *Cyclopædia*, 1820. Cox & Budge, April online cat., complete in 45 vols., "full leather" worn, illus. (£2910). Windle, Oct. cat. 46, #93, pls. vol. 4 only with Blake's pls. 4-7, Blake's pl. 3 inserted loose, foxed, half calf worn (\$1250).

Remember Me!, [1824] for 1825. BHO, 7 April, #22, publisher's printed paper boards and original color-printed card slipcase, rubbed and lightly soiled, illus. (£1056); same copy, Windle, Oct. cat. 46, #43, Blake's pl. and front of slipcase illus. ("sold" to Victoria University Library, Toronto). Loe Books, Sept. online cat., "original grey-green end papers" and red "paper-covered boards" possibly rebacked with matching paper, with the "original hand-coloured [actually color-printed?] card slipcase with replica of the title page pasted to the top side," slipcase very worn, binding slightly worn (£2100).

Ritson, *Select Collection of English Songs*, 1783. Quaritch, Feb. cat. 2009/03, #58, 3 vols., scattered foxing, modern half calf (£550). Travis & Emery Music Bookshop, April online cat., 3 vols., "recent plain leather," 2 gatherings in vol. 3 coming loose (£525). Argosy Book Store, April online cat., 3 vols., contemporary calf rebacked (\$750).

Salzmann, *Elements of Morality*. Zubal Books, April online cat., 1791 ed., 3 vols., contemporary "leather" very worn, some covers loose (\$2750). Rosley Books, April online cat., 1799 ed., 3 vols., lacking the frontispiece (vol. 1) and the pls. numbered 5 and 18 (Blake's pls. 4 and 14 in CB), contemporary sheep worn (£795). James Burmester, June cat. 75, #201, 1799 ed., 3 vols., contemporary calf repaired (£1500). Lazy River Books, July online cat., 1792 ed., vol. 1 (of 3) only, lacking the frontispiece (not by Blake), "leather" very worn, spine missing (\$249.99). Windle, Oct. cat. 46, #94, 1791 ed., 3 vols., sts. of the pls. not recorded, with the book label of Pamela Lister, modern calf ("sold" to Victoria University Library, Toronto).

Scott, *Poetical Works*, 1782. Irene Hena on Amazon, April online cat., "leather" binding (\$489.96). Better World Books, April online cat., considerable foxing, ex-library copy, modern cloth worn (\$102.01).

Shakespeare, *Dramatic Works*, 1802. Rosenbad Antique Books, April online cat., 9 vols., scattered foxing, contem-

porary calf rebacked, worn with 5 covers detached, illus. (\$12,900). Arundel Books, April online cat., 9 vols., scattered foxing, "leather" very worn, 12 covers detached (\$3995).

Shakespeare, *Plays*, 1805. EB, Dec. 2008, 9 vol. issue, scattered foxing and staining, contemporary calf very worn, illus. (no bids on a required minimum bid of £599.99); same copy, Jan., May, and Aug., same result. Stella & Rose's Books, Feb. online cat., 9 vol. issue, with Richardson, *Essays on Shakespeare's Characters* (1812), "leather" very worn, 2 covers detached (£350). EB, March-April, 9 vol. issue, scattered foxing, contemporary calf, illus. (offered at the "buy it now" price of \$1440); same copy, Merchants Rare Books, April online cat., illus. (\$1500); same copy, EB, May, illus. (offered at the "buy it now" price of \$1600); same copy, EB, Aug., illus. ("buy it now" price reduced to \$1440 then raised back to \$1600). Trumpington Fine Books, April online cat., 9 vol. issue, light foxing, contemporary half "leather" worn (£1000). Thornton's Bookshop, April online cat., vols. 1-8 only of the 9 vol. issue (and thus lacking Blake's pl. 2), contemporary calf worn, 1 cover detached (£350). Windle, Oct. cat. 46, #95, 10 vol. (large-paper) issue, some browning, "old calf restored," illus. (\$4750). EB, Dec., 10 vol. (large-paper) issue, Blake's pl. 2 with marginal water stains, later half calf worn, illus. (\$280).

Stedman, *Narrative*, 1806, colored copies. AioloZ Antiquarian Books, April online cat., 2 vols. in 1, full vellum (£7975). CNY, 9 Dec., #305, some light browning, later calf worn, illus. (\$7500). Argosy Book Store, Dec. online cat., 2 vols., modern three-quarter morocco (\$15,000).

Stedman, *Narrative*, uncolored copies. Michael Sharpe, April online cat., 1796 ed., 2 vols., contemporary calf rebacked (\$5500). Krul Antiquarian Books, April online cat., 1806 ed., 2 vols., "browned in places," full calf (£7800). Gert Jan Bestebreurtje, April online cat., 1806 ed., 2 vols., foxed, "stains on the plates," later half calf (£3850). Windle, Oct. cat. 46, #96-98, Blake's pls. 1, 3, 5 offered individually, some soiling and marginal tears (\$150 each). Bartleby's Books, Dec. online cat., 1796 ed., 2 vols., later half morocco (\$5500). SaBeRo Books, Dec. online cat., 1806 ed., 2 vols. in 1, contemporary calf rebacked (£4000).

Stuart and Revett, *Antiquities of Athens*. Donald Heald, April online cat., vols. 1-3, 1762-94, "a later issue of the first three volumes" with a map in vol. 3 dated 1824, contemporary half calf worn, "covers detached," illus. (\$17,500). Sims Reed, Nov. cat., #7, vols. 1-5 complete, 1762-1830, vols. 1-4 half morocco, vol. 5 full morocco, illus. (£35,000).

Varley, *Zodiacal Physiognomy*, 1828. Windle, Oct. cat. 46, #59, contemporary calf "restored" ("sold" Oct. 2007 to Victoria University Library, Toronto; see *Blake* 41.4 [spring 2008]: 153).

Virgil, *Pastorals*, 1821. Christian White of Modernfirsteditions (Leeds, Yorkshire), Jan. private offer, 2 vols., a few pls. foxed (but not Blake's wood engravings), early 20th-century "half-leather" (£8500; acquired by Windle, who in turn sold it at the New York Book Fair in April); May private offer, vol. 2 only, contemporary calf worn, possibly a variant publisher's binding with the same gilt-stamped lettering on the spine as in the publisher's presentation binding for St. Paul's School but different gilt decorations (£1500). In the 2 vol. copy (the 1st listed above), a printed label has been pasted over the last 2 lines of text on the title page of vol. 1. The label reads "AT THE FRENCH AND ENGLISH JUVENILE LIBRARY, / No. 195, (St. Clement's), Strand." There is no label on the title page of vol. 2, but the price of "15s." in the penultimate line has been rubbed out. The French and English Juvenile Library is an imprint of M. J. Godwin & Co., founded by William Godwin (1756-1836) and his second wife, Mary Jane Clairmont Godwin (1768-1841), in 1807 (see the article by Pam Perkins on M. J. Godwin, ODNB 22: 616; for the Strand imprint, see Ford K. Brown, *The Life of William Godwin* [London: J. M. Dent; New York: E. P. Dutton, 1926] 355). Windle, Oct. cat. 46, #38, 2 vols., with George Goyder's bookplate in each vol., full calf, illus. ("sold"); #39, 2 vols., the copy from Christian White with the label pasted to the title page of vol. 1 ("sold"); #40, 2 vols., early 19th-century calf (£47,500); #42, Blake's pl. 10 only (the 6th wood engraving, but called "the fifth cut" in the cat.), with Essick, *A Troubled Paradise* (1999), "enclosed in a folding quarter cloth box as issued" (£3500).

Virgil, *Wood Engravings of William Blake*, 1977. Windle, Oct. cat. 46, #41, publisher's folding box (£6500).

Whitaker, *The Seraph*, London: Jones & Co., c. 1825-28. EB, Feb., 2nd st. of the pl., "disbound but text block is holding firmly," illus. (£99.05).

Wit's Magazine, 1784. Grosvenor Prints, March online cat., Blake's pl. 6 only, illus. (£160). Windle, Oct. cat. 46, #99, bound in 2 vols. including the 1785 issues, contemporary calf worn (£9750); #100, Blake's pl. 1 only, "first state of the earlier of the two designs for this illustration" (i.e., BB pl. 1, CB pl. 1A), "trimmed to the margin of the plate" (£500); #101-02, Blake's pls. 4 and 6 offered individually, "full margins, a little soiled, folded vertically as usual" (£400 each). Swann, 3 Dec., #291, 17 issues, 1784-85, "initial plate nicked at one corner, other small faults to plates," early calf worn, illus. (£4560; estimate \$1200-1800. A record auction price.).

Wollstonecraft, *Original Stories*, 1791. CSK, 18 Dec. 2008, #49, pl. 1 in the 2nd st., sts. of other pls. not described but probably 2nd, scattered "spotting," contemporary calf worn and rebacked, illus. (£1500). Phillip Pirages, May cat. 57, #279, 2nd sts. of the pls., recent calf (£5250). Windle, Oct. cat. 46, #44, 2nd sts. of the pls., modern calf with "joints restored," illus. (£6750).

Young, *Night Thoughts*, 1797, uncolored copies. CSK, 16 Sept., #7, oddly described as "after William Blake," minor stains, no mention of the "Explanation" leaf, edges trimmed and gilt, morocco worn, illus. (not sold; estimate £1800-2200. According to Alexandra Gill of CSK, the vendor accepted an offer after the sale.). Donald Heald, Sept. online cat., with the "Explanation" leaf, trimmed to 41.6 x 32.0 cm., from the collections of Greville MacDonald and George Goyder, fine contemporary morocco, binding illus. (\$25,000). The MacDonald/Goyder copy previously sold CL, 27 Nov. 1996, #454 (£7130 to the dealer Andrew Cumming); offered by Phillip Pirages, Nov. 1999 cat. 44, #57 (\$19,500), and several later Pirages cats. with the price reduced to \$15,500 in the May 2004 cat. 50, #94. Windle, Oct. cat. 46, #45, 2 pls. before imprints, with the "Explanation" leaf, leaves 43.2 x 33.3 cm., "uncut at the fore- and lower edges," full morocco "rehinged," illus. (\$25,000); #46, no mention of the "Explanation" leaf, "untrimmed at the fore- and lower edges," the "Coleridge family copy," modern morocco (\$22,500); #47, lacking the "Explanation" leaf, disbound, the former binding converted to a quarter-calf folder (\$15,000).

Interesting Blakeana

Chaucer, *Works*, 1687. Bernard Shapero, May cat., #27, contemporary calf rebacked, illus. (£2750). Probably the ed. used by Blake; see Alexander S. Gourlay, "What Was Blake's Chaucer?" *Studies in Bibliography* 42 (1989): 272-83.

An Allegory, attributed to Blake. Pen and ink, 33.0 x 23.0 cm. EB, April, "from the collection of Viscount Gelippe and Baron W. J. Haydon de Lomley," illus. (£1087). Not by Blake, and probably not even British, but the drawing attracted 44 bids. The subject may be Manoah's sacrifice (Judges 13.15-20). Blake's recto/verso drawing based on this passage was last recorded in the collection of Lady Melchett (Butlin #116, dating the work to c. 1780-85).

E. Swedenborg, *The Wisdom of Angels Concerning the Divine Providence*, 1790. Windle, Oct. cat. 46, #1152, "original sheets sewn but not bound, enclosed in a new cloth box" (\$375). The ed. owned and annotated by Blake (BB #743).

W. Hayley, autograph manuscript of "List of the Portraits of English Poets," 1 sheet folded into a pamphlet of 2 leaves, 14.8 x 10.5 cm., with (later?) additions by Hayley's friend George Steevens (Shakespeare editor, 1736-1800). Christopher Edwards, April private offer, possibly a wants-list or a list of (engraved?) portraits already owned, dated "before 1800?" on the basis of Steevens's death (£450; acquired by a private collector). Hayley's interest in portraits of poets led him to commission "Eighteen Heads of Poets" from Blake in 1800 (Butlin #343.1-18).

A Missionary Voyage to the Southern Pacific Ocean ... in the Ship Duff. London: T. Chapman, 1799. Addyman Books, July online cat., contemporary calf rebacked (£750). Camberwell Books, July online cat., half calf worn (\$5000 Australian). Sotheby's, July online cat., some spotting, later half cloth over contemporary boards, illus. (£800). A passage in this work provided the basis for Blake's painting *The Goats, an Experiment Picture* (Butlin #659, untraced). For Blake's entry on the painting in his *Descriptive Catalogue* of 1809, see E 546.

Classical Male Nude, pencil, recto and verso, recto with ink framing lines, attributed to "Circle of William Blake," dimensions not given, dated to "Circa 1800" for no apparent reason, laid paper with a "G P" (or possibly "GIP" or "GLP") watermark. EB, Nov.-Dec., illus. (£46). As David Bindman points out, there is nothing "that connects" this drawing "to Blake," although it probably is of his era (e-mail, 30 Nov. 2009).

Hilaris Benevolus and Co. [pseudonym of John Britton], *Pleasures of Human Life*. London: Longman, Hurst, Rees, & Orme, 1807 (1st and 2nd eds.); Boston: Oliver & Munroe and Joseph Greenleaf, 1807. EB, Dec. 2008, London, 2nd ed., contemporary half calf worn, illus. (no bids on a required minimum bid of £71.99). Hollett & Son, Feb. online cat., London, 2nd ed., half morocco (£120). Mike Maddigan, Feb. online cat., Boston ed., contemporary calf (\$65). Bertram & Williams, Feb. online cat., London, 2nd ed., three-quarter morocco (\$200). Tiger Books, Feb. online cat., London, 2nd ed., uncut in original boards with newer spine, from the library of John Sparrow (barrister and bibliophile, 1906-92) with his book label (£120). Twistleton Rooke Books, Feb. online cat., London, 2nd ed., lacking the engraved title page and 1 other pl., "leather" binding (£60). Gaa Books, March online cat., London, 2nd ed., later boards (\$100). Windle, Oct. cat. 46, #564, London, 2nd ed., uncut in original boards (\$375). See illus. 3 and its caption.

Reflector, a Quarterly Magazine ... Conducted by the Editor of the Examiner [Leigh Hunt]. London: Printed and Published by John Hunt, 1810-11. William Dailey Rare Books, Feb. online cat., 2 vols. (all published), scattered foxing and staining, title page in vol. 1 torn, half calf worn, 3 covers loose (\$100). The 1st issue, Oct. 1810, p. 88, includes a reference to Blake in an essay titled "Art. XI.—Account of a Familiar Spirit" and signed with the pointing hand symbol of the Hunt brothers; see Wayne C. Ripley, "William Blake and the Hunt Circle," forthcoming in *Studies in Romanticism*. Leigh Hunt is probably the author since a revised version of the essay, retitled "The Nightmare" and with the 1st 3 paragraphs (including the Blake reference) deleted, is included in his collection of essays, *The Seer; or, Common-Places Refreshed*, part 2 (1841). Not in BB or BBS.

E. Young, *Night Thoughts*. London: John Sharpe, 1817. Classic Bindings, Sept. online cat., "with a good period fore-edge painting after Blake: 'Elohim creating Adam,'" half morocco (£250).



3. Engraved frontispiece (left) and title page (right) for Hilaris Benevolus and Co. [pseudonym of John Britton], *Pleasures of Human Life*, 2nd ed. (London: Longman, Hurst, Rees, & Orme, 1807). Each leaf 17.8 x 9.6 cm., uncut. Essick collection. The upside-down orientation of the frontispiece is a purposeful bibliographic analogue to the “topsy-turvy” condition it represents. Britton’s text includes 2 brief references to Blake and his association with Fuseli; see Wayne C. Ripley, “An Unrecorded Attack on William Blake,” *Notes and Queries* 253.4 (Dec. 2008): 418–20, and G. E. Bentley, Jr., “William Blake and His Circle: A Checklist of Publications and Discoveries in 2008,” *Blake* 43.1 (summer 2009): 31, 44. There are no substantive differences in the Blake passages, pp. x–xi, among the 1st and 2nd London eds. (both 1807) and the Boston ed. (1807). The Boston ed.—one of the earliest references to Blake published in the Americas—does not contain the 7 pls. present in both London eds.: the frontispiece and engraved title page (at least the latter hand colored in copies I have seen) and 5 pls. by Thomas Rowlandson, hand colored.

The pls. shown here are signed by William Bond as the engraver, the frontispiece after a drawing by “W. Satchwell,” the laughing head on the title page after a pl. in “Bell’s Anatomy of Expression” (Charles Bell, *Essays on the Anatomy of Expression in Painting* [London: Longman, Hurst, Rees, and Orme, 1806]). The relationship between the engraver William Bond and Blake’s poem in the Pickering Manuscript, “William Bond” (E 496–98), has never been determined, in part because we know so little about the historical Bond, a skilled stipple engraver who specialized in portraits. According to Samuel Redgrave, *A Dictionary of Artists of the English School* (London: Longmans, Green, and Co., 1874), Bond was “a governor of the Society of Engravers, founded in 1803” (46). James Parker (1750–1805), Blake’s fellow apprentice under James Basire and business partner in the early 1780s, was also a member of the society. Bond later joined the Chalcographic Society to which Blake directed his “Public Address” (E 571–82) of c. 1809–10; see the *Gentleman’s Magazine* 80 (supplement to Jan.–June 1810): 665, and Dennis M. Read, “The Context of Blake’s ‘Public Address’:

Cromek and the Chalcographic Society," *Philological Quarterly* 60 (winter 1981): 75-76. Like Blake, Bond engraved a pl., dated 1807 in its imprint, for the article on "Basso Relievo" in Abraham Rees, *The Cyclopædia*. A drawing by Blake (Butlin #678) of images for *The Cyclopædia* includes "Hercules and Apollo Contending for the Tripod from the Villa Albani," 1 of the 2 designs appearing in Bond's pl. In a letter of 19 Aug. 1813, John Flaxman recommended Blake as "the best" artisan to execute an outline engraving of one of Flaxman's sculptures for Thomas Dunham Whitaker's forthcoming history of Leeds (BR(2) 318). Blake was not given the commission, for the pl. picturing the monument "to the memory of Captain Samuel Walker ... Designed & Executed by J. Flaxman" and dated 1 March 1816 in the imprint was engraved in line and stipple by Bond and published in Whitaker's *Loidis and Elmete* (Leeds: Robinson, Son, and Holdsworth; Wakefield: John Hurst, 1816), facing p. 60. Bond's address is recorded as 87 Newman Street, Oxford Street in 1817 (Exeter Working Papers in Book History, accessed 16 March 2009 <<http://bookhistory.blogspot.com/2005/12/london-1817.html>>), less than a mile from Blake's home from 1803 to 1821 at 17 South Molton Street (BR(2) 748). These connections suggest that Blake was aware of Bond's existence, and thus it is difficult to believe that the title of Blake's poem is a mere coincidence. The date of the poems in the Pickering Manuscript is uncertain; their composition is generally ascribed to 1800-04 but they were probably "transcribed in their present form after 1805" (BB p. 342). If this dating is correct, it is unlikely that lines 3-4 of Blake's poem ("And I wonder if William Bond will die / For assuredly he is very ill," E 496) refer to the engraver's impending death, no earlier than the 1820s, although he may have been "very ill" some years before. "William Bond" has often been interpreted psychologically and autobiographically; perhaps Blake simply chose for his title a fellow London engraver with the same first name and initials as a deflected self-reference.

A. Cunningham, *Lives of the Most Eminent British Painters, Sculptors, and Architects*. Resource Books, Feb. online cat., 6 vols., 1830-33, 2nd ed. of vols. 1-2, 1st ed. of vols. 3-6, three-quarter calf worn (\$475). Ken Spelman, May online cat. 66, #98, 6 vols., 1829-33, 1st ed., contemporary calf, illus. (£350). Includes an important early biography of Blake (BB #1433A-B).

Anon., *The Georgian Era: Memoirs of the Most Eminent Persons, Who Have Flourished in Great Britain, from the Accession of George the First to the Demise of George the Fourth*. 4 vols. London: Vizetelly, Branston and Co., 1832 (vol. 1), 1833 (vol. 2), 1834 (vols. 3-4). Prints and Paper, Sept. online cat., former owner's stamp on each title page, publisher's cloth, backstrip of vol. 1 partly detached, illus. (\$138). Ohio Book Store, Sept. online cat., 4 vols., authorship oddly attributed to "Christie,

Agatha," modern cloth (\$135). Primrose Hill Books, Sept. online cat., 4 vols., some foxing, "half leather" worn (£210.50). J & J House Booksellers, Sept. online cat., 4 vols., some foxing, half morocco rubbed (\$450). Includes a brief biography of Blake (4: 113-15), based on Cunningham (see the entry immediately above), and brief biographies of Basire, Flaxman, Fuseli, Hayley, and Stothard. The British Library cat. attributes the work to "Clarke" (no first name) as author or editor. I am grateful to Morton Paley for telling me about this work; not in BB or BBS.

Songs of Innocence and of Experience, Pickering ed., 1839 (BB #171B). Windle, Oct. cat. 46, #105, issue without "The Little Vagabond," publisher's cloth slightly worn, hinges repaired, modern quarter morocco folding case, illus. (\$12,500, sold to the Library of Congress). The 1st letterpress ed. of Blake's *Songs*.

Diario de los niños: Literatura, entretenimiento e instrucción [Diary of the Children: Literature, Entertainment and Instruction]. 3 vols. Mejico [Mexico City]: Miguel Gonzalez, 1839 (vol. 1), 1840 (vol. 2); Mexico [City]: Vicente G. Torres, 1840 (vol. 3). With 6 lithographs based on Blake's designs originally executed as illus. to Blair's *Grave*. Bray Books, Oct. Seattle Book Fair, lightly browned throughout, worm damage in vol. 1, contemporary quarter calf over embossed paper boards worn (\$2450, acquired by Windle for Essick). The editing of this collection of essays, stories, and poems for children has been attributed to Wenceslao Sánchez de la Barquera.⁶ Not in BB or BBS. See illus. 4 and its caption.

Thirty Pictures by Deceased British Artists Engraved Expressly for the Art-Union of London by W. J. Linton, 1860 (BBS p. 236). EB, Jan., publisher's cloth, illus. (£23.66). Goldsworth Books & Prints, May online cat., pl. 16 after Fuseli missing, publisher's cloth worn, covers detached (\$41). Bound 2 Please, May online cat., minor foxing, publisher's cloth stained (£9.99). Mungobooks, May online cat., publisher's cloth (£22). Includes 1 of 2 wood engravings of Blake's "Death's Door" produced by Linton. For more on Linton's wood engravings based on Blake's design, see *Blake* 39.4 (spring 2006): 167.

The Marriage of Heaven and Hell, Camden Hotten facsimile, 1868 (BB #99). Windle, Oct. cat. 46, #291, "the usual foxing," original gray boards, buckram spine, "possibly a remainder binding" (\$1975).

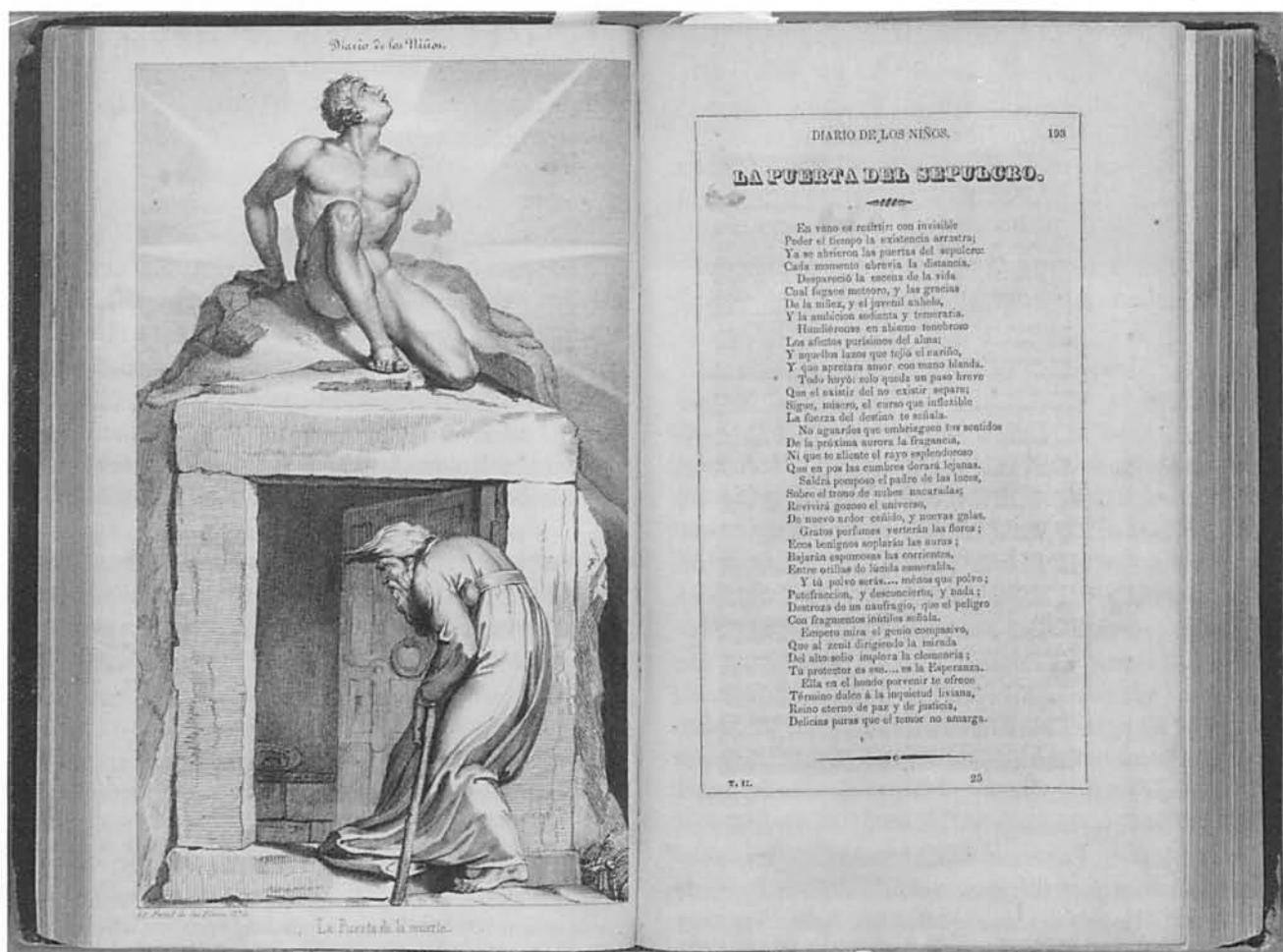
6. According to Claudia Agostoni, "Divertir e instruir: revistas infantiles del siglo xix mexicano," *La república de las letras asomos a la cultura escrita del México decimonónico*, ed. Belem Clark de Lara and Elisa Speckman Guerra (Mexico [City]: Universidad Nacional Autónoma de México, 2005) 2: 175. The unpaginated "Introducción" in vol. 1 of the *Diario* is signed by "Los Editores," indicating that there was more than one editor.

4. Left: "La Puerta de la muerte." Lithograph, design 22.7 x 13.7 cm. on leaf 24.9 x 15.8 cm., based on Blake's "Death's Door" originally executed as an illus. to Robert Blair's *The Grave*. Inscribed "Diario de los Niños" above the design, the title inscribed below the design, and inscribed lower left "lit. Portal de las flores n.º 5" (lithographer [located on] Gate of the Flowers [a street in central Mexico City] no. 5). Right: letterpress text of Jose Joaquin de Mora's "La Puerta del Sepulcro," first published in Mora's *Meditaciones poeticas*, 1826. Lithograph and letterpress of p. 193 shown here published in *Diario de los niños: Literatura, entretenimiento e instrucción*, vol. 2 (Mejico [Mexico City]: Miguel Gonzalez, 1840). Essick collection.

The *Diario* contains 6 lithographs of Blake's *Grave* designs, each facing 1 of Mora's poems written in response to Blake's images. The source for both the illus. and the poems was no doubt Mora's *Meditaciones poeticas* (BB #484), published in London by R. Ackermann in 1826. This 1826 vol. includes Louis Schiavonetti's pls. of Blake's illus. first published in R. H. Crome's 1808 ed. of *The Grave*, but with the English inscriptions on the pls. removed and Spanish inscriptions substituted. Mora's book was distributed by its publisher in the Spanish-speaking countries of the Americas, including Ackermann's "establecimiento en Megico" (1826 letterpress title page). The lithographs of Blake's designs in the *Diario* are as follows: "La

Eternidad y el Espacio" (1: facing 457), untitled lithograph of the pl. titled "El Sepulcro" in Mora (2: facing 49), the lithograph shown here (2: facing 193), "El valle de la muerte" (2: facing 289), "La Caverna" (2: facing 361), and "La Resurrección" (2: facing 409). The titles follow those inscribed on the 4th sts. of Schiavonetti's pls. published in Mora's book. These lithographs correspond to pls. 2, 3, 7-10 in the *Meditaciones* (pls. 2, 4, 11, 7, 9, and 12 in the 1808 *Grave*). Blake's name does not appear in the *Diario*; the lithographs are very accurate reproductions of Schiavonetti's etchings/engravings. Except for the elimination of small areas of the designs along the top and bottom margins of "La Puerta de la muerte" and "La Caverna," and on all 4 sides of "La Resurrección," probably necessitated by the format of the *Diario*, the lithographs are close in size to the engravings. Such fidelity may have been achieved by tracing the engravings in a copy of Mora's book in lithographic ink on prepared paper and transferring these, face down, to the lithographic stone. This procedure was fairly common, even in the early days of lithography; see Harold Curwen, *Processes of Graphic Reproduction in Printing*, 3rd ed., rev. Charles Mayo (London: Faber and Faber, 1963) 63-64.

The 1st and 2nd lithographs of Blake's designs in the *Diario* are inscribed, lower left, "lito. frente al correo, n.º 5" (lithographer opposite the post office, no. 5); all others are inscribed as



recorded above for the design shown here. These two addresses may be alternative ways of locating the same establishment. The “frente al correo” address is associated with the Estamperia de Julio Michaud y Thomas (print shop of Julio Michaud and Thomas; the identity of “Thomas” is unknown, unless Michaud’s full surname was “Michaud y Thomas”). For Michaud, see W. Michael Mathes, *Mexico on Stone: Lithography in Mexico, 1826-1900* (San Francisco: Book Club of California, 1984) 19-20, 64; and Arturo Aguilar Ochoa, “La influencia de los artistas viajeros en la litografía mexicana (1837-1849),” *Anales del instituto de investigaciones estéticas* 76 (2000): 127. Except for Blake’s own “Enoch” of 1806-07, the prints in the *Diario* are the earliest lithographs of Blake’s designs known to me.

Illustrations of the Book of Job, heliotype reproductions with commentary by Charles Eliot Norton, 1875 (BB #422). Windle, Oct. cat. 46, #358, publisher’s cloth (\$1500).

Twelve “autotype” reproductions of Blake’s works published by the English Picture Publishing Company, Manchester and London, 1876. Am Here Books, Sept. online cat., including 6 watercolors from the *Comus* series (Thomas set), *Queen Catherine’s Dream*, *The Mourners*, *The Bread of Life (The Good Farmer)*, *A Breach in the City (A Breach in a City, the Morning after the Battle)*, and 2 watercolors from the *Paradise Lost* series (Thomas set), ownership signature of Ruthven Todd, apparently collected individually by Todd and bound by him in marbled boards (\$850).

Jerusalem, Pearson facsimile, 1877 (BB #76). Windle, Oct. cat. 46, #288, modern quarter morocco (\$1650); #289, slightly foxed, original wrappers (\$1500).

W. Muir facsimiles, 1884-1927. Windle, Oct. cat. 46, #233, “A Private Collection of Muir Facsimiles,” including *America* (2 copies, 1887 hand-colored issue), *The Book of Thel* (3 copies, 1885; 1 copy, 1920), *Europe* (2 copies of the hand-colored issue, 1887), *The First Book of Urizen* (1888), *The Gates of Paradise* (1888), *Little Tom the Sailor* (1886), *The Marriage of Heaven and Hell* (3 copies, 1885), *Milton* (1886), *On Homers Poetry [and] On Virgil* (1887), *The Song of Los* (1890), *Songs of Experience* (2 copies, 1885; 3 copies, 1927), *Songs of Innocence* (2 copies, 1884; 2 copies, 1927), *There is No Natural Religion* (2 copies, 1886), *Visions of the Daughters of Albion* (4 copies, 1884), with the *Century Guild Hobby Horse* no. 11 (June 1888), with 3 of Blake’s Virgil wood engravings reproduced (offered *en bloc* for \$245,000); #234, *Songs of Innocence* (copy no. 30, 1884) and *Songs of Experience* (copy no. 13, 1885), 2 vols., quarter vellum, original wrappers retained, illus. (\$12,500).

The Lamb. Oxford: H. Daniel, 1889 (BB #269). Maggs, Dec. 2008 private offer, publisher’s wrappers (£1000). The printer/publisher of this 8-pp. vol., 10.5 x 9.0 cm., accounts for the price.

Blake His Songs of Innocence. Oxford: H. Daniel, 1893 (BB #148). William & Nina Matheson, Dec. online cat., 1 of 100 copies, publisher’s wrappers worn (\$700).

Songs of Innocence and of Experience, facsimile ed. Ellis, hand-colored issue published by Quaritch, 1893 (BBS pp. 134-35 issue B). Windle, Oct. cat. 46, #299, no. 22 of 50 copies, bookplate of Pamela and Raymond Lister, publisher’s half morocco “recased” (\$6750). Marilyn Braiterman, Nov. cat. 31, #6, no. 14 of 50 copies, half morocco, illus. (\$5750).

For the Sexes: The Gates of Paradise. Windle, Dec. 2008 online cat., 21 loose leaves in a later half-cloth portfolio (\$500); same copy, Oct. cat. 46, #287 (“sold”). Apparently the facsimile printed for William A. White (1843-1927), America’s first great Blake collector, from his copy D (now Morgan Library and Museum). Dated to “1913” in Geoffrey Keynes, *A Bibliography of William Blake* (New York: Grolier Club, 1921) 303 #237, to “?1897” in BB #46, and to “?1913” in BBS p. 80.

Songs of Innocence. London: Robert Scott, n.d. (c. 1900-10?). The Gem Booklets, ed. Oliphant Smeaton. Two-pp. unsigned “Introduction” (by Smeaton?). Bookbarn International, March online cat., publisher’s boards with linen spine (\$44.63). The only record I have ever seen of this pocketbook ed., 22 unpaginated leaves 8.5 x 5.6 cm. My estimated date of publication is based on the style of the binding and title-page decorations, on the period in which Smeaton was most active as author and editor, and on book dealers’ dating of other vols. in the “Gem Booklets” series. Not in BB or BBS.

W. G. Robertson, *Magic Dew*, watercolor monotype printed from millboard, 30.8 x 46.7 cm., datable to c. 1905. Larkhall Fine Art, Feb. online cat. of “New Acquisitions,” no item #, illus. (£1800). The technique used to create this work demonstrates Robertson’s reconstruction of Blake’s method of planographic color printing.

Catalogue of the Library of Bernard B. Macgeorge, 1906 (BB #589B). Scott Brinded, Dec. 2008 cat. 50, #264, uncut in original cloth “little rubbed” (£225). The Macgeorge cat. includes many important works by Blake.

Letters of William Blake, ed. Russell, 1906 (BB #88A). Windle, Dec. 2008 online cat., inscribed “W. M. Rossetti from the Daily Graphic 1906” in Rossetti’s hand, from the collection of Charles Ryskamp, publisher’s cloth (\$245).

The Lyrical Poems of William Blake, ed. Sampson, intro. by Raleigh, 1906 (BB #275B). Peter Harrington, May cat. 64, #226, presentation inscription from Bertrand Russell to Lady Ottoline Morrell (“Ottoline, from B.”), publisher’s cloth, illus. (£850).

Le mariage du ciel et de l'enfer, translated by André Gide, Paris: Chez Claude Aveline, 1923 (BB #111C). Burton Weiss, Dec. online cat., no. 8 of 23 copies "sur papier du japon," publisher's wrappers (\$525). Abraxas, Dec. online cat., no. 44 (*sic?*) of 27 copies "sur papier de Hollande blanc," no description of binding but apparently publisher's wrappers or cloth and dust jacket, illus. (€220). Librairie ancienne du Parnasse, Dec. online cat., 1 of 1500 copies "sur papier verge," no description of binding but apparently publisher's cloth (€60). BB #111B, "Charlot, 1922," may be a ghost. "Charlot" is not a place but the name of the publisher of the 1947 ed. of Gide's translation in a series ed. by Albert Camus (BBS p. 100 issue F). The Aveline ed., although dated "MCMXXIII" on the title page, is stated to be "L'Édition originale de la traduction" (p. 3) and was printed "a Abbeville, le XXX Novembre MCMXXII" (cophon, p. 65). The 1st printing of Gide's translation appeared in *La nouvelle revue française*, 9th year, new series no. 107 (1 Aug. 1922): 129-47 (BB #111A, giving the vol. no. as "XIX," which I cannot confirm from this issue of the journal).

Songs of Innocence and of Experience, facsimile published by Henry Young & Sons, 1923 (BB #178). Sotheby's, June cat., #60, 1 of 51 hand-colored copies, modern half morocco (£3700). Windle, Oct. cat. 46, #302, 1 of 51 hand-colored copies, "original roan, very well restored and re-backed" (\$5500).

Writings of William Blake, ed. Keynes, India-paper issue limited to 75 copies, 3 vols. in 1, 1925 (BB #370A). First Folio, June cat. 12, #17, copy no. 45, publisher's limp vellum, later clamshell case (\$2500). Sotheby's, June cat., #62, publisher's morocco (£1250).

American Art Association auction cat., New York, 14-15 Jan. 1926. Includes Blake's letter (to John Linnell?) of 11 Oct. 1819 (#39, sold for \$100) and copy H of *For the Sexes: The Gates of Paradise* (#40, title page illus. black and white, sold for \$400). This sale is not recorded in the provenance record for either item in BB pp. 203, 281. Windle, Oct. cat. 46, #537, prices added in pencil, original wrappers (\$15).

American Art Association auction cat., New York, 19-20 Jan. 1927. Includes Blake's pencil sketch, *In Maiden Meditation Fancy Free* (#59, sold for \$30; Butlin #582) and a sepia ink drawing, "Study of a man, tied up to a post," attributed (wrongly?) to Blake (#60, sold for \$30). This sale is not recorded in the provenance record for Butlin #582. Windle, Oct. cat. 46, #538, prices added in pencil, original wrappers (\$10).

Job a Masque for Dancing. By Geoffrey Keynes and Gwen-dolen Raverat, music by R. Vaughan Williams. "Miniature Score." London: Oxford UP, n.d. (1931?). EB, Sept., front wrapper slightly foxed, publisher's wrapper coming loose from the spine, illus. (£13). Oxford UP also published the "Full Score," with an otherwise identical title on the front

cover, and a version with a "Pianoforte arrangement by Vally Lasker" (BB #2049), all 3 apparently in the same year. For a transcript of Keynes's scenario for the ballet and a discussion of Williams's music, see Frank Howes, *The Music of Ralph Vaughan Williams* (London: Oxford UP, 1954) 299-314. "Full Score" and "Miniature Score" not in BB or BBS.

Leonard Baskin (American artist, 1922-2000), "Blake from the Life Mask by Deville." Wood engraving, 1956, 10.0 x 7.5 cm., signed in pencil. BHL, 11 Feb., #343, with 3 cats. related to Baskin, illus. (£156). This print was 1st published in Baskin, *Blake and the Youthful Ancients* (Northampton, Massachusetts: Gehenna P, 1956) (BB #400).

Auguries of Innocence, illus. Baskin, 1959 (BB #223A). Spadina Road Books, Dec. online cat., no. 182 of 250 copies, publisher's wrappers (\$1763.05).

Poems from William Blake's Songs of Innocence, illus. by Maurice Sendak, 1967 (BB #290). Windle, Oct. cat. 46, #181, 1 of 275 copies, publisher's wrappers, illus. (\$4250, sold to the Morgan Library and Museum).

Eternity. San Francisco: Goat Hill Printing Co., 1975 (BBS p. 155). Windle, Dec. 2008 online cat., 1 of 300 copies, miniature pamphlet in original wrappers (\$30); same copy, Oct. cat. 46, #153 ("sold"). A calligraphic ed. by Thomas Ingmire of the poem from Blake's Notebook (E 470), 11 pp. Apparently rare; the only copy I have ever seen on the market.

Alex Comfort, *I and That: Notes on the Biology of Religion*. London: Mitchell Beazley Publishers; New York: Crown Publishers, 1979. EB, March, London ed., publisher's cloth and dust jacket, illus. (£9.75). Virtual House of Books, April online cat., London ed., publisher's cloth and dust jacket (\$14). J. W. Mah, April online cat., New York ed., publisher's cloth and dust jacket (\$17.49). Powell's Books, April online cat., New York ed., publisher's cloth (\$9.95). Includes "Individual Cosmologies—Blake," pp. 119-23. Comfort (1920-2000) is best known as the author of *The Joy of Sex* (1972). Not in BBS.

Blakeana by the truckload. CafePress, Jan. online cat. <<http://www.cafepress.com>>, a large selection of objects with Blake images and quotations, including refrigerator magnets, sweatshirts, T-shirts ("My ❤ Belongs to Blake," "Vote Blake," "Blaker Babe," "Blake-o-holic," "Jesus Loves Blake," and much more), maternity T-shirts ("Blake's Mom"), boxer and thong underpants ("Blake Was Here"), coffee mugs and steins, coaster tiles, baby bibs, infant bodysuits, mouse pads, license-plate frames ("Brake for Blake"), bumper stickers, tote and messenger bags, caps, badges and buttons, wall clocks, throw pillows, keepsake boxes, postcards and greeting cards, Christmas-tree ornaments, teddy bears wearing "Blake" shirts, notebooks, and posters, all illus. (\$4.49 to \$35.65 each). Some of the items are generic for anyone named "Blake." I succumbed only to

the refrigerator magnets, but was sorely tempted by the throw pillow with Blake's portrait and the "Team Blake" trucker cap.

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 pls., books by (or with pls. by or after) the artist.

BARRY, JAMES

"The Birth of Venus," engraved by B. Smith, 1827. Grosvenor Prints, March online cat., illus. (£160).

"Doctor Samuel Johnson," engraved by A. Smith, 1808. Grosvenor Prints, March online cat., illus. (£220).

Portrait of Barry, soft-ground etching by Daniell, 1809. Grosvenor Prints, March online cat., illus. (£60).

"Venus Anadyomene," mezzotint by Green, 1772. Grosvenor Prints, March online cat., illus. (£520).

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, c. 1803. EB, March, 1 pl. only, "King Lear" engraved by Legat, illus. (no bids on a required minimum bid of \$99).

BASIRE, JAMES

Bryant, *New System ... of Ancient Mythology*, and Stuart and Revett, *Antiquities of Athens*. See under Letterpress Books with Engravings by and after Blake, above.

Rogers, *Collection of Prints in Imitation of Drawings*, 1778. Quaritch, Nov. cat. 1389, #72, vol. 1 of 2 only, 42 pls. on 40 leaves, full calf of "c. 1830," illus. (£2500).

CROMEK, ROBERT

Papers of Robert H. and Thomas H. Cromeck. Acquired March by Princeton University Library. See *Blake* 42.4 (spring 2009): 133; the introductory essay (above); and G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2008," *Blake* 43.1 (summer 2009): 24-25.

CUMBERLAND, GEORGE

John Highmore, 90-pp. manuscript journal of a sketching tour in Kent with Cumberland and Thomas Stothard, 22-26

May 1779. BHL, 24 March, #109, the lot titled "Blake Circle—Stothard, Cumberland and Highmore," bookplate of Anthony Highmore, title page inscribed "A Highmore," half vellum, illus. (£4320). Blake joined Stothard and Cumberland on a sketching tour on the Medway River in Kent, probably in 1780 or 1781 (see *BR(2)* 22-24), but there is no mention of Blake in Highmore's journal of this May 1779 adventure (or at least none recorded in the extensive entry on the journal in the auction cat.). John Field Highmore (1750-84) was a clerk with the Royal Exchange Assurance Office, where Cumberland also worked from 1769 to 1784. The later owner of the journal was J. F. Highmore's brother Anthony (1758/59-1829), a legal scholar. Their father, also Anthony (1719-99), was an artist, the son of the important painter Joseph Highmore (1692-1780). See *ODNB* 29: 81-83 and *Letters of the Late Ignatius Sancho, an African*, ed. Vincent Carretta (London: Penguin, 1998) 296-97, editor's note on J. F. Highmore and Cumberland. Both men knew Sancho and subscribed to the 1782 ed. of his *Letters*; see the Carretta ed. 13, 15, 252. In an undated letter, Cumberland states that "Highmore had introduced me to Sancho." Cumberland gave "Jn Highmore" a narrative about a July 1778 sketching tour which the recipient, "being very poor," sold to the *Evening Post* for £30. For these references to Cumberland and Highmore, see G. E. Bentley, Jr., *A Bibliography of George Cumberland (1754-1848)* (New York: Garland Publishing, 1975) 47, 125. An album of prints by Cumberland in my collection includes a small etched portrait, entitled in pen and ink on the facing verso "M'. John Highmore—from nature" in the hand of George Cumberland, Jr.

This newly discovered journal mentions that, on 24 May, Cumberland and Stothard went "over the [Medway] River to Allington Castle [just north of Maidstone, Kent], to take views" (quoted from the auction cat.). Stothard's pencil drawing of the castle, inscribed "1779," is in the Oppé Collection, Tate Collection, London (accession #T10083; for illus., see <<http://www.tate.org.uk/servlet/ViewWork?workid=23751&searchid=22403>>). We can now be confident that this drawing, mentioned in Bennett 91n4 and *BR(2)* 22-23fn, was made during the May 1779 tour and not during the trip with Blake. Based on the month of the 1779 excursion, the author of the BHL auction cat. entry surmises that the 1780 or 1781 tour was also in May, rather than the Sept. date suggested in *BR(2)* 22.

FLAXMAN, JOHN

Online listings of Flaxman's classical compositions with insufficient information to identify the ed. have been excluded. See also Flaxman under Letterpress Books with Engravings by and after Blake, above.

Thirty-seven pencil and gray ink drawings illustrating Hesiod, a set created by Flaxman independent of the production of

Blake's pls. published in 1817 and showing differences in details from the pls. 22.7 x 30.5 cm., mounted on card and bound in a morocco album of the mid-1860s. Windle, Oct. cat. 46, #1048, "offered courtesy of Maggs Bros.", with a detailed discussion by Edward Maggs pointing out that "some of the paper is watermarked, dated 1809 and 1815, in one case definitely postdating Blake's return of the engraved pl., which we therefore take to mean that these drawings cannot have been what Blake worked from," 5 illus. (price on request). Longman, the publisher of Blake's Hesiod pls., began paying Blake for finished engravings, plus reimbursements for the price of the copperplates, in Sep. 1814 (BB p. 557). According to BB p. 558, proofs of pls. 2, 7, 22, and 26 are dated to 1814 in manuscript. These 37 drawings appear to be a uniform suite, not a gathering of drawings executed at different times. Thus, the presence of an 1815 watermark on 3 of the drawings would appear to exclude the entire group from being the preliminaries Blake used. Previously offered from the estate of H. D. Lyon, CL, 7 June 2001, #78, illus. (not sold; estimate £80,000-120,000), and privately by Maggs Bros., June 2008 (\$125,000).

Giving Alms. Pencil, 8.8 x 10.8 cm. on larger leaf, title inscription in pencil and signature on verso. BHL, 2 June, #172, illus. (not sold; estimate £400-600). Probably the same work offered EB, April 2007, with the measurements given as 11.4 x 8.9 cm. (no bids on a required minimum bid of \$1300).

Medea Enamoured of Jason, or Merope Expelled from the Society of the Hyades. Pencil, pen and black ink, 28.5 x 39.4 cm., datable to Flaxman's sojourn in Rome (1787-94), inscribed (at a later date?) with both titles in brown ink. CSK, 9 July, #631, illus. (£3250; estimate £1000-1500).

Not Unobserv'd They Pass'd the God of Light. Pencil and pen, 19.0 x 26.0 cm. on Whatman paper with a 1794 watermark. BHL, 28 April, #13, "extensively inscribed" (apparently by Flaxman), illus. (£6600; estimate £2000-3000). An illus. to book 10 of Pope's translation of the *Iliad*, stylistically very similar to the engraved series but never engraved. Possibly a preliminary, numbered "14" lower right, for a design to be added to the 1805 ed., but not chosen as 1 of the 5 new pls. engraved by Blake (3) and James Parker (2).

Portrait of Flaxman as a Young Man. Black basalt Wedgwood plaque, inscribed "FLAXMAN," oval, 8.9 x 6.4 cm. EB, July, dated by the vendor to "circa 1895+", illus. (\$133.50).

Autograph letter signed, 29 March 1799, regarding the inscription on a monument, 3 pp. Argosy Book Store, May online cat., with a "mezzotint portrait," presumably of Flaxman (\$350).

Autograph letter (signed?), 10 July 1802, regarding a subscription to commission a monument to Captain Miller, 1½ pp. A. R. Heath, Feb. cat., #20, some water stains (£225).

Autograph letter signed to E. D. Clarke, 14 Sept. 1818, regarding the inscription on a monument to Sir John Moore, 1 p. Julian Browning Autographs, May online cat. (£250).

Acts of Mercy, etchings with aquatint by Lewis, 1831. Swann, 4 Dec. 2008, #555, foxed and soiled, leaves loose, quarter roan (£86). Sims Reed, May online cat., contemporary cloth re-backed in morocco (£1000—an astounding asking price).

Aeschylus designs. Chapitre livres anciens, May online cat., lithographs, Paris, 1823, "leather" (£575). See also *Iliad* designs, below.

Dante designs. Sims Reed, May online cat., 1807 ed., marginal foxing, contemporary morocco-backed boards worn (£250). Antiquariat Grandville & Old Nick, May online cat., *Umrisse zu Dante Alighieri's Göttlicher Komödie*, n.d. (1830s?), contemporary calf (£197.13). Gozzini Libreria Antiquaria, May online cat., engraved by Lasinio figlio, Florence, 1834, half "leather" (£241). Zubal Books, May online cat., engraved by Réveil, Paris, 1847, publisher's wrappers worn (\$48.46). Antiquariat Karel Marel, May online cat., Carlsruhe, 1835, half leather (£172). BL, 20 Aug., #662, 1807 ed., foxed, contemporary calf worn (not sold; estimate £150-200); same copy, 1 Oct., #375 (not sold; estimate £100-150).

Flaxman, *Anatomical Studies*, 1833. EB, May, publisher's cloth and cover label (no bids on a required minimum bid of £140). FasterBooks.net, May online cat., publisher's cloth (\$785). Zita Books, May online cat., "hard cover" (\$1350). Sims Reed, May online cat., publisher's cloth re-backed and worn (£350).

Hesiod designs, Paris, 1821. Librería Anticuaria Sanz, May online cat., contemporary boards (£660). See also *Iliad* designs, below, and the 37 Hesiod drawings (first entry under Flaxman, above).

Iliad designs. BL, 12 March, #708, *Iliade d'Homere*, bound with *Odyssée d'Homere*, both engraved by Piroli, probably the eds. published Rome?, c. 1818, "pencil translations added to a few plates below printed French titles," foxed throughout, some leaves "working loose," half morocco very worn, with *Compositions tirées des Ouvrages, des Jours et de la Théogonie d'Hésiode*, engraved by Piroli, probably the ed. published Rome?, c. 1818, 5 pls. "partially re-margined," foxed throughout, half morocco very worn, upper cover detached (£70). Antiquariat Dr. Haack, April online cat., 1795 ed., scattered foxing, no description of binding other than new title label on front cover (£5600—a record asking price). World's End Bookshop, April online cat., 1795 ed., bound with the Aeschylus designs (1795), three-quarter morocco worn (£200). Rambler Rare Books, May online cat., 1793 ed., "original publisher's wrappers" (\$1150). EB, May, 1795 ed., a few marginal stains, scattered light foxing, later cloth, illus. (\$175). Antiquariat Düwal (and cross-listed with several

other dealers), May online cat., Leipzig, 1804, marginal water stains, covers worn (€75). Swann, 3 Dec., #303, 1795 ed., bound with the Aeschylus (1795) and *Odyssey* (Paris, 1803) designs, contemporary quarter calf very worn, *Odyssey* pls. "moderately foxed" (\$300).

Odyssey designs. EB, May, engraved by Réveil, Paris, 1835, original wrappers very worn, illus. (no bids on a required minimum bid of \$195). Librería Anticuaria Sanz, May online cat., Paris, 1803, contemporary leather (€770). EB, June, 9 lithographs from the Paris 1823 ed., illus. (offered at the "buy it now" price of \$49.99 each). EB, July, Paris ed. dated to 1803 by the vendor but probably the c. 1835 printing with the date removed, light foxing, contemporary boards very worn, illus. (£62). See also *Iliad* designs, above.

Oeuvres de Flaxman, engraved by Réveil. Epsilon, May online cat., 1836 ed., 8 vols., half shagreen worn (€280). Fólio Livraria Antiquária, May online cat., 1836 ed., 3 vols., occasional foxing, "contemporary bindings" (\$1500). Chapitre livres anciens, May online cat., 1847 ed., 8 vols., calf very worn, some covers detached (€403).

FUSELI, HENRY

Head of the Virgin, after Raphael. Wash drawing, 21.7 x 16.0 cm., inscribed by J. C. Lavater and engraved by J. H. Lips for Lavater's *Essays on Physiognomy*. Christie's Paris, 23 June, #132, illus. (€3750).

Lady Susan, Countess of Gilford, with Daughters. Oil, 69.0 x 59.0 cm., datable to c. 1810. Galerie Hans, Hamburg, Oct. online cat., illus. (price on request).

Mrs. Fuseli Seen from Behind, Brandishing a Whip. Pen and brown ink over pencil on the back of an envelope addressed to Joseph Johnson, 13.1 x 18.6 cm., datable to c. 1790-93. SNY, 28 Jan., #51, illus. (\$13,750; estimate \$7000-9000).

Orpheus and Euridice. Pencil, 25.6 x 22.5 cm. Shepherd & Derom Galleries, New York, Oct. online cat., illus. (price on request).

Portrait of Sophia Rawlins, the Artist's Wife. Oil, 60.0 x 49.5 cm. SL, 10 Dec., #249, a "previously untraced version," illus. (£42,050).

Louis Francia (artist, 1772-1839), autograph letter signed to "Dear Sir" (not Fuseli), 21 Feb. 1814, 2 pp., including an admission ticket to the 1811 exhibition of the Associated Painters in Water Colors made out to "H Fusely Esq" and signed by Francia. EB, July-Aug., illus. (no bids on a required minimum bid of \$49.99); Aug., the admission ticket only (\$25 to a private collector).

"Evening Thou Bringest All," lithograph by Fuseli after his own design. Hill-Stone, Nov. International Fine Print Dealers Association Fair, New York, 5-8 Nov. (price on request).

"Lady Macbeth Act 5th," mezzotint by J. R. Smith, 1784. EB, Aug., with the Oxford Street address in the imprint, laid paper with a dovecote watermark, small margins with the plate-mark visible on all sides, paper evenly and lightly browned, light foxing in the lower margin, 6.5 cm. section of the left margin broken off at the platemark, illus. (\$199.99). Smith moved his place of business from Oxford Street to King Street in 1786; see Julia Frankau, *An Eighteenth Century Artist and Engraver: John Raphael Smith His Life and Works* (London: Macmillan, 1902) 26. Thus, the st. of this pl. with the Oxford Street address is prior to the st. with the address changed to King Street. For this pl. with the King Street address, see Weinglass 74-75, #71, illus. (entitled "Lady Macbeth Walking in Her Sleep"). Fuseli's original oil painting is in the Louvre, Paris. According to Frankau 166, Fuseli's Lady Macbeth is a portrait of the actress Mary Anne Yates (1728-87).

Bible, Macklin ed., 1800. Windle, Oct. cat. 46, #1053, the single pl. after Fuseli, "St. John's Vision of the Seven Lights" engraved by Thomson, "borders browned," illus. (\$1500). EB, May, vols. 1-6, scattered foxing, some heavy offsetting from the pls., half calf damaged (no bids on a required minimum bid of \$2500).

Bible, *A Practical Family Bible*, notes by Willoughby, 1773. Pricewisebooks, May online cat., marginal tears, "full leather" repaired with a cloth spine, worn (£1500). C. Dickens Books, May online cat., occasional light foxing, 1 pl. by Fuseli stained in margin, contemporary calf rebacked with new calf spine, illus. (\$2450). See illus. 5.

Bodmer, *Die Noachide*, 1765. Daniel Thierstein, May online cat., calf worn (3080 Swiss francs). Antiquariat Wolfgang Braecklein, May online cat., half "leather" worn (€350).

Bonncastle, *Introduction to Astronomy*. Knollwood Books, May online cat., 1786 ed., "worn full leather" repaired (\$500). Robert's Bookshop, May online cat., 1787 ed., "binding is worn" (\$475). N. G. Lawrie, May online cat., 1787 ed., calf rebacked, worn, illus. (£150). Moorside Books, May online cat., 1796 ed., contemporary calf repaired (£275). Colebrook Book Barn, May online cat., 1803 ed., 1st few leaves damp stained, scattered foxing, "leather" rebacked, worn (\$350). Leigh Gallery Books, May online cat., 1803 ed., slight foxing, rebound in half morocco (£225). B. M. Israël, May online cat., 1811 ed., contemporary half calf worn (€240). McLaren Books, May online cat., 1811 ed., repaired tears in some pls., foxed and browned, contemporary half calf rebacked, worn (£165). Caliban Book Shop, May online cat., 1816 ed., foxed, boards very worn (\$93.05). Anson-Cartwright Books, May online cat., 1822 ed., pls. foxed, rebound in cloth (\$150 Canadian).

PBA, 23 July, #11, 1811 ed., light foxing, later half calf, illus. (not sold; estimate \$100-150).

Boothby, *Sorrows, Sacred to the Memory of Penelope*, 1796. James Cummins, May online cat., uncut in original boards, later cloth spine (\$1000). Books on the Hill, May online cat., foxed, "half leather" worn (£475). Loe Books, May online cat., original boards worn, backstrip missing (£450). Windle, Oct. cat. 46, #1054, 1st st. of the pl. after Fuseli, scattered foxing, large-paper issue uncut in original boards, cover label (\$4500). EB, Nov., 1st st. of the pl. after Fuseli, scattered light foxing, large-paper issue, half calf worn (reserve not met; highest bid \$49.95).

Boydell, *The American Edition of Boydell's Illustrations of the Dramatic Works of Shakespeare*, 1852. EB, July, 3 pls. only,

"King Lear" engraved by Earlam, "King Henry the Fourth" engraved by Leney, and "King Henry the Fifth" engraved by Thew, light foxing, illus. (no bids on a required minimum bid of \$150 each). The pls. in this work are the original British pls., "restored."

Boydell, *Collection of Prints ... Illustrating ... Shakespeare*, c. 1803. BHYN, 15 Dec. 2008, #2083, lacking 1 pl. not by Fuseli, disbound, housed in 2 clamshell cases, illus. (\$5100). EB, Dec. 2008, 2 pls. only, "King Henry the Fourth" engraved by Leney and "King Lear" engraved by Earlam, both illus. (offered at the "buy it now" prices of \$225 and \$325 respectively); Feb., 1 pl. only, "King Lear" engraved by Earlam, framed, illus. (\$31). Golden Legend, Feb. online cat., 1 pl. only, "King Henry the Fifth" engraved by Thew, tears and soiling in margins (\$350). Grosvenor Prints, Feb. online cat., 1 pl. only,

5. "Jonah's Indignation," designed and etched by Henry Fuseli. Image 23.7 x 18.3 cm., platemark 26.5 x 19.7 cm., signed lower left "Fuseli inv. del. et in aq. fort. excudit." Laid paper, leaf 41.2 x 26.0 cm. One of 11 pls. designed by Fuseli and published in *A Practical Family Bible*, ed. Francis Willoughby (London: J. Wilkie, 1773). Essick collection.

The subject is taken from Jonah 4.1-8. Jonah is indignant and despairing because God did not fulfill his prophecy that Nineveh would be destroyed (3.4). He sits "on the east side of the city" (4.5), represented by the broken column and other architectural motifs in the left background. The boat with two oarsmen (lower left) recalls the earlier and more famous incident when "the men rowed hard" (1.13) in a storm until they threw Jonah overboard and "the sea ceased from her raging" (1.15), as the calm waters indicate. The leafy tendrils above Jonah represent the vine "God ... made ... to come up over Jonah" (4.6). Its large "gourd" (4.6) dangles left of Jonah's lower right leg with the destructive "worm" (4.7) crawling up its left side. Fuseli, a knowledgeable lepidopterist, has pictured the biblical worm as a spurge hawk-moth caterpillar (*Hyles euphorbiae*) with its distinctive body markings and tail horn. The lines inscribed below the design from Jonah 4.8 refer to a slightly later episode; Fuseli pictures neither a rising "sun," nor a "vehement east wind," nor a fainting Jonah.

Fuseli's contributions to the Willoughby Bible exhibit several odd features. His 1st 2 pls. have elaborate rococo frames, like those surrounding all the pls. by other artists in the book. These 2 pls. were engraved by Charles Grignion and John Collyer after Fuseli's designs. Nine pls., including "Jonah's Indignation," are considerably larger and have no frames. "David and Goliath," engraved by John June, does not bear Fuseli's signature but can be attributed to him on the basis of a preliminary sketch now in the Swedish National Museum. "The Withering of King Jeroboam's Hand" bears no signatures but has been attributed to Fuseli as the designer on stylistic grounds. "Isaiah's Vision" is signed by Fuseli as the designer

but lacks an engraver's signature. Three other pls. in this group of 9 were engraved by Grignion, Antoine Benoist, and Johann Sebastian Müller. Two unframed pls. have a horizontal rather than vertical format ("landscape" rather than "portrait"). These are "Ahab's Seventy Sons Slain by the Rulers of Samaria," signed by Fuseli as both designer and engraver, and "The Breaking of the Potter's Vessel," signed by Fuseli as designer and etcher, with additional engraving by Benoist. Like all the framed pls., 6 of the unframed pls. after Fuseli's designs bear inscriptions referring to Willoughby and thus were prepared specifically for his publication, at least in their final stages of production. The differences in size and format, however, make me suspect that 9 of the 11 Fuseli pls. were originally executed for some other purpose. The 2 landscape pls.—a particularly unusual format for a Bible—and "Jonah's Indignation" might have been begun by Fuseli as separate pls. rather than book illus. All pls. are printed on the same heavy laid paper and thus it is unlikely that any is a remainder impression from an earlier printing.

For descriptions and illus. of all 11 Fuseli pls., see Weinglass 24-32, #25-35. He states that "Isaiah's Vision" (#30) was "engraved by Henry Fuseli," but I can find no evidence for this. The inscription "Fuseli inv. & delin." means that he invented the design and delineated it as a drawing or painting, not that he etched or engraved the pl. (usually "sculpsit" or "sc."). The dense linear patterns in "Isaiah's Vision" are very different from the more open graphic techniques exhibited by the pls. Fuseli etched. Weinglass also claims that 2 pls., "The Breaking of the Potter's Vessel" (#31) and the example illus. here (#32), include "aquatint" by Fuseli. I can see no evidence of aquatint in these pls.; perhaps Weinglass misunderstood "aq. fort." in their inscribed signatures as a reference to aquatint. This abbreviation means that Fuseli etched the pls. with aqua fortis (i.e., acid). The first recorded aquatints published in Britain are two sets of *Views* by Paul Sandby, both of 1776 (see Richard T. Godfrey, *Printmaking in Britain* [Oxford: Phaidon, 1978] 59).

Jonah's indignation.



Fuseli inv. del. et in ag. fort. aquatint.

And it came to pass when the Sun did arise, that God prepared a vehement east Wind; and the Sun beat upon the head of Jonah, that he fainted, & wished in himself to die, & said, it is better for me to die than to live. Jonab. ch. ii. ver. 8.

"Tempest" engraved by Simon, illus. (£520). EB, March, 2 pls. only, "Macbeth" engraved by Caldwell and "King Henry the Fourth" engraved by Leney, illus. (no bids on required minimum bids of \$200 each). Berkelouw Books, May online cat., "extensive water stains," contemporary morocco worn and repaired (\$6066). EB, Aug., 1 pl. only, "King Henry the Fourth" engraved by Leney, marginal foxing, illus. (no bids on a required minimum bid of \$150); another impression, Nov.-Dec., illus. (£32).

Cowper, *Poems*. Powell's Books, May online cat., 1808 ed., 2 vols., foxed, contemporary calf rebossed (\$100). John Taylor Books, May online cat., 1811 ed., 2 vols., occasional light spotting, contemporary calf, illus. (£250).

Darwin, *Botanic Garden*, New York: T. & J. Swords, 1807. Resource Books, Feb. online cat., moderate foxing, "full calf" very worn (\$375). Bookhouse, April online cat., "leather" worn (\$350). Quill & Brush, April online cat., "pages showing age," modern cloth (\$300). Includes 3 pls. after Fuseli, "Nightmare," "Flora Attired by the Elements," and "Fertilization of Egypt." See also Darwin under Letterpress Books with Engravings by and after Blake, above.

Darwin, *Botanic Garden*, London: Jones & Co., 1824. Wells Books, April online cat., half "leather" worn (\$200). Includes an unsigned re-engraving of Fuseli's "Fertilization of Egypt." See also Darwin under Letterpress Books with Engravings by and after Blake, above.

Darwin, *Temple of Nature*, 1803. Jarndyce, June cat. 182, #147, pls. foxed, contemporary half calf rebossed and repaired, illus. (£850).

Fuseli, *Lectures on Painting*, 1830. William H. Allen, May online cat., frontispiece browned and foxed, ex-library copy, modern buckram worn (\$100). For the 1801 ed., see Letterpress Books with Engravings by and after Blake, above.

Gray, *Poems*, Du Roveray ed., 1800. W. Fraser Sandercombe, May online cat., minor foxing on pls., "leather" worn (\$600). The Book Gallery, May online cat., browned, full calf very worn, front cover detached (£30). Phillip Pirages, May online cat., "Etruscan style calf by (or in the style of) Edwards of Halifax," rebossed, fore-edge painting of Yarmouth Castle and harbor (\$850).

Homer, *Iliad*, Du Roveray ed. Camelot Books, May online cat., 1805 ed., 6 vols. in 3, quarter "leather" worn (\$195). Julian's Books, May online cat., 1813 ed., 6 vols. in 3, full calf (\$350). See also Pope, *Poetical Works*, below.

Homer, *Odyssey*, Du Roveray ed., 1813. Julian's Books, May online cat., 6 vols. in 3, full calf worn (\$395). See also Pope, *Poetical Works*, below.

Hume, *History of England*, Bowyer ed., 1806. EB, July, pls. only, presumably including Fuseli's "Death of Cardinal Beaufort" engraved by Bromley, later quarter calf, illus. (no bids on a required minimum bid of \$1199.99); same copy, Sept. (no bids on a required minimum bid of \$959.99).

Lavater, *Aphorisms*. Celsus Books, May online cat., Dublin 1790 ed., modern quarter calf (£125). Zita Books, May online cat., Boston 1790 ed., pl. lightly foxed, contemporary calf with "part of the spine lacking" (\$575). Chandler & Reed, May online cat., Boston 1790 ed., minor browning, contemporary "leather" worn (\$80). Cobnar Books, May online cat., New York 1790 ed., contemporary sheepskin rebossed (£166.75). See also under Letterpress Books with Engravings by and after Blake, above.

Lavater, *Essays on Physiognomy*, 1789-98. Grosvenor Prints, March online cat., portrait of Fuseli only, engraved by Holloway after Lawrence, foxed, illus. (£65). For complete copies of the book and Blake's pls., see under Letterpress Books with Engravings by and after Blake, above.

Lavater, *Whole Works of Lavater on Physiognomy*, London: W. Butters, n.d. EB, Sept.-Oct., 3 vols. in 4, scattered foxing, contemporary calf worn, 3 covers detached, illus. (\$371). See Weinglass #84A-108A, 109B-10B.

Milton, *Paradise Lost*, Du Roveray ed., 1802. Caliban Books, 2 vols., full "leather" worn (\$375).

Milton, *Paradise Lost*, Sharpe ed., 1805. Lilian Modlock, Nov. online cat., vol. 1 (books 1-6) only, described as containing both pls. after Fuseli and bound in "very worn paper covers" but actually with only 1 pl. after Fuseli ("Satan Rousing His Legions" engraved by Tomkins) and bound uncut in publisher's printed wrappers (a rare survival) in good condition (£3).

Milton, *Paradise Lost*, J. Johnson ed., 1808. Zubal Books, Feb. online cat., some staining, "modern leather" (\$200). EB, April, contemporary morocco worn, illus. (offered at the "buy it now" price of \$310.50); same copy, Aug.-Sept., offered at the "buy it now" price of \$345. Fortune Green Books, Nov. online cat., contemporary roan (£65). Wadard Books, Nov. online cat., calf rebossed (£150). Adrian Harrington, Nov. online cat., contemporary morocco, "a superb copy" (£275).

Milton, *Poetical Works*, published by Chidley. EB, Sept., 1842 ed., publisher's embossed calf very worn, illus. (£10.50); 1844 ed., publisher's gilt-decorated calf slightly worn, illus. (£29.99). Includes Fuseli's "Silence" engraved by Rogers.

Pope, *Poetical Works*, Du Roveray ed., 1804. Collectable Books, Feb. online cat., large-paper issue, with Homer, *Iliad* (1805) and *Odyssey* (1806) also with pls. after Fuseli, 18 vols. in 3, pls. foxed, calf worn (£650). Bauman Rare Books, May online cat.,

6 vols. in 4, large-paper issue, most pls. "in three states," extra-illus. with 285 drawings and pls., late 19th-century morocco (\$7800). Best Buy Books, May online cat., with Homer, *Iliad* (1805) and *Odyssey* (1806), 18 vols. in 15, damp stained, contemporary calf very worn, covers detached (£452.79). Julian's Books, May online cat., 6 vols. in 3, full calf worn (\$295). Gary White Books, May online cat., 6 vols., damp stained, three-quarter "leather" very worn, covers detached (\$350).

Pope, *The Rape of the Lock*, Du Roveray ed., 1798. Book Haven, May online cat., foxed, full morocco worn (\$275). Bookshop on the Heath, May online cat., "leather" binding (£200). Artisan Books, May online cat., "slight water damage at frontispiece," contemporary calf worn (\$300). Flora Books, May online cat., "some light spotting," calf (£260).

Seventeen Engravings, to Illustrate Shakespeare, published by Woodmason, 1817. Grosvenor Prints, Feb. online cat., 2 pls. only, "Oberon Squeezing the Flower on Titania's Eyelids" engraved by Rhodes and "The Witches Appear to Macbeth and Banquo" engraved by Bromley, both illus. (£180 each). EB, Oct., 1 pl. only, "Titania Embracing Bottom" engraved by Rhodes, 1794 imprint, browned, margins tattered, illus. (\$51).

Seward, *Anecdotes of Distinguished Persons*, 1798. Xerxes Books, May online cat., 4 vols., "full leather" worn (\$900).

Shakespeare, *Complete Works*, Leipzig, 1837. Zentralantiquariat Leipzig, Feb. online cat., no description of binding (£120).

Shakespeare, *Dramatic Works*, 1848. EB, March, 1 pl. only, "Prospero and Caliban," foxed, illus. (no bids on a required minimum bid of \$9.95); April, 1 pl. only, "Midsummer Night's Dream," badly foxed, illus. (no bids on a required minimum bid of \$9.95).

Shakespeare, *Plays*, 1805. EB, June, 1 pl. only, "Hotspur, Worcester, Mortimer and Glendower Dividing Up Trent" (*Henry IV, Part 1*) engraved by Rhodes, illus. (no bids on a required minimum bid of \$199.99). For complete copies of this work, see under Letterpress Books with Engravings by and after Blake, above.

Smollett, *Peregrine Pickle*. Barter Books, May online cat., 1769 ed., 4 vols., no description of binding other than very worn (£170). Gibb's Bookshop, May online cat., 1778 ed., 4 vols., pls. foxed, contemporary calf rebacked (£150). Raymond Alger Fine Arts, May online cat., 1778 ed., 4 vols., no description of binding other than worn (\$150). Vangsgaards Antikvariat, May online cat., 1779 ed., 4 vols., contemporary half calf worn (\$183). Arundel Books, May online cat., 1779 ed., 4 vols., full calf worn (\$245). Beverly Blvd. Books, May online cat., 1779 ed., 4 vols., "full leather" worn (\$281.75). Gordon Hopkins Americana, May online cat., 1779 ed., vol. 1

only, "full-leather ... attractively worn" (\$50). Capertree Classic Books, May online cat., 1779 ed., 4 vols., vol. 1 lacking 1st gathering of text, half calf (\$175 Australian). Ruffin Books, May online cat., 1779 ed., vol. 4 only, no description of binding other than "front board detached" (\$49). Roger Middleton, May online cat., mixed set of 1779 and 1784 eds., 4 vols., contemporary calf worn, illus. (£275). Brick Row Book Shop, May online cat., 1784 ed., 4 vols., contemporary sheep worn (\$375). Flora Books, May online cat., 1784 ed., 4 vols., some spotting and browning, contemporary sheep worn (£104).

Sotheby, *Oberon*, 1805. John Hart, Dec. 2008 cat. 84, #135, 2 vols., contemporary calf little worn (£150). Bountiful Books, May online cat., 2 vols., contemporary calf worn and repaired (\$150).

Spectator. Neil Williams, May online cat., 1803 ed., 8 vols., later cloth worn (\$125). Patrick McGahern Books, May online cat., with *Tatler* and *Guardian*, 14 vols. in all, 1812-13 ed., contemporary calf (\$400 Canadian). Bristow & Garland, May online cat., with *Tatler* (1813) and *Guardian*, 14 vols. in all, 1812-13 ed., contemporary calf, illus. (£380). Flora Books, May online cat., *Spectator* 1803 ed. and *Tatler* 1804 ed. as part of a (complete?) set of Sharpe's "British Classics," 24 vols., contemporary calf very worn (£730). Subun-So Book Store, May online cat., *Spectator* (1812) and *Tatler* (1804) as part of a complete set of Sharpe's "British Classics," 27 vols., modern half morocco (\$5213). Stephen Foster, May online cat., *Spectator* (apparently 1803) and *Tatler* (1804) as part of a complete set of Sharpe's "British Classics," 34 vols., full calf worn (£1250). Richard Sylvanus Williams, May online cat., *Spectator* (1803), vol. 5 only, and *Tatler* (1804), vol. 3 only, contemporary boards worn (£19 each). The 2 pls. after Fuseli are in *Spectator* vol. 5 and *Tatler* vol. 3.

Tatler, 1804. Braintree Book Rack, May online cat., 4 vols., half "leather" worn (\$125). See also *Spectator*, above.

Thirty Pictures by Deceased British Artists Engraved Expressly for the Art-Union of London by W. J. Linton, 1860. See under Interesting Blakeana, above.

LINNELL, JOHN

Autumn Trees. Watercolor, 16.0 x 48.0 cm. BHL, 19 Aug., #176, illus. (£336). The attribution is questionable.

Balaam and the Angel. Oil, 47.0 x 68.0 cm., signed and dated 1859. SL, 29 Oct., #175, illus. (not sold; estimate £4000-6000). Previously sold SL, 9 July 1997, #100 (£3220).

Entrance to Dovedale from Ashbourne, Derbyshire. Watercolor, 28.3 x 41.5 cm., signed and dated 1814. SL, 9 July, #138, illus. (£6500).

Evening, Storm Clearing Off. Oil, 39.0 x 58.4 cm., signed, datable to 1818-19. Lowell Libson, Jan. cat., pp. 42-45, illus. (price on request). Previously offered Fine Art Society and Lowell Libson, April 2008 cat., *Power and Poetry: The Art of John Linnell*, #2, illus. (price on request).

Harvesting. Oil, 50.8 x 71.1 cm., signed, datable to the 1860s or 1870s. EB, Nov., illus. (\$2929.89).

Harvest Time, attributed to Linnell. Oil, 51.0 x 76.0 cm., inscribed "J. Linnell 1847" on the back of the canvas. EB, Nov., illus. (£1850).

Harvest Time in Sussex. Oil, 63.2 x 101.6 cm., signed. SNY, 31 Jan., #176, illus. (\$31,250). Previously offered SNY, 18 April 2008, #111, illus. (not sold; estimate \$60,000-80,000).

Homeward Bound, Sunset. Oil, 71.1 x 94.0 cm., signed and dated 1861. CNY, 4 June, #31, illus. (\$74,500; estimate \$30,000-40,000).

The Isle of Wight from Lymington Quay. Oil, 28.6 x 40.0 cm., signed and dated 1825. Lowell Libson, Jan. cat., pp. 46-47, illus. (price on request). Previously offered Fine Art Society and Lowell Libson, April 2008 cat., *Power and Poetry: The Art of John Linnell*, #3, illus. For more cat. listings, see *Blake* 40.4 (spring 2007): 140.

Miss Jane Puxley, oil sketch for the finished portrait exhibited by Linnell at the R.A. in 1826. David Bindman discovered the sketch at a Boston antique shop in Oct. (no price information).

Portrait of a Gentleman Wearing a Black Stock. Oil, 38.1 x 31.4 cm. Freeman's auction, Philadelphia, 7 Dec. 2008, #15, illus. online (not sold; estimate \$1000-1500); EB, May-June, illus. (reserve not met; highest bid \$1777).

Portrait of a Man (recto), *Study of a Young Girl* (verso). Recto in black chalk heightened with white, squared in pencil, 39.8 x 28.2 cm. Emanuel von Baeyer, exhibited at Raphael Valls, London, 4-10 July (price on request). For illus., see *Burlington Magazine* 151 (June 2009), unpaginated advertisement for "Master Drawings London." Probably a preliminary sketch for a more finished painting or engraving.

Portrait of John Davies Gilbert. Oil, 44.2 x 35.2 cm., signed and dated 1834. CNY, 14 Oct., #75, illus. (not sold; estimate \$5000-7000). Previously sold CL, 17 June 1983, #209 (£1728), and SL, 15 Feb. 1989, #297 (£2200).

Portrait of Madame de Wouters. Oil, 29.5 x 23.8 cm., signed and dated 1827. CL, 9 Dec., #242, "in the original frame," illus. (£6250).

Portrait of Three Elder Children of Robert Clutterbuck. Oil, 81.5 x 103.0 cm., title inscribed on a verso label. Bonhams, Bury St. Edmunds, 11 Dec. 2008, #479, illus. (not sold; estimate £6000-8000). Possibly the painting Linnell exhibited at the R.A. in 1843.

Reapers at Noon. Oil, 100.0 x 137.8 cm., signed and dated 1862. CNY, 4 June, #33, illus. (\$206,500; estimate \$120,000-180,000). Possibly a record auction price for a work by Linnell, but perhaps less than the £800 Linnell received for the painting in 1862 when adjusted for inflation. This is the 1st of 4 versions of the design. The best known is now in the Tate Collection (*Reapers, Noonday Rest*, 94.0 x 139.7 cm., signed and dated 1865).

Red Sunset. Oil, 81.0 x 106.0 cm., signed and dated "[18]77." SL, 9 July, #30, illus. (not sold; estimate £20,000-30,000).

"Shoreham": *Study of a Little Rustic Bridge over Which Perhaps the Ancients Liked to Wander.* Black chalk heightened with white on tan paper, 43.2 x 53.3 cm. Abbott and Holder, Jan. online cat. 393, #120 (£1250). The title, with its intriguing reference to Blake's followers, is the dealer's invention.

Study for "The Barley Cart," attributed to Linnell. Oil, 17.8 x 22.9 cm., signed. EB, Feb., illus. (no bids on a required minimum bid of \$7500); March-April (offered at the "buy it now" price of \$3000). The finished painting, 49.5 x 60.5 cm., signed and dated 1865, was sold from the Leverhulme Collection at SL, 26 June 2001, #381, illus. (£80,500).

Study of Trees, attributed to William Linnell, John Linnell's son. Pencil and chalk on 3 leaves of blue paper pasted together, 22.9 x 26.7 cm. EB, April, framed, illus. (no bids on a required minimum bid of \$99). A typed label on the back of the frame reads: "By William Linnell / Bought from his granddaughter / Joan Linnell Ivamy 1971 / G. L. Keynes." The typeface corresponds to the typewriter Keynes used in the 1970s.

Travellers' Encampment in Woodland. Oil, 15.0 x 19.0 cm., signed. Bonhams, Chester, 4 Nov., #487, illus. (£432). The attribution is questionable; I have not been able to find the signature in the online illus. of the work.

Windmill Sketch. Pencil, 11.0 x 9.0 cm., signed. BHO, 20 May, #14, illus. (£120).

"The Rev.^d Joseph Hallet Batten," mezzotint by Linnell after his painting, 1838. Grosvenor Prints, March online cat., minor foxing in margins, illus. (£260).

"The Burial of Saul," mezzotint by Linnell after John Varley, 1831. Grosvenor Prints, March online cat., "slight surface scuffing," illus. (£1350).

"A. W. Callcott, Esq." engraved by Linnell after his painting, 1832. Grosvenor Prints, March online cat., illus. (£280).

"William Empson," mezzotint by Walker after Linnell's painting, c. 1850. Grosvenor Prints, March online cat., illus. (£220).

"Robert Gooch," engraved by Linnell after his painting, 1831. Grosvenor Prints, March online cat., illus. (£260).

"Rev.^d John Leifchild," mezzotint by Linnell after his painting, 1836. Grosvenor Prints, March online cat., illus. (£360).

"The Rev.^d T. R. Malthus," mezzotint by Linnell after his painting, 1834. Quaritch, Jan. cat., *Thomas Robert Malthus and Population Theory*, #22, slightly browned and with repaired marginal tears, illus. black and white (£650). Grosvenor Prints, March online cat., "edges knocked," illus. (£240).

"Right Hon.^{b/c} Lord Methuen," lithograph after Linnell's painting, c. 1846. Grosvenor Prints, March online cat., illus. (£190).

"The Right Hon. Sir Robert Peel," mezzotint by Linnell after his painting, 1838. EB, March, illus. (£101).

"Edward William Wynne Pendarves," mezzotint by Linnell after his painting, 1835. Grosvenor Prints, March online cat., foxed and water stained, illus. (£160). EB, April, some spotting and browning, illus. (offered at the "buy it now" price of £24.99).

"R.^t Hon.^{b/c} Tho.^s Spring Rice," mezzotint by Linnell after his painting, 1836. Grosvenor Prints, March online cat., illus. (£290); another impression, proof before title, water stained in margin, illus. (£220).

MORTIMER, JOHN HAMILTON

Soldiers by the Wayside, attributed to Mortimer. Pen and ink, brown wash, 20.0 x 15.0 cm. EB, Feb., illus. (no bids on a required minimum bid of £60). Stylistically comparable, particularly in the handling of light brown wash, to *Study for St. Paul Preaching to the Ancient Britons*, dated to c. 1763-64 in John Sunderland, *John Hamilton Mortimer: His Life and Works*, 52nd vol. of the Walpole Society ([London]: Walpole Society, 1988), no. 13a. The EB drawing also includes hatching lines, with rounded lower ends created by a return stroke, similar to the hatching in *Study for the Finished Drawing, "St. Paul Converting the Ancient Britons"* (Sunderland no. 13c, dated to c. 1775-77).

"Bacchic Figure with Girl," engraved by Ryley, 1780. Grosvenor Prints, March online cat., illus. (£130).

Fifteen Etchings Dedicated to Sir Joshua Reynolds, etchings by Mortimer, 1778. Allinson Gallery, Sept. online cat., complete set of 15, apparently the 1804 printing, extra-illus. with 2 etchings of monsters by Mortimer and 5 etchings of banditti by Blyth after Mortimer, original paper cover with label, illus. (\$6,500). EB, Sept., "Banditti on the Look Out" and "Banditti Taking His Post" only, offered individually, the 1st stained brown above the figures, illus. (£83 and £36 respectively). William Carl Prints, Sept. online cat., "Musical Monster" and "Enrag'd Monster" only, offered individually, full margins, illus. (\$900 each).

"Man Embracing Girl," engraved by Ryley, 1780. Grosvenor Prints, March online cat., illus. (£130).

"Shylock," etching. EB, July, trimmed to the image left and right, repaired marginal tears, dust stained, lower quarter stained light brown, illus. (sold at the "buy it now" price of £15).

PALMER, SAMUEL

Cornfield with Windmill and Spire Seen under a Crescent Moon (recto); related sketches on verso. Recto pen and ink, wash, 6.7 x 10.5 cm., verso pencil, both datable to c. 1826-27. CL, 7 July, #47, recto illus. (£121,250). See illus. 6.

A Waterfall, North Wales. Watercolor, 43.2 x 32.4 cm., datable to 1835-36, signed with initials. CL, 9 Dec., #229, "hitherto unrecorded," illus. (£37,250).

Autograph letter signed to "Dear Sir," n.d. [1865], 3 pp., discussing Palmer's watercolor, *The Good Farmer*. BHL, 24 March, #116 (£432).

Autograph letter signed to "Mrs. George," March 1872, 4 pp. BHL, 24 March, #117 (not sold; estimate £500-700).

"Christmas," etching. CSK, 1 July, #39, 4th st. from the *Memoir*, illus. (£1125).

"The Cypress Grove," etching. EB, April, 2nd st., illus. (offered at the "buy it now" price of \$599.99).

"The Early Ploughman," etching. EB, Jan., probably 5th st., illus. (offered at the "buy it now" price of \$1050 or "best offer"). CSK, 9 April, #1, 4th st., scattered foxing, illus. (not sold; estimate £1000-1500); same impression, 1 July, #40, illus. (£688). EB, June, 5th st., 1868 printing, illus. (offered at the "buy it now" price of \$1499.99 or "best offer"). BL, 2 July, #376, 8th st., framed, illus. (£360). BHL, 14 July, #99, 9th st., 1926 printing, with "The Lonely Tower," 6th st., 1954 printing, illus. (£1920). R. E. Lewis, Aug. online cat., #14, st. not recorded but prob-

ably 6th, illus. (\$4800). Windle, Oct. cat. 46, #1089, 4th st. (\$1250). Swann, 5 Nov., #199, 5th st., illus. (not sold; estimate \$1200-1800).

"The Herdsman's Cottage," etching. EB, June-July, 2nd st., leaf 30.5 x 21.6 cm., probably from *The Portfolio* (1872), evenly stained light brown, illus. (\$325). BL, 2 July, #378, 2nd st., framed, illus. (£360). Windle, Oct. cat. 46, #1092, 2nd st. (\$1250).

"The Lonely Tower," etching. Swann, 24 Sept., #70, st. not recorded but clearly a modern restrike from the very worn copperplate, numbered in pencil lower left "15/25" and initialed "M.S." lower right, illus. (\$2160).

"Moeris and Galatea," etching. EB, April, 2nd st., illus. (no bids on a required minimum bid of \$499.99).

"Opening the Fold," etching. EB, April, 8th st., illus. (offered at the "buy it now" price of \$999.99 or "best offer"); same impression?, May, 8th st., illus. (\$399.99). BHL, 14 July, #98, 10th st., 1926 printing, illus. (£1140).

"The Rising Moon," etching. Swann, 30 April, #224, 7th st. on laid India, illus. (\$1680). BHL, 14 July, #100, "possibly the third state," with "The Herdsman's Cottage," 2nd st., and

"The Early Ploughman ... prior to the fifth state, with areas of possible scratching out," illus. (£10,560; estimate £500-700).

"The Sleeping Shepherd," etching. BL, 2 July, #377, 4th st., framed, illus. (£1300; estimate £200-300).

Etchings for the Art-Union of London by the Etching Club, 1872. Windle, Oct. cat. 46, #1093, with Palmer's "The Morning of Life," 2nd st., original cloth worn (\$1250).

Hamerton, *Etching and Etchers*. Windle, Oct. cat. 46, #1090, 1868 ed. with Palmer's "The Early Ploughman," 5th st., but lacking 4 pls. by other artists, quarter roan very worn (\$1250); #1091, 1880 ed., with Palmer's "The Herdsman's Cottage," 2nd st., but lacking 2 pls. by other artists, quarter roan worn (\$1250).

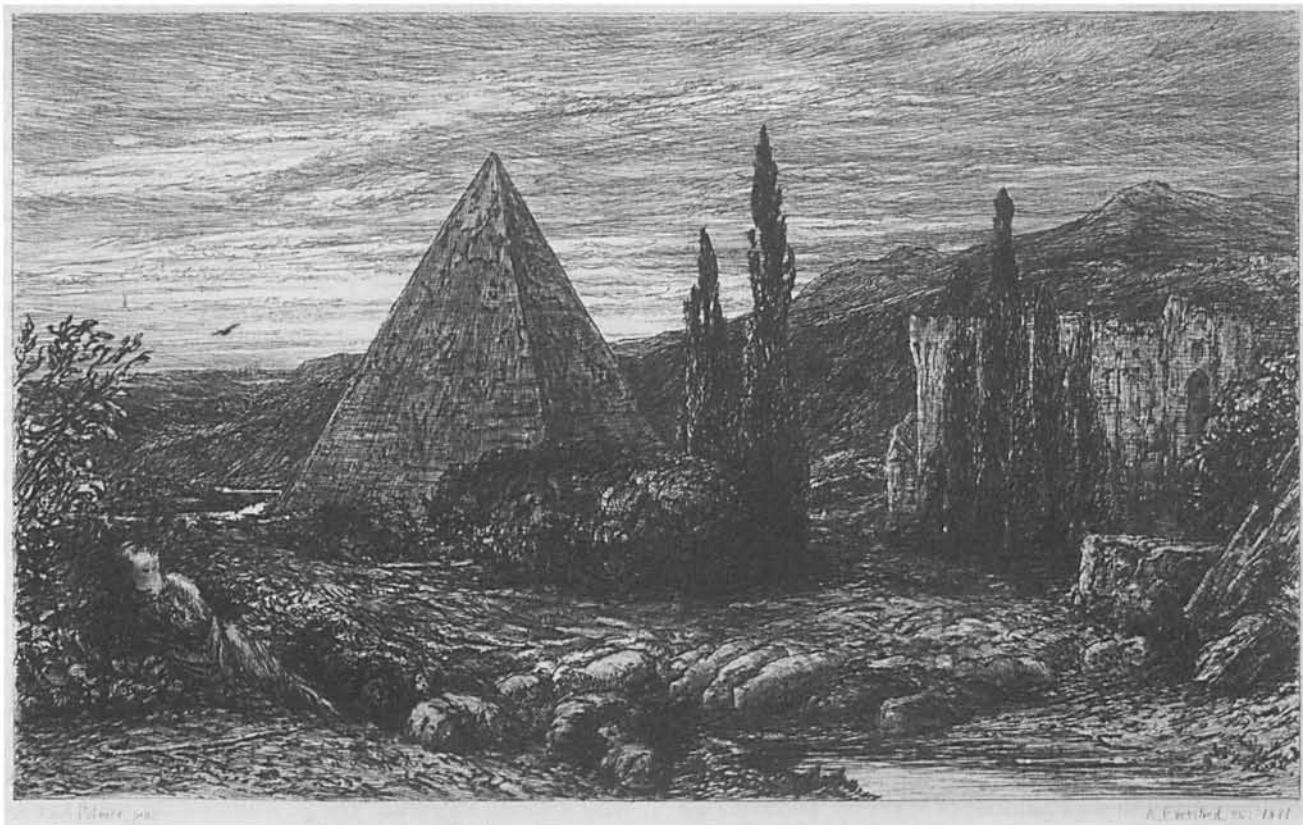
Keats, *Poetical Works*, ed. H. Buxton Forman, 1883. Scarthin Books, Dec. 2008 online cat., 4 vols., foxed, cloth very worn (£175). Zubal Books, Dec. 2008 online cat., 5 vols. (including the supplement of 1890), cloth very worn, spines missing (\$130.22). Better World Books, Dec. 2008 online cat., vol. 1 only (with the pl. after Palmer), rebound in buckram (\$12.67). First Folio, Dec. 2008 online cat., 4 vols., cloth rebacked (£875). Claude Cox, Dec. 2008 online cat., 4 vols., contemporary half morocco (£350). William Reese, Dec. 2008 online cat., 4 vols., Buxton Forman's bookplate in each vol., decorated cloth (\$550). See illus. 7.



6. Samuel Palmer, *Cornfield with Windmill and Spire Seen under a Crescent Moon* (recto); related sketches on verso. Recto pen and ink, wash, 6.7 x 10.5 cm., verso pencil, both datable to c. 1826-27. Reproduced here approx. the size of the original. This is one of the few Shoreham period drawings to come to market in recent years. Prior to its sale at CL on 7 July, #47, several members of the trade criticized the quality of the work, noting the weak handling of the man and cart in the foreground and the awkward placement of the windmill on stilts between the spire and distant hilltop. If you block out the windmill, is the balance of the composition improved? Given these opinions, the small size of the drawing, and the general financial situation, I felt that the estimate of £60,000-80,000 was optimistic. Wrong once again; the lot was knocked down for £100,000 (£121,250 with the buyer's premium). Harriet Drummond of Christie's told Windle that the purchaser was one of several private collectors who were bidding. Photo courtesy of Christie's London.

A. H. Palmer, *Life and Letters of Samuel Palmer*, 1892. BL, 12 Feb., #144, no. 5 of 130 large-paper copies, scattered foxing, "original leather" worn, with a copy of the small-paper issue, no description of the binding (£200). EB, Aug.-Sept., no. 29 of 130 large-paper copies, preliminary leaves "spotted," light foxing throughout the text, publisher's calf very worn with part of the spine missing, illus. (no bids on a required minimum bid of £400); Nov., same copy and result. Windle, Oct. cat. 46, #1096, small-paper issue, publisher's cloth very worn (\$875). *Life and Letters* includes Palmer's etching, "The Willow," 2nd st.

S. Palmer, *English Version of the Eclogues of Virgil*, 1883. Windle, Oct. cat. 46, #1095, small-paper issue, publisher's cloth worn (\$1500).



7. Samuel Palmer, "The Burial-Place of Keats," etched by Arthur Evershed. Image 11.2 x 18.6 cm., inscribed "Sam! Palmer, pinx:" lower left, "A., Evershed, sc: 1881;" lower right. No platemark visible. Machine-made paper with artificial chain lines, leaf 13.0 x 21.5 cm. Essick collection. Printed in dark brown ink and published in *The Poetical Works and Other Writings of John Keats*, ed. Harry Buxton Forman (London: Reeves & Turner, 1883) 1: verso facing 107. The table of "Illustrations to Volume I" lists the pl. as "The Burial-place of Keats: etched by Arthur Evershed from a drawing by Samuel Palmer" (1: vii). The view is from the south, looking roughly north. Just left of center, dominating the design, is the Pyramid of Gaius Cestius, built c. 18-12 BC. The ruined building on the right is the Porta San Paolo (originally called the Porta Ostiensis), a castellated gateway through the Aurelian Wall surrounding part of Rome. The Protestant Cemetery, where Keats is buried, is behind the pyramid. Thus, a more accurate title for the design would be "A Scene near the Burial-Place of Keats." The foreground includes 2 of Palmer's favorite motifs, a flock of sheep and a lounging shepherd.

Palmer first executed the design as a pencil sketch and a watercolor, both datable to 1837 when he was on his extended Italian honeymoon. A more finished watercolor, in Palmer's "little-long" panorama format, dates from 1844. Two final versions, one in watercolor and one in brown wash, can be dated to 1877. All 5 of these works are untraced; see Raymond Lister, *A Catalogue Raisonné of the Works of Samuel Palmer* (Cambridge: Cambridge UP, 1988) #278, 279, 385, 672, 673. The earliest watercolor (#278) was exhibited by the Old Water-Colour Society in 1844 and titled in the catalogue "The Poet's Grave:

English Burial-Ground at Rome—The Burial Place of Keats, with the Pyramid of Gaius Cestius." The mount was inscribed with lines quoted (with "till Life" changed to "till verse") from the ending of "A Song from Shakespeare's Cymbeline" (often titled "Dirge in Cymbeline") by William Collins: "Belov'd till verse can charm no more, / And mourn'd, till Pity's self be dead." Both the title and the inscription were very probably supplied by Palmer, and thus he, not Forman, was the first to associate the scene with Keats. Apparently Palmer found the lines from Collins and the pyramid, the latter an emblem of immortality or at least permanence, a more fitting testament to Keats's reputation than his gravestone, incised with the famous but inaccurate epitaph he wrote for himself, "Here lies One Whose Name was writ in Water." The romantic artist has expropriated the Roman tomb as a memorial for the romantic poet, much as the Romans had borrowed an Egyptian structure as a memorial for one of their own. The architectural motifs also place Keats and his poetry within the grand traditions of European culture.

In a letter of April 1881, Forman asked Palmer to etch the design himself for publication in the forthcoming ed. of Keats. Forman indicates that he had seen, and much admired, the version of the design in brown wash exhibited in 1877 (Lister #673). We do not have Palmer's reply, but he apparently turned down the commission to etch the design himself and the task was given to Evershed (etcher, painter, and physician, 1836-1919). His etching style imitates Palmer's, possibly at Forman's behest, but is heavy-handed and far less skillful. For Forman's letter, see *The Letters of Samuel Palmer*, ed. Lister (Oxford: Clarendon P, 1974) 2: 1076.

PARKER, JAMES

Flaxman, *Iliad* and *Odyssey* designs, 1805. See both Flaxman entries under Letterpress Books with Engravings by and after Blake, above.

Shakespeare, *Plays*, ed. Wood, 1806. BL, 11 Dec. 2008, #675, 14 vols., foxed, contemporary calf worn, some vols. rebacked (not sold; estimate £250-350). Includes 4 pls. by Parker.

ROMNEY, GEORGE

Study of Distraught Figures for "John Howard Visiting a Lazaretto." Pencil, 10.2 x 15.2 cm., datable to c. 1790. Abbott and Holder, Jan. online cat. 393, #70 (£875).

Titania's Attendants. Oil, 119.4 x 149.9 cm., datable to c. 1791-92. Lowell Libson, Jan. cat., pp. 54-57, illus. (price on request). Previously sold under the title *Titania's Attendants Chasing Bats*, SL, 23 Nov. 2006, #68, illus. (£38,400); previously offered in Libson's April 2007 cat., #9, illus. (price on request).

"M^r. Henderson in the Character of Macbeth," mezzotint by Jones, 1787. Grosvenor Prints, March online cat., illus. (£420).

"Sensibility," stipple engraving by Earlam, 1789. Grosvenor Prints, March online cat., color printed, illus. (£360).

Boydell, *Collection of Prints ... Illustrating ... Shakspeare*, c. 1803. EB, Dec. 2008, 2 pls. only, "The Infant Shakespeare," foxed, and "Tempest," marginal foxing, both engraved by Smith, both illus. (offered at the "buy it now" prices of \$125 and \$295 respectively).

STOTHARD, THOMAS

Books with illus. by Stothard are listed only for eds. not recorded in the standard reference works, Coxhead and Bennett.

Group of narrative scenes, 5 drawings on 4 leaves, variously pencil, pen and ink, and wash, 8.5 x 6.0 cm. to 14.0 x 10.0 cm. BL, 2 July, #62, all framed, 1 illus. (£260).

The Ambitious Step-Mother. Pen and ink, 9.2 x 9.6 cm. Wimble, Oct. cat. 46, #1073, with Leney's engraving of the design for the Cawthorn issue of *Bell's British Theatre* (1795) (\$125).

The Avenging Angel (or Lucifer). Ink and watercolor, no size recorded. Abbott and Holder, June online cat. 396, #123 (£475).

Calypso and Her Nymphs, a Study for Fenelon's "Telemachus." Pen and ink, 20.3 x 17.8 cm. Abbott and Holder, April online cat. 395, #107 (£300).

The Canterbury Pilgrims. Watercolor, 9.9 x 34.4 cm. CSK, 9 July, #630, illus. (£5000). As the auction cat. states, this is the same work sold CL, 18 June 1980, #108, illus. black and white (£950), described in that cat. as a work on Whatman paper with an 1833 watermark. In *Blake* 16.2 (fall 1982): 102 I describe that work as possibly "a copy after the small engraving of about the same size," but actually this watercolor is a good deal larger than the 1822 print by W. H. Worthington measuring 5.0 x 17.4 cm. If this drawing is by Stothard, perhaps its incomplete coloring can be explained by Stothard's death in April 1834.

Children Decorating an Arch with Garlands for Harvest Festival. Pen and ink and wash, 12.7 x 10.2 cm. Abbott and Holder, Sept. online cat. 398, #94 (£225).

Christian and Hopeful. Oil, 15.0 x 19.0 oval. BHO, 25 Nov., #177, illus. (£780). Possibly a copy after 1 of Stothard's published illus. for Bunyan's *Pilgrim's Progress*, engraved by J. Strutt in 1793 and generally titled "The Four Shepherds Converse with the Pilgrims." The pl. is an oval the same size as this oil painting, but 1 figure (3rd from the left) in the latter varies considerably from Strutt's engraving.

Design for a Tomb, attributed to Stothard. Black chalk, pen and brown ink, brown wash, 15.0 x 11.2 cm. CNY, 30 Jan., #296, illus. (\$1500).

Figure Studies for a Hunting Scene. Pen and ink, 10.2 x 15.2 cm. Abbott and Holder, Sept. online cat. 398, #93 (£225).

Figure Studies for Boccaccio's "Decameron." Pen and ink on a letter addressed to Stothard, 20.3 x 17.8 cm. Abbott and Holder, April online cat. 395, #106 (£300).

Honours Marine and Military Laid at Britannia's Feet. Pen and ink, wash, 12.7 x 7.6 cm. Abbott and Holder, Jan. online cat. 393, #78, described as related to the frontispiece in the *British Magazine*, vol. 2 (1783) (£275).

Joseph Andrews. Monochrome wash drawing, 12.4 x 7.5 cm. SL, 17 Dec., #66, stained lower left, illus. (not sold; estimate £1500-2000). A preliminary drawing for an illus. to Fielding's novel published in the *Novelist's Magazine*; see Coxhead 61 for a discussion of this design.

"Measure for Measure": Isabella Begging for Claudio's Life. Oil, 10.2 x 7.6 cm. Abbott and Holder, Jan. online cat. 393, #16 (£375). Possibly related to 1 of Stothard's 2 book illus. of this subject; see Coxhead 99, 101 (pls. dated 1803 and 1823).

The Princess Catherine of France Presented to Henry V at the Battle of Agincourt. Oil, 17.8 x 25.4 cm. Abbott and Holder, Jan. online cat. 393, #15, described as related to *Marriage of Henry V to Princess Catherine*, exhibited at the R.A. in 1791 (£1250).

Sylvia and the Outlaws: A Scene from Shakespeare's "Two Gentlemen of Verona." Oil, 69.9 x 52.4 cm., indistinctly signed. CSK, 25 Feb., #914, illus. (not sold; estimate £4000-6000). Previously offered CSK, 3 Sept. 2008, #183, illus. (not sold; estimate £8000-12,000); previously sold CL, 20 Feb. 2003, #68, illus. (£10,755). Painted for Boydell's Shakespeare Gallery, engraved by John Ogborne and published in Boydell's ed. of the *Dramatic Works* (1802) and *Boydell's Graphic Illustrations of the Dramatic Works of Shakspeare* (c. 1803).

Venus Rising. Watercolor, 30.5 x 22.8 cm., signed and dated 1814. CSK, 8 Nov., #112, illus. (£625; estimate £1000-1500). Previously offered SL, 12 March 1987, #110, titled *Venus Arising from the Waves*, illus. black and white (not sold; estimate £2000-3000).

Autograph letter to "M^r & M^s Hall," 17 Jan. 1826, accepting an invitation. EB, July, illus. (\$10.50).

J. Highmore, journal of a sketching tour with Stothard and George Cumberland, 22-26 May 1779. See under Cumberland, above.

F. Burney, *Cecilia*, illus. to, a suite of 4 pls. by "F. Masetti," published by "A. Suntach," 1794: "The Power of Innocence," "The Innocent Stratagem," and 2 titled "Cecilia." EB, Feb., leaves 36.8 x 41.9 cm., minor dust soiling, all 4 illus. (\$61). EB, April, 1 pl. only, "The Power of Innocence" engraved by "A. Ragona," no imprint, leaf approx. 34.3 x 42.0 cm. showing full plate-mark, hand colored (no bids on a required minimum bid of £12.99). These would all appear to be (pirated?) copies, those by Masetti in reverse, of an earlier and finer group engraved by Joseph Strutt in 1792. Coxhead notes "The Power of Innocence" (178), "two ovals" illustrating "Cecilia" (170), and "two [pls.] on a large scale, published by Durand in 1789," for "Cecilia" (179), but does not name the engraver(s) or indicate that these are part of a set of 4.

O. Goldsmith, *The Vicar of Wakefield*, illus. to, suite of 2 pls. Grosvenor Prints, March online cat., "Young Thornhill's First Interview" engraved by Simon, 1787, and "Olivia's Return" engraved by Playter, 1789, both illus. (£260 each).

"John Gilpin," engraved by Worthington, 1825. EB, Jan., hand colored, title and imprint trimmed off, title mounted below the design, illus. (no bids on a required minimum bid of \$225). George Glazer Gallery, Jan. online cat., full margins, illus. ("sold").

I. de Montolieu, *Caroline de Lichtfield*, illus. to, a suite of 2 pls. engraved by Harris, 1788. Grosvenor Prints, March online cat., both illus. (£520 the pair).

"Pilgrimage to Canterbury," engraved by Schiavonetti and Heath after Stothard, 1817. Allinson Gallery, Sept. online cat., st. not indicated, wove paper, framed, illus. (\$1750).

Portrait of Stothard, engraved by Worthington after Harlow, 1818. Grosvenor Prints, March online cat., marginal foxing, illus. (£70).

"The Procession of the Flitch of Bacon," engraved by Watt, 1832. Grosvenor Prints, March online cat., open-letter impression on laid India, illus. (£660).

"The Surrender of the Children of Tippoo Sultan," mezzotint by C. Turner, 1800. CSK, 8 April, #152, color printed with additional hand coloring, inscriptions partly trimmed off, foxed, illus. (£1000).

Bray, *Life of Stothard*, 1851, extra-illus. copies only. Windle, Oct. cat. 46, #1074, extended to 10 vols. quarto ("sold" to Victoria University Library, Toronto). For details, see *Blake* 42.4 (spring 2009): 141.

B. Franklin, *The Works of Dr. Benjamin Franklin; Consisting of Essays, Humorous, Moral, and Literary; with His Life, Written by Himself*. Chiswick: Charles Whittingham, 1824. The Americanist, July online cat., slight foxing, modern quarter calf (\$85). The engraved title page includes a vignette of Franklin as a boy, engraved by Samuel Davenport after Stothard. Not in Coxhead or Bennett.

Shakespeare, *The Dramatic Works of William Shakspeare*, notes by Samuel Weller Singer, life of Shakespeare by Charles Symmons. Chiswick: Charles Whittingham, 1826. EB, Nov. 2008, 10 vols., contemporary calf very worn, most spines damaged, covers loose and 2 missing, illus. (\$16.51). Bauman Rare Books, Dec. 2008 online cat., 10 vols., fancy 19th-century calf (\$2600). Antonio Raimo Galleries, Dec. 2008 online cat., 10 vols., "leather binding" (\$1250). The half-title in each vol. states that this ed. contains "sixty engravings on wood, by John Thompson; from drawings by Stothard, Corbould, Harvey, etc." Of these, 17 cuts can be attributed with confidence to Stothard: a group in vol. 1 representing Shakespeare's 7 ages of man from *As You Like It* and 10 title-page vignettes incorporating large decorative letters. Coxhead 102 refers to this "1826 issue ... of Shakespeare's Plays" and mentions 10 of the cuts, but does not record the total number of cuts and does not give the title of the work. Not in Bennett.

Shakespeare, *The Dramatic Works of William Shakespeare*, notes by Samuel Weller Singer, essays by William Watkiss

Lloyd. London: Bell and Daldy, 1856. EB, Feb., 10 vols., contemporary morocco, illus. (\$232.50). The half-title in each vol. indicates that this ed. includes "Vignettes Engraved on Wood by John Thompson from Drawings by Stothard." There are 10 in all, 1 on the title page in each vol. The wood engravings are not the same as in the 1826 Whittingham ed., listed immediately above. Not in Coxhead or Bennett.

[*Tatler*]. *The Lucubrations of Isaac Bickerstaff*. 6 vols. London: C. Bathurst, et al., 1786. EB, March-April, vols. 3-6 only, offered individually, scattered foxing, contemporary half calf worn, some covers loose, illus. (£13 for vol. 3, £9.99 for vol. 4, no bids on required minimum bids of £12.50 for vols. 5 and 6). Michael Brown, April online cat., complete in 6 vols., pl. in vol. 2 badly torn, marginal staining on all pls., calf rebacked and very worn, several covers chipped, gouged, and loose, almost a complete wreck (\$100). With 6 pls. after Stothard, 1 in each vol.; not in Coxhead or Bennett.

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. Newly discovered impressions of previously recorded published sts. of Blake's engravings are listed only for the rarer separate pls.

The Separate Plates of William Blake: A Catalogue

P. 30, "The Accusers of Theft Adultery Murder," impression 1A. In the description of this impression I state that the "first gathering" of *The Marriage of Heaven and Hell* copy B "is quarto," at least as it was sewn when I inspected it c. 1980. I should have stated that the first gathering is a folio in twos—that is, one folio inside another, each with 2 leaves for a total of 4 leaves. I mention this minor point only because several scholars, including G. E. Bentley, Jr., Michael Phillips, and Joseph Visconti, have expressed an interest in the printing and binding format of *Marriage* copy B.

Pp. 70-75, "Chaucers Canterbury Pilgrims," 5th st. Larkhall Fine Art of Bath, England, acquired in May an impression on thin Japan paper with prominent chain lines about 2.9 cm. apart. Nicholas Lott of Larkhall tells me that the print was in a 19th-century frame. The discovery of an impression on Japan paper in such a frame, in which the print appears to have been housed for many decades, and the type of paper make it probable that all impressions on Japan (e.g., 5SS in the New York Public Library) were pulled in the 19th century, probably in the 1880s shortly after Colnaghi acquired the copperplate, rather than produced as part of the Sessler printing of 1941. The quality of the Japan-paper impressions also sug-

gests an early printing date before the stipple on the pilgrims' faces became worn. These impressions are probably the ones printed by Colnaghi "on Japanese paper," according to a brief announcement in *Notes and Queries*, 6th series, 3 (5 March 1881): 200 (see SP p. 85, where this paper is wrongly described as "laid India"). For the Larkhall impression, see above under Separate Plates and Plates in Series.

Pp. 132-33, "Robin Hood & Clorinda," engraved by Blake after "J. Meheux," published by Macklin in 1783. The designer of the engraving was very probably the amateur artist John Meheux (1749?-1839); see Vincent Carretta, "Blake's Meheux?" *Blake* 31.3 (winter 1997-98): 84. As Carretta points out, Meheux knew and corresponded with Ignatius Sancho (1729-80), whose *Letters* were published in 1782. Sancho was also known to Blake's friend George Cumberland; see the John Highmore journal under Cumberland, above. Thus, Cumberland may have been acquainted with Meheux and could have played a role in securing for Blake the commission to engrave this pl.

William Blake's Commercial Book Illustrations

Pp. 43-44, *The Original Works of William Hogarth*. An impression of the first (etched) proof state of Blake's pl. is in the Lockwood Memorial Library, University of Buffalo. See *A Selection of Books and Manuscripts in the Lockwood Memorial Library of the University of Buffalo* (New York: Lockwood Memorial Library, 1935) 4.

P. 126, "False and Conjectural Attributions," new title: Anon., *Biographical Sketches of Eminent British Characters* (London: William Darton, n.d. [c. 1813]). A pencil note in a copy in the Victoria and Albert Museum states that "These admirable 'heads' were Engraved by W. Blake." I see no reason to attribute the 7 unsigned outline engravings to Blake. For more information, see G. E. Bentley, Jr., "William Blake and His Circle: A Checklist of Publications and Discoveries in 2008," *Blake* 43.1 (summer 2009): 18.

William Blake's World: "A New Heaven Is Begun." Morgan Library and Museum, 11 September 2009–3 January 2010.

Reviewed by Morton D. Paley

THE MORGAN LIBRARY's Blake collection has long been one of the world's greatest, beginning with J. Pierpont Morgan's own purchases, notably enlarged by the collection of Mrs. Landon K. Thorne in 1972–73, and continued by further acquisitions, including gifts by the Morgan's one-time director, Charles Ryskamp. The current exhibition, assembled by Ryskamp and curators Anna Lou Ashby and Cara Denison, features only part of the Morgan's holdings, judiciously chosen and mounted with a refreshing lack of clutter or busyness.

In the section entitled "Friends and Followers," some pictures bring out how different Blake's friends' artistic interests could be from his own, while others show strong affinities. Among the former are John Linnell's fine landscape drawing *View of Amwell Hill, near Ware, in Hertfordshire* (1814), and *The Dell of Comus* (1835), a vague, atmospheric drawing by John Varley's pupil Francis Oliver Finch, whose statement that Blake was "a new kind of man" is more familiar today than his watercolors. Henry Fuseli's striking portrait of Lavater's niece, Martha Hess (c. 1778–79), is also unlike anything Blake attempted at the time, but his *Psychostasy (The Weighing of Souls)* of 1800 is, in the torsion of its central figure, very like one aspect of Blake, although its celebration of the heroic Achilles is not. Perhaps closest to Blake's pictorial concerns, especially those of the 1790s, are two brilliant linear drawings by John Flaxman inspired by Robert Potter's translations of Aeschylus, which also engaged Flaxman's older contemporary George Romney. Aeschylus was in the later eighteenth century admired for his "primitive" strength, sometimes compared to the Doric order of architecture (see Rosenblum 18n50 and 161). "Behold this proud oppressor of my country" (words addressed by Orestes to the chorus in *The Libation Bearers*) depicts in an uncompromisingly linear style Clytemnestra's dead body flung over the corpse of Aegisthus. The qualities of torsion and linearity are hallmarks of Blake's style in the 1790s, sometimes reconciled, or, better, synthesized, sometimes not. (Blake's own copy of Potter's two-volume edition is also owned by the Morgan, although not displayed.)

It is a rare collection indeed that can display such a great chronological range of Blake's engravings, including as it does *Morning Amusement* after Watteau (1782) and George Cumberland's calling card (1827). Among its rarities are a delicately tinted *Canterbury Pilgrims* (third state) and *Satan* (also

aptly known as *Head of a Damned Soul in Dante's Inferno*) after Fuseli. The latter, one of five known impressions, may have been privately printed for a few friends, as there is no indication that it was ever published for sale. In these selections we can also see Blake's development from the pleasant commercial design for Thomas Commins's *Elegy Set to Music* (1786), which could have been executed by any competent engraver (although the histrionic gestures of the figures are typical of Blake), to the engraved portrait of Wilson Lowry (executed by Blake with Linnell, 1825), that, as Robert Essick has shown, reflects the advance in techniques such as burnishing that Blake learned from Linnell (Essick 223), which was to bear greater fruit in Blake's great *Job* engravings, four of which are mounted on a temporary wall.

There is a special thrill for me, and I expect for many others, in seeing Blake's manuscripts, even when they must be shown in transparent cases. In particular, Catherine Blake's letter to Ann Flaxman, dictated to William on 14 September 1800, conjures up the image of William's taking Catherine's dictation as they both enthusiastically looked forward to moving to Felpham. Also present is the Pickering Manuscript, opened to "The Grey Monk" on pages 12–13. This holograph is dated to "about 1807" here, although on what grounds is not stated. It may be because of the date "1807?" given in G. E. Bentley, Jr.'s, chronology in *The Stranger from Paradise* (460). As far as I know, the only certain date, as Bentley himself has shown ("The Date of Blake's Pickering Manuscript"), is the *terminus post quem* July 1802. There is also a letter here by William Cowper, whose correspondence, Blake wrote to William Hayley, "ought to be printed in letters of Gold."¹

A hallmark of the Morgan's copies of illuminated books is the consistently excellent quality of their impressions. One section is entitled "Continental Prophecies," the designation used in the 1995 Blake Trust edition of *America, Europe, and The Song of Los*, having apparently passed into general usage. Represented here are ten plates of copy A of *America*, remarkable for its beautiful coloring and white-line effects, four plates of *Europe* (copy G), and four of *The Song of Los* (copy C). The latter four are, in whole or in part, superb examples of Blake's color printing, a mode he employed chiefly in 1794–96. Color printing presents textured surfaces that may be grainy, speckled, mottled, reticulated, or some or all of these. These appeal to our tactile sense as no reproductions can, making us want to commit the transgressive act of touching them. Among the illuminated books to be found in other display cases are copy F of *The Marriage of Heaven and Hell* (also color printed), the Flaxman copy of *Songs of Innocence* (D), printed in yellow ochre and delicately colored, and the intriguing copy K of *Songs of Innocence and of Experience*, not all of which is Blake's, as its two plates of "The Tyger" are used to illustrate.

1. Letter to Hayley, 12 Mar. 1804 (E 743).

The superstars of this show are, as one would expect, the Morgan's two great series of watercolors: the illustrations to Milton's *L'Allegro* and *Il Penseroso* and the Butts series of *Job*. The former are in almost pristine condition except for the last, "Milton in His Old Age," where some flaking has occurred on the left side of and just above and below Milton's head. As I looked at the written page in Blake's hand for "The Spirit of Plato," it occurred to me that we do not know what edition of Milton Blake used, and that a start might be made by comparing Blake's transcriptions of Milton's text with the likeliest candidates. Also, although there is an excellent edition of this series online at the William Blake Archive, it has never been published in a hard-copy facsimile. As the Morgan pioneered in the high-quality reproduction of Blake's art with its facsimile edition of *Job* (1935), perhaps it would consider producing an edition of these at some future time.

In looking at the *Job* watercolors, I was especially struck by the two that Blake is believed to have added for Thomas Butts around the time he made the Linnell set. In "The Vision of Christ" (no. 17), God does not incline his upper body toward Job and his wife, as in the Linnell series, but is upright; the three comforters do not hunch in the other direction, as in the Linnell, but kneel contritely toward the divine radiance. (In the first of these details, the engraving follows

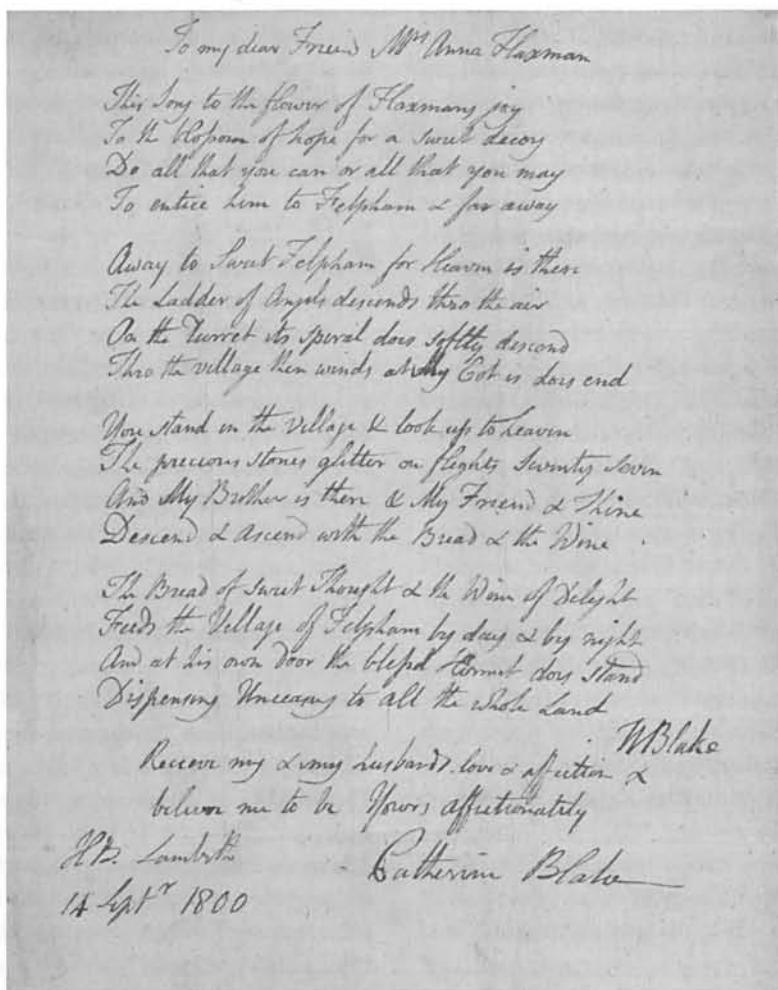
the Butts set, in the second the Linnell.) The Morgan's "Job and His Daughters" (no. 20) shows a green meadow, with Job and two daughters seated on an incongruously placed sofa, sheep ranged on either side. A third daughter kneels, reading, before her father, and the daughter to our left has been writing on a tablet. Job gestures upwards with both arms, toward scenes from his story taking place above a layer of cloud. The sky is intensely blue. In contrast, the Linnell counterpart seems to take place both indoors and outdoors at the same

time. A few sheep can be seen in the green foreground, but Job's arms extend laterally, indicating scenes set in what appears to be a curving wall. Blake followed these latter details in his engraving, as he also did in the placement of the daughters, one leaning against Job on either side, and the third seated on the ground before him. In this indoor scene the sheep are gone. The daughters' aspects, beautiful and pensive, differ from both drawings, in which they appear rather disconsolate. All twenty-one watercolors look wonderfully fresh, a tribute to the Morgan's conservatorship.

Books are at a disadvantage in art exhibitions, being limited

to a single opening, and copy F of *Jerusalem* looks lonely in its glass case. Many who see it will not suspect that they are looking at one of Blake's greatest accomplishments, and the last one assembled at that. The copy of *Night Thoughts* displayed has the advantage of size and color, very fine color that may well have been added by Blake (or both Blakes), as is claimed here, as a pattern for others to follow. A good example of Blake's commercial engraving after other artists is in *The Botanic Garden* by Erasmus Darwin, opened to *Tornado*, after Fuseli.

The lighting of the gallery is excellent, as is the physical arrangement of the displays. I suppose that when there is a crowd, it could be difficult to see the exhibits in the glass cases, but no



Second page of the letter from Catherine Blake, in the hand of William Blake, to Ann Flaxman, 14 Sept. 1800. Courtesy of the Morgan Library and Museum. Accession no. MA 6048.

one has ever succeeded in solving this problem for relatively small works. The wall labels are on the whole discreet (as they should be), informative, and placed at a comfortable height. There are a few minor errors among them, and one that is a little more than minor: "After his apprenticeship, Blake was admitted to study as an engraver at the Royal Academy." Blake of course studied drawing at the R.A., but he did not do a stroke of the burin at an institution that looked down on engravers as manual workers.

Although there is no catalogue, the entire exhibition is posted on the Morgan web site <<http://www.themorgan.org/collections/works/blake>>, so those who did not see this major exhibition can view it online, and those who did can refresh their memories of it, as I know I will.

Works Cited

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N E W S L E T T E R

Conference in Oxford

Blake, Gender, and Sexuality in the Twenty-First Century, organized by Helen Bruder and Tristanne Connolly, will take place 15-16 July 2010 at St. Aldate's Church, Oxford.

According to the organizers, over the many years since Irene Tayler's classic "The Woman Scaly" opened up feminist debate about Blake's art, generations of critics have wrestled and struggled with, delighted in and savored, Blake's provocative and abundant sexual visions. Throughout the 70s, 80s, 90s, and 00s, trends, tastes, and judgments shifted and swirled, from angry critique and searching psychoanalysis, through heavy theory and politicized interpretation, to wary appreciation and queer celebration. Outside academia, too, Blake's reputation as a prophet of free love and naked beauty remained a nuanced yet perennial global presence. And yet, amazingly, there has to date never been a gathering of critics, artists, writers, and fans solely devoted to appreciation of and keen debate about these significant aspects of Blake's work. Blake, Gender, and Sexuality in the Twenty-First Century aims to become that gathering, to celebrate and build upon past knowledge as it reaches toward likely concerns of the future.

For information and registration, please visit <<http://www.arts.uwaterloo.ca/~tjconnol/sexy.blake>>.

R E M E M B R A N C E

Karl Kroeber, 1926–2009

"Kroeber once portrayed William Blake, whom he admired for decades, as a kind of shamanistic figure, a poet whose allegiance was not to any standard of aesthetics but to the men and women who lived, suffered, and died around him. Blake—and this is a fact that Kroeber saw more clearly than others—was committed to showing that many of the psychological sources of man's unhappiness could be cast aside, transmuted, overcome. His poetry stemmed from a desire to show that there was nothing unavoidable, nothing inexorable, about human suffering. Kroeber bore a much more striking resemblance to Blake than he would ever have admitted. In a world replete with self-promotion and self-pity, he worked—quietly and unpretentiously—to remind us of how things could be."

From Philip Petrov, "Karl Kroeber, or Living and Dying in the Present," Columbia Spectator 12 Nov. 2009: 4. Extract reprinted with permission.

... and in Toronto

Blake in Our Time will celebrate the future of Blake studies and the legacy of G. E. Bentley, Jr., on 28 August 2010 at Victoria University in the University of Toronto.

According to the organizers, the symposium will explore new directions and approaches to the study of Blake using manuscript archives, online resources, forgeries and oddities, variations in Blake's illuminated books, and Blake's commercial engravings, as well as studies of the major collections amassed by private scholar-collectors. The day will feature a series of short illustrated papers and then illustrated panel presentations in an open forum.

Victoria University Library houses the Northrop Frye papers and the G. E. Bentley, Jr., collection of nearly 3000 works by and about Blake and his contemporaries.

For information, or to make a proposal for the panel presentations (by 1 May), please contact Karen Mulhallen (kmulhall@ryerson.ca or karenmulhallen@rogers.com).

INTERFACES volume 30, 2010, co-edited by Jean-Marie Fournier, will appear in late spring and is a special issue devoted to William Blake. Its contributors include Michael Phillips, Martin Myrone, Andrew Lincoln, Christian La Cassagnère, B. Eugene McCarthy, and Pierre-Yves Coudert. One of the special features of this volume is a unique facsimile print of one of William Blake's *Songs of Innocence and of Experience* that will be found bound into each copy of this issue and has been printed specially for the occasion by Michael Phillips, an authority on Blake's printmaking methods and materials. The impressions have been printed from one of a selection of facsimile relief-etched copperplates of the *Songs* that he has made. These include the general title page, the title page to *Songs of Innocence* and to *Songs of Experience* and, from both, the "Introduction," "The Chimney Sweeper," "Holy Thursday," and the "Nurses Song," as well as "The Lamb," "The Divine Image," "On Another's Sorrow," "London," and "The Tyger." Volume 30 may be reserved ahead of time for \$95.00 a copy. There will be only 150 copies available.

<http://college.holycross.edu/interfaces/orders.htm>