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## Blake in the Marketplace, 2019

BY ROBERT N. ESSICK

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Interesting Blakeana

Blake's Circle and Followers:

Barry, James

Basire, James

Calvert, Edward

Flaxman, John

Fuseli, Henry

Linnell, John

Palmer, Samuel

Richmond, George

Romney, George

Stothard, Thomas

1 **T**HE 2019 market began propitiously with the discovery, and offer for sale by the London dealer Peter Harrington, of a previously unrecorded copy of Edward Young's *Night Thoughts* with Blake's engravings hand colored. See the entry below under Letterpress Books with Engravings by and after Blake and illus. 2-3. This January surprise was followed in the next month by the Art Institute of Chicago's acquisition of Blake's *The Day of Judgment*, a watercolor illustration to Robert Blair's *The Grave*. Many copies of Blake's Job engravings appeared throughout 2019 and one notable rarity among his commercial book illus-

trations, Elizabeth Blower's *Maria: A Novel* (illus. 1), came to auction in December. A receipt written by Thomas Butts and signed by Blake fetched a high price at a Parisian auction. See the listings below for more information on these works.

- 2 Turning to Blake's circle and followers, I found only one major work that came to market in 2019, Samuel Palmer's Shoreham period painting *Landscape—Twilight* (illus. 9). Two of Palmer's later paintings, *The Return from Gleaning* and *A Sheepfold at Sunset*, were given to the British Museum in lieu of taxes. James Barry's prints and Henry Fuseli's drawings continued to achieve strong prices.
- 3 John Windle's 2019 Blakean activities began with the offer of several works at Rare Books LA, a book fair held in Pasadena, California, 1-2 February, and at the California International Antiquarian Book Fair, Oakland, 8-10 February. With the exception of a copy of *Boydell's Graphic Illustrations ... of Shakspeare* (see below), all original Blake items on offer appeared in Windle's 2017-18 catalogues or book-fair lists and are not repeated here. Similarly, I have not listed the original works by Blake and William Muir facsimiles of Blake's illuminated books presented in Windle's lists for the New York International Antiquarian Book Fair, 7-10 March, for the London International Book Fair, 7-9 June, and for the Toronto Antiquarian Book Fair, 1-3 November, because they have been offered in Windle's catalogues covered in my 2017-18 sales reviews or in other Windle 2019 publications included here.
- 4 I included in my 2018 sales review several important works by Blake given to the Fitzwilliam Museum by the Sir Geoffrey Keynes Will Trust (*Blake 52.4* [spring 2019]). In January the will trusts of two Keynes family members proposed to Arts Council England a further gift of six works, inherited from Sir Geoffrey, to the Fitzwilliam in lieu of estate taxes: *Europe* plates 5 and 10 printed recto/verso and plates 6 and 7 (lower half only of each plate) printed recto/verso, *Free Version of the Laocoön* (monochrome wash drawing with slight touches of watercolor), "Ezekiel" (separate plate, 2<sup>nd</sup> state), and two impressions of "Job" (separate plate, 1<sup>st</sup> and 2<sup>nd</sup> states). I will report further details if and when the Arts Council approves these gifts and they are formally accepted into the Fitzwilliam Museum's collection.
- 5 The year of all sales, catalogues, and correspondence in the following lists is 2019, unless indicated otherwise. Most reports about auction catalogues are based on the online versions. Illustrations are in color, unless noted otherwise. Coverage of regional auctions is selective. Dates for dealers' online catalogues are the dates accessed, not the dates of publication. Works offered online by dealers and previously listed in any one of the last four sales reviews are not re-

peated here. 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. Estimates in auction catalogues are usually for hammer prices. I am grateful for help in compiling this review to David Bindman, Mark Crosby, Pom Harrington, Tim Heath, Nicholas Howell, Nicholas Lott, Kevin Salatino, Justin Schiller, and John Windle. My special thanks go to Jenijoy La Belle for assistance in all matters. Once again, Sarah Jones's editorial expertise and John Sullivan's digital imaging have been invaluable.

## Abbreviations

ACP	Andrew Clayton-Payne, London
AFB	Archives Fine Books, Brisbane, Australia
AH	Abbott and Holder, London
BB	G. E. Bentley, Jr., <i>Blake Books</i> (Oxford: Clarendon P, 1977). Plate numbers and copy designations for Blake's illuminated books and commercial book illustrations follow <i>BB</i> .
BBS	G. E. Bentley, Jr., <i>Blake Books Supplement</i> (Oxford: Clarendon P, 1995)
BHL	Bonhams auctions, London
BR(2)	G. E. Bentley, Jr., <i>Blake Records</i> , 2 <sup>nd</sup> ed. (New Haven: Yale UP, 2004)
Butlin	Martin Butlin, <i>The Paintings and Drawings of William Blake</i> , 2 vols. (New Haven: Yale UP, 1981)
cat(s).	catalogue(s)
CB	Robert N. Essick, <i>William Blake's Commercial Book Illustrations</i> (Oxford: Clarendon P, 1991)
CL	Christie's auctions, London
CNY	Christie's auctions, New York
DL	David Lay auctions, Penzance
DW	Dominic Winter auctions, South Cerney, Gloucestershire
EB	eBay online auctions
FM	Forum auctions, London
GHH	G. Heywood Hill, London
Grant	<i>William Blake's Designs for Edward Young's "Night Thoughts,"</i> ed. John E. Grant, Edward J. Rose, and Michael J. Tolley, coordinating ed. David V. Erdman (Oxford: Clarendon P, 1980), vol. 1
illus.	illustration(s), illustrated
JN	John Nicholson auctions, Haslemere, Surrey
LFA	Larkhall Fine Art, Bath
LL	Lowell Libson, London
pl(s).	plate(s)
SK	Skinner auctions, Boston

SL	Sotheby's auctions, London
SP	Robert N. Essick, <i>The Separate Plates of William Blake: A Catalogue</i> (Princeton: Princeton UP, 1983)
st(s).	state(s) of an engraving, etching, or lithograph
SW	Swann auctions, New York
Windle	John Windle Antiquarian Bookseller, San Francisco
#	auction lot or catalogue item number

## Drawings and Paintings

*The Day of Judgment*, an illus. to Blair's *The Grave*. Watercolor, 27.0 x 22.2 cm., datable to 1805. Not in Butlin because not discovered until 2001. Acquired Feb. by the Art Institute of Chicago from Lowell Libson & Jonny Yarker Ltd., London (not priced; see their list of "recent sales" at <<https://www.libson-yarker.com/recent-sales/the-day-of-judgement>>, accessed 2 May). Previously offered Sotheby's auction, New York, 2 May 2006, #9, illus. (not sold on an estimate of \$1,500,000-2,000,000; acquired by a private collector after the auction). Art Institute reference no. 2019.139.

## Manuscripts

Receipt signed by Blake, 5 July 1805, to Thomas Butts for £5.7s. Aguttes auction, Paris, 18 Nov., #6, illus. (€22,500 to Peter Harrington acting for Windle; estimate €4000-6000). Previously sold from the A. E. Newton collection, Parke-Bernet auction, New York, 17 April 1941, #173, tipped into a copy of Geoffrey Keynes, *Bibliography of William Blake*, 1921 (\$75 to Joseph Holland); Windle, Dec. 1995 cat. 26, #9, black and white illus. (price on inquiry); sold by Windle June 1996 to the autograph dealer Kenneth Rendell, who removed the receipt from the book; the receipt alone offered by Rendell at the Jan. 2005 New York Antiques Show (\$45,000) and by Windle, Nov. 2005 cat. 40, #1 (price on inquiry); sold March 2009 by Rendell to a French private collector. According to *BR(2)* p. 764, this receipt repeats another of the same date and amount specifying that the payment was for 4 of Blake's large color-printed drawings, *The Good and Evil Angels*, *The House of Death*, *God Judging Adam*, and *Lamech and His Two Wives*.

## Separate Plates and Plates in Series

"Chaucers Canterbury Pilgrims." SW, 5 March, #164, 5<sup>th</sup> st., Colnaghi impression on laid India, illus. (\$4940). FM, 27 March, #9, "a good even impression of Essick's fourth

state (of 5), with no trace of the drypoint verses to the left and right of the title" (hence 5<sup>th</sup> st.), "on heavy wove paper," framed, illus. (£2340). Doyle auction, New York, 30 April, #11, 5<sup>th</sup> st., leaf of "Rives BFK paper" 41.9 x 99.7 cm., Sessler printing of 1941, illus. (\$4062 to Windle for stock).

"Christ Trampling on Satan," engraved by Thomas Butts, Jr., after Blake. JN, 2 Oct., #18, title inscribed in pencil, from the collection of "E. J. Shaw, together with a collection of various Prints, Engravings and Watercolours by various hands," illus. (£546; estimate £40-60). Shaw owned the copperplate of "Christ Trampling," now in the Morgan Library and Museum, from c. 1903 to 1925.

Dante engravings. Sims Reed, Jan. cat., #11, complete set on laid India, loose as issued, the set previously offered at the same price, July 2018 cat., no item #, illus. (£60,000). SK, 25 Jan., #13, pl. 2, and #14, pl. 5, both on laid India and both illus. (pl. 2 sold for \$643, pl. 5 sold for \$832). AFB, Feb. online cat., pl. 6 only, 1968 printing, included in a copy of the deluxe issue of *Blake's Illustrations of Dante* (London: Trianon P for the William Blake Trust, 1978), publisher's half morocco folding case, illus. (\$5222); another impression of pl. 6, probably the c. 1892 printing, small stains within the image, marginal foxing, illus. (\$6341); pl. 2 only, probably the c. 1892 printing, large stain within the image, illus. (\$8239); pl. 5 only, probably the c. 1892 printing, illus. (\$8579). The pls. offered by AFB were previously offered in Windle's March 2017 cat. 65, p. 17, #28, pl. 2 (\$8500); p. 18, #30, pl. 5 (\$8750); p. 18, #31, pl. 6 (\$6500); and p. 85, #10, *Blake's Illustrations of Dante*, with pl. 6 (\$5500).

"The Idle Laundress," after Morland. TW Gaze auction, Diss, Norfolk, 31 May, #483, color printed and hand colored with a palette suggesting that this is a 3<sup>rd</sup> st. impression of 1803, framed and apparently trimmed to the image, illus. (£56.64). EB, Oct., 3<sup>rd</sup> st., with the companion print, "Industrious Cottager," 4<sup>th</sup> st., both with the 1803 imprint, printed in black ink and with (later?) hand coloring, full platemarks present, scattered foxing on "Industrious Cottager," each framed, illus. (withdrawn; required minimum bid £300); same impressions, sold Oct. by the EB vendor for \$1000 to Windle for stock; acquired Nov. by Essick for \$1500. The hand coloring in the Windle/Essick examples is close to the palette found in 1788 impressions and differs from the color scheme one usually finds in 1803 color-printed impressions with hand coloring.

"Industrious Cottager," after Morland. See "The Idle Laundress," above.

Job engravings. SW, 5 March, #161, pl. numbered 6 only, published "Proof" impression on laid India, illus. (\$2250); #162, pl. numbered 19 only, published "Proof" impression

on laid India, illus. (\$2500); #163, complete set, published "Proof" impressions on laid India, with the letterpress label, "bluish gray paste board covers, inscribed 'Blake's Job India Proofs' in pencil on the front cover (covers detached)," all pls. illus. (\$87,500); 2 May, #155, pl. numbered 3 only, 1826 printing on wove, illus. (\$1625); #156, pl. numbered 16 only, published "Proof" impression on laid India, illus. (not sold; estimate \$2000-3000); 19 Sept., #1, pl. numbered 9 only, published "Proof" impression on laid India, illus. (not sold; estimate \$2500-3500); #2, pl. numbered 21 only, published "Proof" impression on laid India, illus. (not sold; estimate \$2500-3500); 10 Oct., #453, complete set, published "Proof" impressions on laid India, leaves 43.0 x 33.0 cm., "scattered, moderate, and mostly marginal foxing" original label "tipped in," contemporary three-quarter calf "scuffed," all pls. illus. (\$52,500). Bruce McKittrick, March New York Book Fair, complete set, published "Proof" impressions on laid India, leaves 42.4 x 31.5 cm., full morocco, all edges gilt (\$75,000); same copy and price, July online cat. 67, #9, illus. EB, March, pl. numbered 3 only, published "Proof" impression on laid India, stained and wrinkled, damage to India paper lower right, illus. (offered at the "buy it now" price of £350 or "best offer"). SK, 10 May, #1, pl. numbered 7 only, published "Proof" impression on wove, "pale foxing," illus. (\$1968). FM, 26 June, #29-30, pls. numbered 7 and 20 only, published "Proof" impressions on laid India, illus. (neither sold; estimates £1500-2000 each). BHL, 26 June, #179, complete set, published "Proof" impressions on laid India, "spotting (occasionally quite heavy)," leaves 43.0 x 33.5 cm., "publisher's grey boards, printed title label on upper cover," modern box, illus. (£27,562); 4 Dec., #238, complete set, 1874 printing on laid India, leaves 51.0 x 34.5 cm., "loose in solander box," illus. (£7650); 11 Dec., #29, pls. numbered 7, 8, and 9 only, published "Proof" impressions on laid India, illus. (not sold; estimate £3000-5000); #30, pls. numbered 17, 18, and 19 only, published "Proof" impressions on laid India, illus. (not sold; estimate £3000-5000). SL online auction, 1-9 July, #67, complete set, published "Proof" impressions on laid India, "foxing and browning throughout," morocco worn, illus. (£20,000; estimate only £7000-9000 because of condition). Chorley's auction, Prinknash Abbey Park, Gloucestershire, 23 July, #460, pl. numbered 4 only, published "Proof" impression on wove, lightly foxed, illus. (not sold; estimate £600-800); same impression, 18 Sept., #927, illus. (£384). Clark's auction, Scotts Valley, California, 15 Sept., #161, pl. numbered 11 only, 1874 printing on laid India, framed, illus. (\$350). Bonhams auction, Los Angeles, 15 Oct., #20, pl. numbered 14 only, 1826 printing on wove, leaf 35.4 x 25.2 cm., illus. (\$2422). Bitterscotch auction, Bedford, New York, 3 Nov., #9, pl. numbered 11 only, 1874 printing on laid India, illus. (\$1586). Roseberys auction, London, 21 Nov., #73, pl. numbered 2 only, 1874 printing on laid India, illus. (£1000). LFA, Nov. online cat., pls.

numbered 9 and 19 only, 1874 printing on laid India, illus. (£1500 each). Leland Little auction, Hillsborough, North Carolina, 7 Dec., #1374, pls. numbered 1 and 21 only, published "Proof" impressions on laid India, pl. numbered 21 foxed, illus. (\$1180). SL online auction, 3-10 Dec., #91, complete set, 1826 printing on wove, "untrimmed with full margins" in "publisher's boards with printed label, spotting to preliminary blanks and paper guards, spine lacking with textblock almost detached, soiling to boards, rubbed," illus. (£20,000). Windle, Dec. online cat., title page and pl. numbered 8 only, 1826 printing on wove, illus. (\$950 and \$1950 respectively).

"M<sup>rs</sup> Q," after Villiers. Smiths auction, Newent, Gloucestershire, 25 Jan., #846, with the companion print, "Windsor Castle," engraved by George Maile after "L.B.," both framed, illus. (not sold; estimate £150-200). EB, March, stained, framed, illus. (offered at the "buy it now" price of €99.99). Duke's Avenue auction, Dorchester, Dorset, 22 Oct., #767, lacking the ring (hand painted in finished impressions) on the woman's finger, with "Windsor Castle," both trimmed close to the image and framed, illus. (£250); sold Dec. by the purchaser at the Duke's Avenue auction to Windle for stock. The Smiths auction and EB examples may be the convincing lithographic facsimile.

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

Ariosto, *Orlando furioso*, 1785. EB, July, vols. 2-5 only but with Blake's pl. in vol. 3, contemporary calf very worn, illus. (offered at the "buy it now" price of £99.99 or "best offer").

Bible. *Royal Universal Family Bible*, 1780-81. Keogh's Books, March online cat., 2 vols., "leather" very worn (£350).

Blair, *The Grave*. AFB, Feb. online cat., 1808 folio, scattered foxing, half morocco worn, the copy previously offered by Windle, March 2017 cat. 65, p. 46, #99, for \$8950, illus. (\$7726). Toovey's auction, Washington, West Sussex, 21 May, #3098, 1808 quarto, "damp-stain to upper margin throughout," 19<sup>th</sup>-century half morocco worn, illus. (£473.10). PBA Galleries, Berkeley, California, 25 July, #20, [1870] ed., half calf worn, illus. (\$312.50). Quinn's auction, Falls Church, Virginia, 12 Sept., #335, pls. 5 and 10 only from the 1813 quarto, framed, illus. (\$396.50). FM, 26 Sept., #159, 1808 quarto, "occasional light soiling," bookplate of Henry Wilson (an original subscriber), original boards worn and rebacked, cover label, later slipcase, illus. (£2000); another copy, 3 Oct., #73, letterpress title page detached, "occasional spotting," lacking endpapers, original boards with cover label, worn and rebacked, illus. (£468).

EB, Sept.-Oct., pl. 2 only, 1813 imprint, center fold, soiled, illus. (no bids on a required minimum bid of £30).

[Blower], *Maria: A Novel*, 1785. SL online auction, 3-10 Dec., #34, 2 vols., 2<sup>nd</sup> st. of Blake's pl. (the frontispiece in vol. 1), "browning, small chip to inner margin of frontispiece," no mention in the cat. description that the pl., the only one in the book, bears the signatures of Stothard as the designer and Blake as the engraver, "from the Library of the Earls of Haddington," contemporary calf, illus. (£6250 to Windle acting for Essick; estimate £1000-1500). Not in *BB*, *BBS*, or *CB*. For illus. and the sts. of the pl., see "A Lady Embracing a Bust" in *SP* 242-43, illus. 110. At the time of writing *SP*, I knew the pl. only as detached examples and thus included it in a section titled "Book Illustrations Known Only through Separate Impressions." G. E. Bentley, Jr., later discovered that the pl. was published in Blower's novel; see Bentley, "William Blake and His Circle: A Checklist of Publications and Discoveries in 2000," *Blake* 34.4 (spring 2001): 131, 138-40, illus. 1. The only copy of the book with the pl. present I have ever seen on the market. See illus. 1.

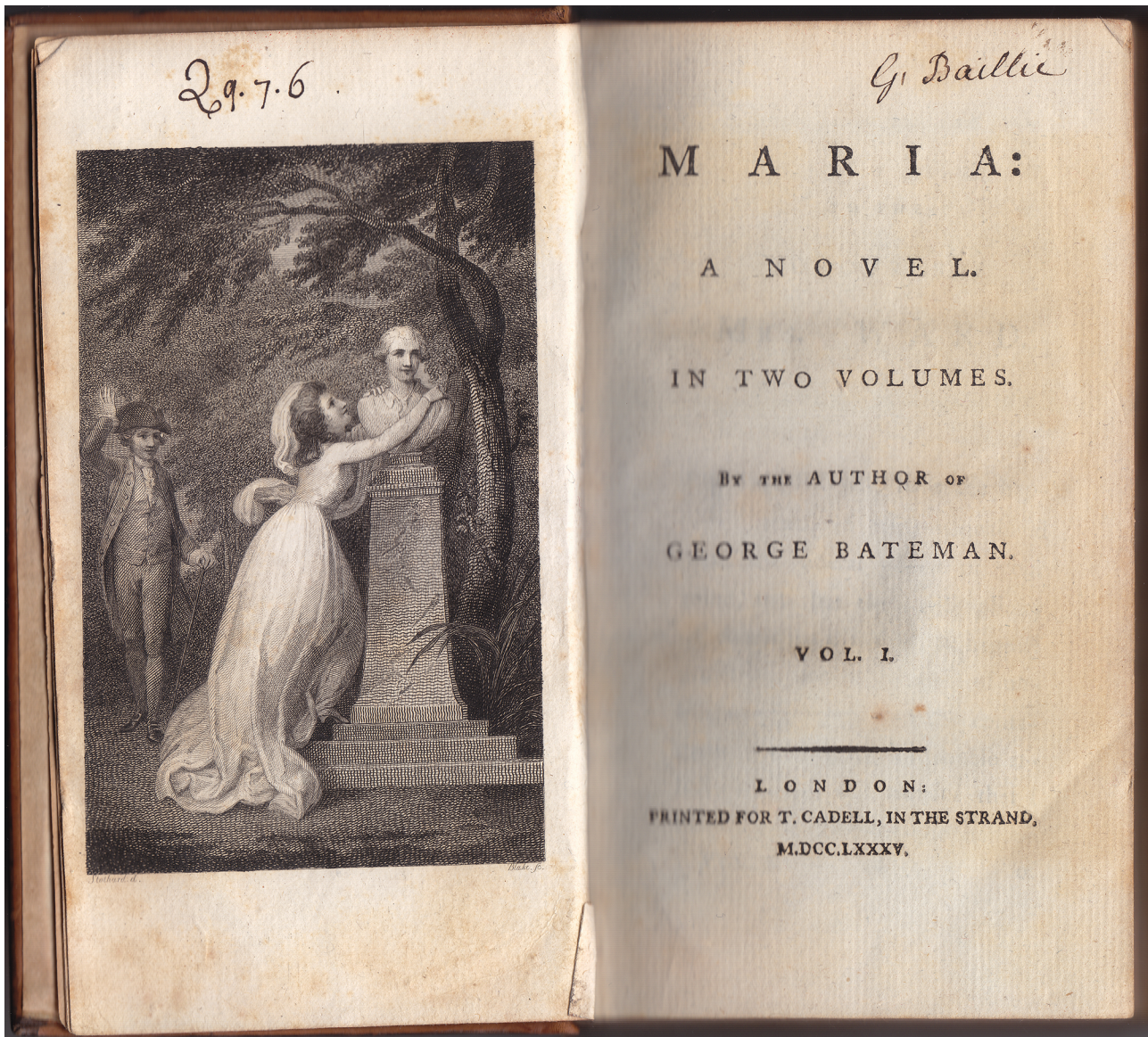
*Boydell's Graphic Illustrations ... of Shakspeare*, c. 1803. Windle, Feb. list for Rare Books LA and the California International Antiquarian Book Fair, #18, with Blake's pl., "large-paper copy" in "publisher's deluxe morocco binding" (\$9500); same copy and price, June *Short List 16 (New Series)*, #5, illus. DW, 6 Nov., #389, no mention of Blake's pl., marginal foxing, 20<sup>th</sup>-century half morocco worn, illus. (£1291).

Bryant, *New System ... of Ancient Mythology*. EB, Feb., 2<sup>nd</sup> ed., 1775-76, 3 vols., contemporary calf worn, illus. (offered at the "buy it now" price of \$595, reduced at the end of Feb. to \$480). Antiquariaat Arine van der Steur, Dec. online cat., 1<sup>st</sup> ed., 1774-76, 3 vols., foxed, "full leather ... damaged" (€583). Ecbooks, Dec. online cat., 2<sup>nd</sup> ed., 1775-76, 3 vols., contemporary calf worn and rebacked, original backstrips retained, illus. (£1200).

Catullus, *Poems*, 1795. Bibliotopus, Jan. online cat., 2 vols., pl. 1 foxed, contemporary calf repaired, binding illus. (\$1250).

Cumberland, *Thoughts on Outline*, 1796. DW, 19 June, #351, "occasional light spotting and soiling, a few small marginal damp stains," original boards rebacked with cloth (£336).

Darwin, *Botanic Garden*, both parts in 1 vol. unless noted otherwise. William Bunch auction, Chadds Ford, Pennsylvania, 22 Jan., #595, "First Edition" of the general title page, 1791, no indication of the ed. of each part, foxed, contemporary half calf very worn, covers detached, illus.



1. Frontispiece and title page of [Elizabeth Blower], *Maria: A Novel* (London: T. Cadell, 1785), vol. 1. The etching/ engraving, 2<sup>nd</sup> st., is signed “Stothard. d.” (lower left) and “Blake. sc.” (lower right). Image 12.9 x 8.1 cm. on leaf of laid paper 17.7 x 9.9 cm. The generous lower margin of the pl., extending 2.9 cm. below the image, shows that there is no imprint or other inscription below the signatures. Essick collection.

The pen and ink inscription on the title page, “G. Baillie,” and the bookplate of the Scottish politician George Baillie pasted to the inside front cover of each vol. could not have been added by Baillie himself, given his lifespan of 1664 to

1738. A different hand wrote a price of “£9.7.6,” presumably for both vols., in the top margin of the frontispiece.

The design pictures the eponymous heroine of the novel, Maria Mordaunt, embracing a bust of Aubrey, the man she loves. She hears his voice and momentarily believes that the statue is speaking. The actual source is the living Aubrey, who enters the scene on the left (see 1: 130-32). A copy of the novel in the British Library, lacking the frontispiece, is available in *Eighteenth Century Collections Online*. The copy in the Bodleian Library, with the frontispiece, is also available online, call nos. (OC) 250 q.196, 197.

(\$324.50). DW, 30 Jan., #71, 3<sup>rd</sup> ed. of Part 1, 1795, 4<sup>th</sup> ed. of Part 2, 1794, "light spotting and toning," contemporary calf very worn, covers detached, illus. (£480); 11 Sept., #215, 1<sup>st</sup> ed. of Part 1, 3<sup>rd</sup> ed. of Part 2, both 1791, some soiling, contemporary calf rebaked and worn, with the 1<sup>st</sup> ed. of Part 2 only, 1789, lacking 3 pls., contemporary half calf worn, illus. (£408). EB, Jan.-Feb., 2<sup>nd</sup> ed. of Part 1, 1791, 1<sup>st</sup> ed. of Part 2, 1789, "lacks 2 plates," apparently including Blake's pl. 3, "last 2 leaves of text are supplied in photocopy," scattered light foxing, modern half morocco, illus. (£257); March-April, 1<sup>st</sup> ed. of Part 1, 3<sup>rd</sup> ed. of Part 2, both 1791, contemporary half calf worn, illus. (offered at the "buy it now" price of \$3250 or "best offer"); April, 1799 ed., 2 vols., 19<sup>th</sup>-century calf, illus. (£370); Oct., 1<sup>st</sup> ed. of both parts, 1791 and 1789, lacking 2 pls. (not by Blake) in Part 2, marginal damp staining and scattered foxing, contemporary calf rebaked, illus. (offered at the "buy it now" price of \$2999); Oct., 1<sup>st</sup> ed. of Part 1, 3<sup>rd</sup> ed. of Part 2, both 1791, contemporary calf rebaked, illus. (£287). B & L Rootenberg, March online cat., 1<sup>st</sup> ed. of both parts, 1791 and 1789, "some leaves unopened," half calf, illus. (\$3500). Nudelman Rare Books, March online cat., 1<sup>st</sup> ed. of Part 1, 3<sup>rd</sup> ed. of Part 2, both 1791, 2 vols., contemporary calf "strengthened," illus. (\$2750). Windle, April *Short List 14 (New Series)*, #8, 1799 ed., 2 vols., lacking 1 pl. not by Blake, contemporary calf, binding illus. (\$1250); #9, Blake's pl. 1 ("Fertilization of Egypt") only from a quarto ed., "margins foxed," previously offered online in Aug. 2018 at the same price, illus. (\$875). FM, 2 May, #43, ed. of Part 1 not stated but either 1<sup>st</sup> or 2<sup>nd</sup>, 3<sup>rd</sup> ed. of Part 2, both 1791, 2 vols., contemporary calf very worn, illus., with a copy of Darwin's *Phytologia* not further described (£275). Keel Row Bookshop, June online cat., 1791 general title page, "second edition with Blake illustrations," ed. of each part not indicated but probably 2<sup>nd</sup> and 3<sup>rd</sup>, later half calf worn, illus. (£500).

Earle, *Practical Observations on the Operation for the Stone*, 1793. Forest Books, Dec. online cat., "later cloth" from "the library of the Birmingham Medical Institute" (£165).

Enfield, *The Speaker*, 1781. Windle, March online cat., later calf worn (\$675).

*European Magazine, and London Review*, vol. 43 (Jan.-June 1803). Sheppard's Irish auction, Durrow, Ireland, 3 Sept., #696, frontispiece only to the April issue, a portrait of George Romney engraved by William Ridley, probably based on a miniature portrait by Blake, in turn based on Romney's self-portrait now in the National Portrait Gallery, London, "*European Magazine*" inscription above the design either trimmed off or covered by the mat, framed, illus. (€36). Not in *BB* or *BBS*; see Mark Crosby and Robert N. Essick, "the fiends of Commerce': Blake's Letter to William Hayley, 7 August 1804," *Blake* 44.2 (fall 2010): 62-63, illus. 6.

Flaxman, Hesiod designs, 1817. Keys auction, Norwich, 5 Dec., #172, 19<sup>th</sup>-century morocco, with the *Iliad* and *Odyssey* designs, both 1805, 2 vols. in "old" half calf, the Aeschylus designs, 1795, "old" half calf, and *The Acts of Mercy*, 1831, contemporary quarter morocco, bindings illus. (£576). DW, 11 Dec., #337, foxed, with the *Iliad* and *Odyssey* designs, both 1805, *Odyssey* lacking the engraved title page, 3 vols. in contemporary morocco worn, illus. (£639.60).

Flaxman, *Iliad* designs, 1805. See Flaxman, Hesiod designs, above.

Fuseli, *Lectures on Painting*, 1801. James Cummins, Dec. online cat., contemporary quarter morocco worn, illus. (\$1250).

Gay, *Fables*. EB, Jan.-Feb., [1811] ed., 2 vols., marginal foxing on some pls., contemporary half calf, the copy offered by Black Swan Books, Dec. 2018 online cat., for \$600, illus. (offered at the "buy it now" price of \$675.50 or "best offer"); April, 1793 ed., 2 vols., foxed, contemporary calf worn, illus. (offered at the "buy it now" price of \$1069 or "best offer"); Sept., 1793 ed., 2 vols., later calf, illus. (offered at the "buy it now" price of £500 or "best offer"); same copy, Sept., illus. (£123.21); Dec., 1793 ed., 2 vols., foxed, marginal water stains, modern half calf, illus. (offered at the "buy it now" price of \$750 or "best offer"). Black Swan Books, April online cat., same Sept. EB copy of the 1793 ed. in later calf, illus. (\$950). Bonhams auction, New York, 13 June, #81, 1793 ed., 2 vols., later morocco, illus. (\$1147). FM, 14 Nov., #40, 1793 ed., 2 vols., foxed with water stains to lower margins, modern half calf, illus. (£260). Third Floor Rare Books, Dec. online cat., 1793 ed., 2 vols., marginal stains and water damage, modern half calf, illus. (\$700).

Hayley, *Ballads*, 1805. DW, 30 Jan., #409, lacking pl. 1, "light soiling," contemporary quarter calf very worn, covers detached, with 3 other works with engravings by Blake and 4 works about Blake (£696). Previously sold DW, 19 July 2017, #409, illus. (£239). For the other works with Blake's engravings in this group, see the 2017 sales review, *Blake* 51.4 (spring 2018). This copy of the 1805 *Ballads* with a copy of Hayley, *The Triumphs of Temper*, 1803, contemporary calf worn, offered DW, 19 June, #296 (£480). AFB, Feb. online cat., 1<sup>st</sup> sts. of the pls., early 20<sup>th</sup>-century calf, the copy offered by Windle, March 2017 cat. 65, p. 22, #35, for \$5750, illus. (\$5123). Honey & Wax Booksellers, Sept. online cat., 2<sup>nd</sup> sts. of pls. 1-3, later morocco, illus. (\$5500). LFA, Nov. online cat., pl. 3 only, 1<sup>st</sup> st., marginal stains, illus. (£350).

Hayley, *Essay on Sculpture*, 1800. EB, March, "plates toned," modern marbled boards, the copy offered by Royoung Bookseller, April 2015 online cat., for \$200, illus. (\$220).

Hayley, *Life of Cowper*, 1803–04, complete copies only. Adelaide's Pop-Up Bookshop, Australia, 11 May auction, #136, 1<sup>st</sup> ed., 3 vols., 18<sup>th</sup>-century half calf worn, illus. (no bids on an estimate of \$240-280 Australian).

Hayley, *Life of Romney*, 1809. Thomson Roddick auction, Carlisle, Cumbria, 26 June, #204, large-paper copy "extra illustrated with 111 eng. plates" not further described, contemporary morocco "rubbed," illus. (£188).

Hayley, *Triumphs of Temper*, 1803. Richard Smith, Oct. online cat., pls. lightly foxed, contemporary calf rebaked (£200). Ars Libri, Nov. online cat., contemporary calf rebaked (\$900). See also Hayley, *Ballads*, above.

Hoare, *Inquiry*, 1806. EB, June, Blake's pl. foxed, original boards worn with printed spine label, illus. (offered at the "buy it now" price of \$355.80).

Hogarth, *The Beggar's Opera by Hogarth and Blake*, 1965. EB, May, Blake's pl. only, 7<sup>th</sup> (final) st., "paper slightly browned," probably the same impression offered on EB at the same price in March 2018, illus. (offered at the "buy it now" price of \$125); same impression, May-June, illus. (no bids on a required minimum bid of \$95); July, another impression of Blake's pl. only, wrongly described as a "Litho reproduction," illus. (offered at the "buy it now" price of \$149.95 or "best offer," reduced at the end of July to \$99.95); Dec., another impression of Blake's pl. only, illus. (offered at the "buy it now" price of \$148).

Hogarth, *Works*. Freeman's auction, Philadelphia, 10 April, #470, undated Baldwin and Cradock ed., probably 5<sup>th</sup> st. of Blake's pl., contemporary half morocco, illus. (not sold; estimate \$800-1200). Charles Russell, Dec. online cat., undated Boydell ed., dated to c. 1805 based on watermarks, contemporary calf worn, "upper board detached," illus. (£4750).

Hunter, *Historical Journal*, 1793. EB, Sept., Blake's pl. only from the quarto issue, illus. (offered at the "buy it now" price of \$1950). FM, 21 Nov., #319, octavo issue, scattered foxing, uncut in original boards worn, illus. (£812.50). Rare Aviation Books, Dec. online cat., quarto issue, modern calf, illus. (\$9900 Australian).

Josephus, *Works*, c. 1785–87. EB, March, *BB* issue A, contemporary calf very worn, the copy offered on EB in March 2018 for \$1150, illus. (offered at the "buy it now" price of \$920 or "best offer"); another copy, June, same issue, modern cloth, illus. (no bids on a required minimum bid of \$250); July, Blake's 3 pls. only offered individually at the "buy it now" price of £27.99 each, illus.

Lavater, *Aphorisms*, 1794. GHH, April online cat., 2<sup>nd</sup> st. of the pl., contemporary calf, illus. (£395). Anybook, Dec. online cat., contemporary half calf, no mention of the pl. (£200).

Lavater, *Essays on Physiognomy*. Antiquariat Peter Kiefer auction, Pforzheim, Germany, 16 Feb., #2479, 1810 ed., 3 vols. in 5, modern leather, illus. (not sold; estimate €500); same copy, 29 June, #1383, illus. (€295). DW, 19 June, #324, a mixed set, vols. 1-2 as designated in the printed text 1789 and 1792, vol. 3 as designated in the printed text 1810, 3 vols. in 5, some "light spotting," later half morocco worn, illus. (£480). EB, Aug., 1810 ed., 3 vols. in 5, "leather" bindings (but actually original boards with handwritten spine labels?), illus. (no bids on a required minimum bid of £1900); same copy, Dec., illus. (offered at the "buy it now" price of \$3,145.08 or "best offer"); Aug., Blake's pl. 2 only, illus. (no bids on a required minimum bid of \$299.99); Blake's pls. 1, 3-4 only, offered individually, illus. (\$49.99 for pl. 1, \$149.99 for pl. 3, no bids on a required minimum bid of \$149.99 for pl. 4, later in Aug. listed at the "buy it now" price of \$180); Sept., Blake's pl. 1 only, illus. (\$49.99). SW, 24 Oct., #220, 1789–98 ed., 3 vols. in 5, lacking 2 pls. not by Blake, contemporary half Russia very worn, some covers detached, illus. (\$227.50).

Malkin, *Father's Memoirs of His Child*, 1806. EB, April, Blake's pl. lightly foxed, original boards rebaked with (original?) printed spine label retained, illus. (offered at the "buy it now" price of \$1515 or "best offer"). GHH, April online cat., later morocco, illus. (£1250).

*Novelist's Magazine*. Toovey's auction, Washington, West Sussex, 19 Feb., #3070, vol. 8, *Don Quixote*, 1782, "14 engraved plates" (thus lacking 2 pls.), contemporary calf, binding illus. (£112.05, but perhaps bought in); same copy, EB, April, Blake's pl. 1 present (but not Blake's pl. 2?), illus. (£54.05). EB, Feb.-March, vol. 10, *Sir Charles Grandison*, 1783, Blake's pl. 1 only, 1<sup>st</sup> st., illus. (no bids on a required minimum bid of €4); Aug., vols. 3, 5, and 9 with Blake's 3 pls. in vol. 9 (*Sentimental Journey*, *David Simple*, *Launcelot Greaves*), 1782, contemporary quarter calf, illus. (offered at the "buy it now" price of £180); Aug., vols. 10-11 (*Sir Charles Grandison*), 1783, contemporary calf, illus. (offered at the "buy it now" price of €120 or "best offer").

Olivier, *Fencing Familiarized*, 1780. Livres-émoi, March online cat., scattered foxing, modern cloth, illus. (€700). Addison & Sarova auction, Macon, Georgia, 30 March, #2, contemporary calf very worn, upper cover detached, slipcase, the copy offered EB, Sept. 2018, at the "buy it now" price of \$500 or "best offer," illus. (\$562.50). SW, 24 Oct., #94, contemporary calf rebaked, illus. (\$390).

Salzmann, *Elements of Morality*. Tennants auction, Leyburn, North Yorkshire, 7 June, #50, 1791–92, 3 vols., “mixed edition of 2<sup>nd</sup> and 3<sup>rd</sup> English editions” not further described, contemporary calf very worn, vol. 1 covers detached, bindings illus. (£180); same copy, EB, June, 1791 (vols. 2-3) and 1792 (vol. 1), illus. (offered at the “buy it now” price of £750 or “best offer”); same copy, Nov., illus. (£190). EB, Aug., 13 pls. only, of which 12 are attributable to Blake, 3<sup>rd</sup> sts. from the 1793 or later eds., marginal stains, inserted loose into a copy of Archibald G. B. Russell, *The Engravings of William Blake* (1912), illus. (offered at the “buy it now” price of \$200); Oct., 1792 ed., vols. 1-2 only, later calf, illus. (offered at the “buy it now” price of \$1375 or “best offer”).

Scott, *Poetical Works*, 1782. Justin Croft Books, July online cat., contemporary calf, illus. (£600). Previously offered at the same price by Justin Croft/Simon Beattie, Nov. 2013 cat. of *English Verse 1751–1800, Part III: R-Z*, #45.

Shakespeare, *Dramatic Works*, 1802. Peter Harrington, May online cat., 9 vols., contemporary morocco, bindings illus. (£12,500). Hindman auction, Chicago, 6 Nov., #222, 9 vols., no mention of Blake’s pl., contemporary calf repaired, binding illus. (no bids on an estimate of \$3000-4000). Whitmore Rare Books, Dec. online cat., 9 vols., no mention of Blake’s pl., “scattered foxing,” contemporary morocco, bindings illus. (\$22,500). Staniland Booksellers, Dec. online cat., 9 vols., no mention of Blake’s pl., contemporary morocco, illus. (£7850). Some copies were issued without Blake’s pl. after John Opie, a “variation” (as indicated in the inscribed title) of a pl. engraved by Peter Simon, also after Opie’s painting, illustrating the same passage in *Romeo and Juliet*.

Stedman, *Narrative*. DW, 13 Feb., #19, 1806 ed., 2 vols., “occasional spotting,” contemporary calf worn and repaired, illus. (£1800). SW, 28 March, #106, 1796 ed., 2 vols., “minor foxing,” modern calf, illus. (\$3250). EB, March, Blake’s pl. 1 only, marginal foxing, illus. (offered at the “buy it now” price of \$825 or “best offer”); June, 1796 ed., 2 vols., most pls. foxed, contemporary calf rebaked, illus. (£2414). BHL, 26 June, #93, 1796 ed., 2 vols., contemporary calf, illus. (£1020). Ishtar auction, Tel Aviv, Israel, 8 July, #274, 1796 ed., 2 vols., foxed, no description of binding, illus. (\$1548). Grosvenor Prints, Aug. online cat., Blake’s pl. 3 only, “trimmed inside plate,” apparently with the imprint cut off, illus. (£120).

Stuart and Revett, *Antiquities of Athens*, 1762–1816. CNY, 25 Oct., #120, 4 vols., contemporary calf, illus. (\$16,250). Blake’s 4 pls. are in vol. 3 (1794).

Virgil, *Pastorals*, 3<sup>rd</sup> ed., 1821. Windle, June *Short List 16 (New Series)*, #3, 2 vols., “presentation copy inscribed by Thornton to his daughter,” publisher’s sheep, modern box, illus. (\$67,500). For earlier listings, see the 2018 sales review, *Blake 52.4* (spring 2019). Aalders auction, Camperdown, Australia, 12 Oct., #587, vol. 2 only, Blake’s 2 engravings stained, contemporary half calf very worn, illus. (not sold; estimate \$200-300 Australian). LFA, Nov. online cat., Blake’s 4<sup>th</sup> and 9<sup>th</sup> wood engravings only, later printing by the Linnell family on India paper, illus. (£950 each). BHL, 4 Dec., #238, Blake’s 17 wood engravings, “with 4 woodcuts on 2 sheets after Blake” (apparently the 3 designed by Blake and executed by an anonymous wood engraver plus “The Giant Polypheme” based on a drawing by Blake after Poussin), bound into a copy of the 2<sup>nd</sup> ed. of Thornton, *Pastorals of Virgil*, 1814, all “with a few spots,” 19<sup>th</sup>-century calf, illus. (£7650).

Whitaker, *The Seraph*, c. 1818–28? Oxfam Books, Dec. online cat., 2 vols., BB issue A, marginal stains, contemporary (publisher’s?) cloth worn, illus. (£300).

Wollstonecraft, *Original Stories*, 1791. FM, 28 March, #52, 2<sup>nd</sup> st. of pl. 1, sts. of other pls. not recorded but probably 2<sup>nd</sup>, “a little foxed towards end,” later morocco, illus. (£3250). GHH, April online cat., 2<sup>nd</sup> sts. of the pls., additional pl. (not by Blake) bound at the front, modern calf, the copy offered by Windle, Aug. 2018 online cat., for \$8750, illus. (£6750).

Young, *Night Thoughts*, 1797, colored copy. Peter Harrington, Jan. cat. 150, #14, a previously unrecorded copy with the 2<sup>nd</sup> published st. of pl. 11 (the fly-title to *Night the Second*), with the “Explanation” leaf “bound at the end” and with a 2<sup>nd</sup> copy “loosely inserted,” leaves uncut, “finely bound by Sangorski and Sutcliffe for R. D. Steedman (signed in gilt at foot of front turn-in) in full blue morocco, reddish-brown morocco label to front cover and two to spine,” housed in a modern “custom made box,” illus. (£150,000; acquired 1 Feb. by Windle at a 20% dealer’s discount and sold the same day to Essick for \$175,500). Type I coloring, usually dated to c. 1797, as in the Huntington Library copy (BB copy I) available in the *William Blake Archive*, with oxidized lead white on the descending personification of Disease on pl. 6 and on the face of the seated figure lower right on pl. 18.<sup>1</sup> Pl. 19 inscribed in pencil low-

1. Two types (or styles) of contemporary or near-contemporary hand coloring are described in Grant 1: 53-72. Type III coloring, represented by only 1 copy, is probably later (see note 2). Oxidation of lead white turns the color to black or gray. For the treatment of darkened lead white by art conservators, see <<https://cool.conservation-us.org/coolaic/sg/bpg/annual/v16/bp16-08.html>>, accessed 1 Feb.

er left "JC" (see the caption to *illus. 3* for other copies with this inscription). See *illus. 2-3*.

Provenance: Early history unknown; acquired in the 1950s by the British book dealer Robert D. Steedman; by inheritance to his son, David Steedman; acquired by, or placed on consignment with, the London dealer Peter Harrington in 2018; to Windle and thence Essick in Feb. as recorded above.

There are now 28 recorded copies of the *Night Thoughts* engravings with contemporary or near-contemporary hand coloring. The census of colored copies in *BB* pp. 642-46, 956-57, lists copies A-T; *BBS* pp. 272-73 adds copies U-Z. G. E. Bentley, Jr., adds copy AA (*illus. 4*) in "William Blake and His Circle: A Checklist of Publications and Discoveries in 1999," *Blake* 33.4 (spring 2000): 149. Accordingly, this newly discovered example can be designated as copy BB.<sup>2</sup>

Young, *Night Thoughts*, 1797, uncolored copies. Peter Harrington, Jan. online cat., lacking the "Explanation" leaf, leaves "424 x 327 mm, with deckle edges," the letterpress "title printed on laid paper watermarked with a fleur-de-lys" rather than the usual wove paper, book labels of the American collectors Herschel V. Jones and Estelle Doheny, "pencilled note dated 24 April 1934" by the Los Angeles book dealer Jacob Zeitlin, later full "morocco by Ramage of London," *illus.* (£10,000). Previously sold Anderson Galleries auction, New York, 2 Dec. 1918, #187 from the Jones collection (\$75); CNY, 21 Feb. 1989, #1707 from the Doheny collection, *illus.* (\$4950); CL, 30 Nov. 2016, #281, *illus.* (£3750). Benjamin Spademan, Feb. California International Antiquarian Book Fair, Oakland, with the "Explanation" leaf, 2<sup>nd</sup> published st. of pl. 11, scattered foxing, uncut in later half calf (not priced). AFB, Feb. online cat., with the "Explanation" leaf, later half morocco, the copy with the 1874 James Bain prospectus offered by Windle, Feb. 2018 *Blake Books* online cat., no item #, for \$15,000, *illus.* (\$14,307). Justin Croft, Feb. online cat., with the "Explanation" leaf, letterpress title page printed on "laid paper watermarked with a fleur-de-lys," later half calf (£8000). Sophie Schneideman Rare Books, March online cat., with the "Explanation" leaf, a "generously-margined copy in handsome twentieth century brown half morocco," the copy listed in Schneideman's Nov. 2014 online *William Blake & His Followers* cat., no entry #, for £12,500, *illus.* (£6500). BHL, 26 June, #178, with the "Explanation" leaf, "occasional off-setting and toning," later half morocco rebaked, *illus.* (£4937); another copy, 4 Dec., #237, lacking the "Explanation" leaf, "4-inch repaired tear in margin of title,"

2. This census does not include a colored copy in the Houghton Library designated as copy III-1 in Grant I: 72, "bright atypical coloration applied after binding." This is probably a one-off production colored at a later date.

modern half calf, *illus.* (£4462.50). EB, Aug., 2<sup>nd</sup> published st. of pl. 11, no mention of the "Explanation" leaf, "rebound [in] paper covered boards with leather spine in cloth covered slipcase," *illus.* (offered at the "buy it now" price of \$8500 or "best offer").

### Interesting Blakeana

*A Selection of Original Scots Songs in Three Parts. The Harmony by Haydn Dedicated by Permission to Her Royal Highness the Duchess of York.* Vol. 2. London: William Napier, [1792]. Richard Watkins, May private offer, title page inscribed in ink "London, Apl. 30.<sup>th</sup> 1794," 19<sup>th</sup>-century half calf worn (£210; acquired by Windle in late May and sold immediately to the E. J. Pratt Library, Victoria University, Toronto, for \$500). Travis & Emery Music Bookshop, May online cat., "some spotting" disbound, frontispiece detached and damaged (£287). The list of "Subscribers" includes "Mr. William Blake," possibly the poet and artist. Not in the lists of "Books Owned by Blake" in *BB* and *BBS*.

C. H. Tatham, *Etchings, Representing the Best Examples of Ancient Ornamental Architecture.* London: For the Author, 1799. BHL, 4 Dec., #14, contemporary Russia, *illus.* (£1147). The list of subscribers includes Blake; see *BB* #744.

Thomas Butts, Jr., "Man on a Drinking Horse," etching/engraving signed "T Butts: sc" and dated "22 Jan<sup>y</sup>. 1806." Grant Zahajko auction, Davenport, Washington, #184, c. 1942 printing, *illus.* (\$37.50). Blake gave engraving lessons to Thomas Butts, Jr. (1788–1862), beginning no later than 1806 and continuing until at least 1808. For *illus.* and comments, see Alexander S. Gourlay, "Man on a Drinking Horse: A Print by Thomas Butts, Jr.," *Blake* 37.1 (summer 2003): 35-36.

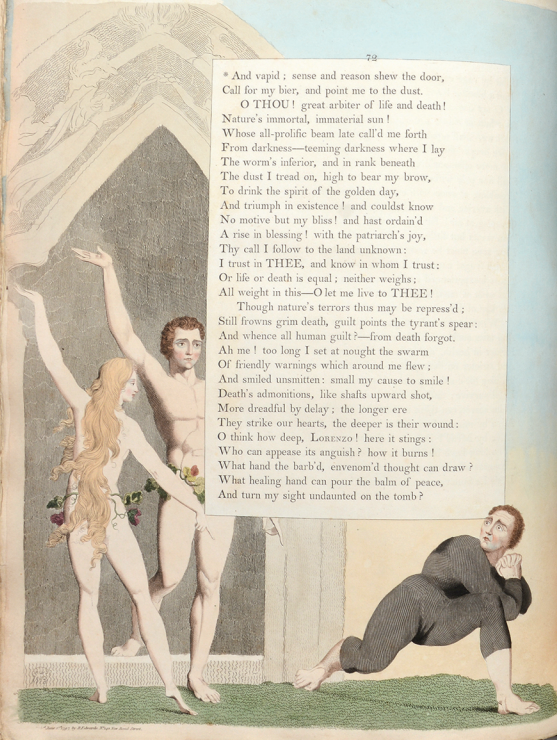
Blake, *Songs of Innocence and of Experience.* Ed. J. J. G. Wilkinson. London: W. Pickering, 1839. Mellors & Kirk auction, Nottingham, 11 April, #123, publisher's cloth worn, "upper board and spine both very loose but still attached," *illus.* (£806).

*The Child's Gem, for 1845.* Ed. Mrs. S. Colman. Boston: T. H. Carter and Company, [1844]. William Reese Co., June online cat., publisher's cloth (\$275). Includes, p. 69, Blake's "The Little Boy Lost" and "The Little Boy Found." *BBS* p. 157. For other publications by Colman containing Blake's poems, see Raymond H. Deck, Jr., "An American Original: Mrs. Colman's Illustrated Printings of Blake's Poems, 1843–44," *Blake* 11.1 (summer 1977): 4-18.



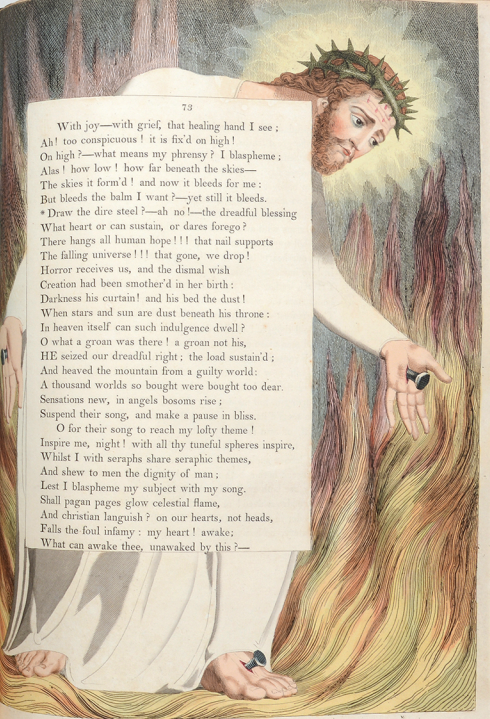
72

\* And vapid ; sense and reason shew the door,  
 Call for my bier, and point me to the dust.  
 O THOU ! great arbiter of life and death !  
 Nature's immortal, immaterial sun !  
 Whose all-prolific beam late call'd me forth  
 From darkness—teeming darkness where I lay  
 The worm's inferior, and in rank beneath  
 The dust I tread on, high to bear my brow,  
 To drink the spirit of the golden day,  
 And triumph in existence ! and couldst know  
 No motive but my bliss ! and hast ordain'd  
 A rise in blessing ! with the patriarch's joy,  
 Thy call I follow to the land unknown !  
 I trust in THEE, and know in whom I trust :  
 Or life or death is equal ; neither weighs :  
 All weight in this—O let me live to THEE !  
 Though nature's terrors thus may be repress'd ;  
 Still frowns grim death, guilt points the tyrant's spear :  
 And whence all human guilt?—from death forgot.  
 Ah me ! too long I set at nought the swarm  
 Of friendly warnings which around me flew ;  
 And smil'd unsmitten : small my cause to smile !  
 Death's admonitions, like shafts upward shot,  
 More dreadful by delay : the longer ere  
 They strike our hearts, the deeper is their wound :  
 O think how deep, Lourenzo ? here it stings :  
 Who can appease its anguish ? how it burns !  
 What hand the barb'd, venom'd thought can draw ?  
 What healing hand can pour the balm of peace,  
 And turn my sight undaunted on the tomb ?



73

With joy—with grief, that healing hand I see ;  
 Ah ! too conspicuous ! it is fix'd on high !  
 On high ?—what means my phrensy ? I blaspheme ;  
 Alas ! how low ! how far beneath the skies—  
 The skies it form'd ! and now it bleeds for me :  
 But bleeds the balm I want ?—yet still it bleeds.  
 \* Draw the dire steel ?—ah no !—the dreadful blessing  
 What heart or can sustain, or dares forego ?  
 There hangs all human hope !!! that nail supports  
 The falling universe !!! that gone, we drop !  
 Horror receives us, and the dismal wish  
 Creation had been smother'd in her birth :  
 Darkness his curtain ! and his bed the dust !  
 When stars and sun are dust beneath his throne :  
 In heaven itself can such indulgence dwell ?  
 O what a groan was there ! a groan not his,  
 HE seized our dreadful right : the load sustain'd ;  
 And heaved the mountain from a guilty world :  
 A thousand worlds so bought were bought too dear.  
 Sensations new, in angels bosoms rise :  
 Suspend their song, and make a pause in bliss.  
 O for their song to reach my lofty theme !  
 Inspire me, night ! with all thy tuneful spheres inspire,  
 Whilst I with seraphs share seraphic themes,  
 And shew to men the dignity of man ;  
 Lest I blaspheme my subject with my song.  
 Shall pagan pages glow celestial flame,  
 And christian pages glow celestial flame,  
 Falls the fool infamy : my heart ! awake,  
 What can awake thee, unawaked by this ?—





2. (previous page, top) Edward Young, *Night Thoughts*, 1797. Pls. 33 (left) and 34 (right), etchings/engravings by Blake, hand colored. Both pls. on wove paper, leaves 42.6 x 32.4 cm. (left) and 41.8 x 32.4 cm. (right). Colored copy BB, Essick collection. See the caption to illus. 3 for some color comparisons with copy AA (illus. 4).

3. (previous page, bottom) Edward Young, *Night Thoughts*, 1797. Detail of pl. 34 (see illus. 2), area shown approximately 8.0 x 8.0 cm. Colored copy BB, Essick collection.

This detail of Christ's head shows the subtlety of the hand coloring, including the shading and modeling of the face through delicate washes not directed by the underlying printed image. Note particularly the use of grayish blue around the eyes and below the lower lip and the light areas on the crown of thorns to create highlights. The five drops of blood on Christ's forehead are not present in the engraved design. Either the colorist was working from a model with these additions indicated or she/he was given a good deal of freedom to invent additions to the design. Such artistry is far beyond what one normally sees in commercially produced hand-colored book illustrations of the late 18<sup>th</sup> century—for example, in the colored pls. (17 engraved by Blake) in large-paper copies of J. G. Stedman's

*Narrative, of a Five Years' Expedition, against the Revolted Negroes of Surinam*, 1796. One of Stedman's co-publishers, James Edwards, was the brother of Richard Edwards, the publisher of the 1797 *Night Thoughts*.

Variations in coloring among copies indicate that the artist was not restricted to the precise replication of a model, as in most commercial hand coloring. For example, the color tones in copy AA (illus. 4) are similar to those in copy BB (illus. 2) but on pl. 33 there is no reddish tinting on the foliage around the torsos of the figures lower left and the clothing of the figure lower right is blue rather than gray. The sky is uncolored in AA. On pl. 34, Christ's gown is colored blue in AA, whereas only hatched areas are shaded in gray watercolor in BB and the remainder of the costume is left uncolored. There are no drops of blood on his forehead, and no coloring on the crown of thorns, in AA. The coloring in BB is type I as defined by Grant; the colors in AA do not accord with types I or II.

The pls. were almost certainly colored per pl., as was standard practice at the time, not per copy of the book—that is, the artist would color a number of impressions of 1 pl., then move on to color another batch of another pl., and so on. The collation of leaves into individual copies of the book would not necessarily maintain the order in which impressions of each pl. were colored. A copy of the book

might contain the 1<sup>st</sup> impression colored of pl. 1, the 5<sup>th</sup> impression colored of pl. 2, the 2<sup>nd</sup> impression colored of pl. 3, etc. The relationship between coloring sequence and collation is random.

The identity of the contemporary colorist(s) of Blake's *Night Thoughts* engravings has never been determined. Six copies (BB and BBS copies A, O, R, S, U, and newly discovered BB) bear "JC" initials (or possibly a decorative "H") in pencil on pls. in positions that might refer to the colorist. Copies C and W include "As Pattern" notations; the former is also inscribed "W. Blake" lower left on pl. 4. Copy S is inscribed "This will do as Variation" on pl. 42.<sup>3</sup> Copies Q and R contain annotations in contemporary hands stating that they were colored by Blake; copy J is inscribed "Coloured by / M<sup>rs</sup> Blake" in pencil on the verso of the front free endpaper.<sup>4</sup>

Bentley has offered one of the more recent and intriguing speculations about the colorist(s). "When Richard Edwards was disposing of his stock, he is likely to have given some copies of *Night Thoughts* to Blake in payment for his engraving work, and Blake in turn coloured and sold several of them. Copies with elaborate and sometimes wonderfully beautiful colouring were sold to Blake's contemporaries," including Thomas Butts (copy A), Mrs.

3. For discussion of the "JC" initials and other inscriptions, see Grant 1: 56-57, 67. The writers of these inscriptions have not been identified.

4. The inscriptions in copies Q and R are recorded in BB pp. 645-46. The inscription in copy J is illus. in Edward Young, *The Complaint, and the Consolation; or, Night Thoughts ... with Illustrations by William Blake*, essay by Nicolas Barker, CD-ROM by Octavo Editions, 2004.

Bliss (copy D), Thomas Gaisford (copy G), and Earl Spencer (copy O). "The colouring in some examples may have been repeated from Blake's master copy by Mrs Blake or others, for Copy C is signed 'W. Blake' and identified 'as pattern,' presumably as the model for colouring other copies."<sup>5</sup>

Another possible scenario, given the evidence that a model was not strictly followed, is one in which wife and husband worked as a team, Catherine laying in the broad washes and William adding the finishing touches such as those we see on Christ's face in copy BB. The less detailed coloring of many pls. in copy AA, exemplified by the washes in illus. 4, may represent Catherine's work without any additions by William. The acquisition of colored copies by members of Blake's circle of patrons, or patrons of his friends, buttresses the possibility that both the production and marketing of hand-colored copies of *Night Thoughts* were undertaken by Catherine and William Blake.

4. (previous page, top) Edward Young, *Night Thoughts*, 1797. Pls. 33 (left) and 34 (right), etchings/engravings by Blake, hand colored. Each pl. on a leaf of wove paper trimmed to 41.5 x 32.8 cm. Colored copy AA, Essick collection. See the caption to illus. 3 for some color comparisons with copy BB (illus. 2).

5. G. E. Bentley, Jr., *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826* (Toronto: U of Toronto P, 2015) 188-89. The "As Pattern" inscription in copy C (University of Texas) may indicate that this copy follows a pattern rather than being the "master copy." A few pls. in all copies with type I coloring, such as pl. 10, appear to be modeled on Blake's watercolors, but the coloring of most type I pls. does not accord with the watercolors.

### Interesting Blakeana (continued)

Dante Gabriel Rossetti, autograph letter signed to "My dear Butts" (probably Frederick J. Butts, 1833-1905, the grandson of Blake's patron Thomas Butts). Argosy Book Store, Feb. online cat., dated to "c. 1862," both pp. illus. (\$750). The 1<sup>st</sup> sentence reads "Many thanks from my brother [William Michael Rossetti] & self for the 2 Blakes which we shall prize." The reference may be to 2 pencil sketches, *The Infant Hercules Throttling the Serpents* (Butlin #253) and *Queen Katharine, Awakening from Her Dream, after Fuseli* (Butlin #561). I think it less likely that one of these works was *Lot and His Daughters* (Butlin #381), a tempera painting possibly once owned by D. G. Rossetti. The only other drawings or paintings by Blake known to have been acquired by D. G. Rossetti, Blake's Notebook (Butlin #201), came from William Palmer's collection in 1847. It is of course possible that the "2 Blakes" were engravings or etchings.

Blake, *Songs of Innocence and Experience with Other Poems by W. Blake*. London: B. M. Pickering, 1866. The rare 1<sup>st</sup> issue before the deletion of the 5<sup>th</sup> stanza of "Mary" (p. 90) and lines 113-14 of "Auguries of Innocence" (p. 100). Windle, Jan. private offer, rebound in morocco (sold for \$800 to a private collector). These deletions are noted in the "Preface": "In one poem a stanza, and in another a couplet, have been suppressed [in the 2<sup>nd</sup> issue] for sufficient reasons, and asterisks substituted" (viii). The "sufficient reasons" are the appearances of the word "whore" in the deleted passages. Only the 3<sup>rd</sup> copy of this issue I have ever seen on the market.

*Works by William Blake ... Reproduced in Facsimile from the Original Editions*. [London: possibly Andrew Chatto], 1876. BHL, 26 June, #147, "fully hand-coloured throughout," modern half calf, illus. (£2550). BB #368, BBS p. 169 (dating the publication to 1878, based on Chatto's records).

Alexander Gilchrist, *Life of William Blake*, 2<sup>nd</sup> ed., 1880. William Reese Co., April online cat., 2 vols., publisher's cloth with "the rare pictorial dust wrappers," later "fleece lined folding cloth slipcase," illus. (\$3500). Only the 3<sup>rd</sup> copy I've seen with the dust jackets.

W. Muir, facsimiles of Blake's illuminated books, 1885–1927. Windle, June *Short List 16 (New Series)*, #2, *Songs of Innocence* and *Songs of Experience*, both 1885, both copies no. 20 bound together in contemporary half calf, original wrappers retained, illus. (\$14,500); Dec. *Short List 18 (New Series)*, #6, *Songs of Innocence* no. 24 and *Songs of Experience* no. 11, both 1885, bound together in full morocco, original wrappers retained, illus. (\$14,500). For earlier listings, see the 2018 sales review in *Blake 52.4* (spring 2019). BHL, 26 June, #144, *Milton a Poem*, 1886, copy no. 7, later morocco, illus. (£2040); #145, *The Marriage of Heaven and Hell*, 1885, coloring based on copy I (most Muir facsimiles are based on copy A), copy no. 2, bound with *On Homers Poetry [and] On Virgil*, 1886, modern morocco, illus. (£2805 to Windle for stock and listed by him online in July, illus., for \$7500); #146, *The Book of Thel*, 1885, no copy no. recorded, later morocco, with *The Book of Thel*, 1920, copy no. 5, modern half calf, *Europe*, 1887, no copy no. recorded, later half calf, *Visions of the Daughters of Albion*, 1885, no copy no. recorded, modern half calf, and *The Book of Ahania*, facsimile by William Griggs, 1892, later morocco, "original blue paper wrappers bound in," illus. (£5062). EB, Oct., *Songs of Innocence*, copy no. 25, and

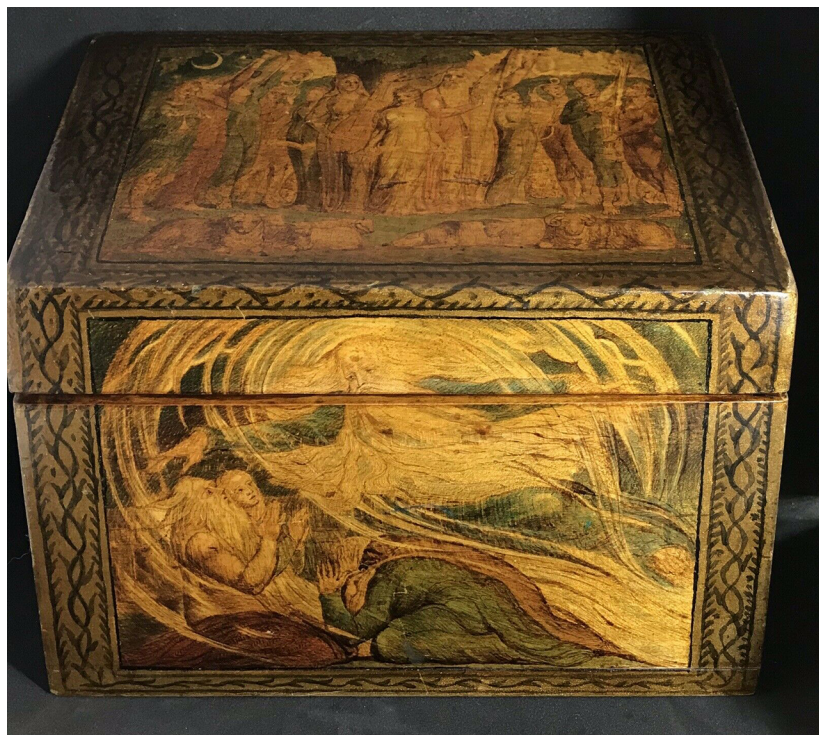
*Songs of Experience*, copy no. 28, both 1927, original wrappers housed in a half-calf folder, illus. (no bids on a required minimum bid of \$14,000); same copies, Nov., illus. (no bids on a required minimum bid of \$13,300). FM, 21 Nov., #63, *The Marriage of Heaven and Hell*, 1885, copy no. 20, coloring based on copy A, "lightly spotted and soiled," original wrappers, later cloth folder, illus. (£2375). James Cummins, Nov. online cat., *The Book of Thel*, 1920, copy no. 21, original wrappers, modern folding case, illus. (\$3000).

Blake, *The Book of Ahania*, William Griggs facsimile, 1892. See under W. Muir, above.

Letterbox decorated with Blake's Job illus. EB, March, illus. (£175 to Essick, who gave the box to Jenijoy La Belle in April). See illus. 5.

Amy Joanna Fry, *William Blake's Cottage, Felpham*. Oil painting. DL, 31 Jan., #215, framed, illus. (£53.10 to Justin Schiller, who generously gave the painting to Essick in Feb.). See illus. 6.

Henry John Stock, *Blake's Cottage, Felpham*. Watercolor. Roseberys auction, London, 13 April, #305, framed, illus. (£62.50 to David Bindman). See illus. 7.



5. Letterbox decorated with Blake's Job illus. Wood with angled and hinged lid, 21.3 cm. high at back, 14.7 cm. at front, 24.6 cm. wide, 13.1 cm. deep. The inside of the lid is lined with Cockerell marbled paper showing some age. Difficult to date, but probably late 19<sup>th</sup> or early 20<sup>th</sup> century with recent varnishing and a new felt pad pasted to the bottom of the box. The decorations, apparently executed in pen and ink and watercolors, are copies of the central designs in Blake's Job engravings, pls. numbered 21 (top of lid), 13 (front), 9 (right side), and 14 (left side). The lid and front of the box are shown in this illus. The intertwined vines in the borders may have been inspired by the twisting vines and flames in the side margins of the pl. numbered 5 among the Job engravings. The quality of the work is better than what one usually encounters with Blakean tchotchkes. Collection of Jenijoy La Belle.



6. Amy Joanna Fry (British artist, born 1884), *William Blake's Cottage, Felpham*. Oil on canvas, 34.3 x 45.0 cm., signed lower left with a monogram, "a" over "F", probably dating from the first 2 decades of the 20<sup>th</sup> century. The painting shows the south side of the cottage viewed from the garden. Fry no doubt had permission to be on the grounds; she may have been commissioned by the owner to paint this picture. Essick collection.

Little is known about Fry. She attended the Royal Academy schools 1905–10 and exhibited her works c. 1908–14.<sup>6</sup> An old label on the back of the canvas is inscribed in ink "A Joanna Fry / 97a The Grove / Ealing. / W". A handwritten label on the back of the frame, "Sold to the Blake Society 2015," prompted me to write to the society. In an e-mail reply of 20 Feb., Tim Heath, chair of

the Blake Cottage Trust, states that neither the society nor the trust ever owned this painting. Heath passed on my inquiry to Nicholas Howell, whose late mother, Heather Howell, owned and lived in Blake's cottage for many years. In his e-mail response to Heath, Howell explains that he wrote the "Sold to ..." label and meant it as a reference to the cottage itself, not Fry's painting. Further, Nicholas Howell inherited the picture from his mother and was its vendor at the DL auction. Howell states that "I have no idea whether Mum, Dad or Gran bought the painting but it used to hang in The Cottage and was painted before Gran bought the place in 1928" (copy of Howell's e-mail included in Heath's e-mail of 20 Feb.). Mark Crosby tells me that he recalls seeing the painting hanging in the main stairway of the cottage, left wall when ascending.<sup>7</sup>

6. According to the DL auction cat., 31 Jan., #215, and the Royal Academy website at <<https://www.royalacademy.org.uk/art-artists/name/amy-joanna-fry>>, accessed 15 April.

7. E-mail, 6 April. For a detailed description of Blake's cottage and its modifications over the years, see Crosby, "The sweetest spot on earth: Reconstructing Blake's Cottage at Felpham, Sussex," *British Art Journal* 7.3 (winter 2006–07): 46–53.



7. Henry John Stock (British artist, 1853–1930), *Blake's Cottage, Felpham*. Watercolor, 24.0 x 25.0 cm., signed and dated lower left "H. J. STOCK. 1917". The west and south walls of the cottage are pictured as seen from the road. Collection of David Bindman.

The brief biography of Stock on the *askART* website states that he

trained at the Royal Academy Schools and exhibited at the Academy and elsewhere for many years. He seems to have earned his living painting portraits, although his real interest lay in imaginative subjects expressed in a style which suggests the influence of William

Blake and G. F. Watts. With Blake he may have felt some special sense of identity. Like Blake, he was born in Soho, and he lived latterly at Felpham in Sussex when [*sic*, for "where"] Blake had spent the years 1800–03 under the patronage of William Hayley.<sup>8</sup>

Stock's oil painting *The Uplifting of Psyche* "By the help of a divinity not our own"—*Virgil*, 208.3 x 116.9 cm., signed and dated 1905, fetched £56,250 at CL, 16 June 2015, #71, illus.

8. <[http://www.askart.com/artist/Henry\\_John\\_Stock/11132239/Henry\\_John\\_Stock.aspx](http://www.askart.com/artist/Henry_John_Stock/11132239/Henry_John_Stock.aspx)>, accessed 22 April.

## Interesting Blakeana (continued)

*Love's Secret*. London: Poetry Bookshop, n.d. Broadside, "Rhyme Sheet Second Series No. 13." Blake's Notebook poem, beginning "Never seek to tell thy love," with 2 illus. by Claud Lovat Fraser (British artist, 1890–1921). Bertram Rota, Dec. online cat. (£85). *BBS* p. 157, dating the work to "c. 1925," but probably c. 1920, shortly before Fraser's death. The only copy I have ever seen on the market.

Poster for the 1939 Philadelphia Museum of Art Blake exhibition, reproducing *Jerusalem* pl. 32 in reddish-brown ink. EB, July-Aug., 43.8 x 28.6 cm., vertical and horizontal center folds, illus. (acquired at the "buy it now" price of \$105.70 by Windle and sold shortly thereafter to the E. J. Pratt Library, Victoria University, Toronto). Only the 2<sup>nd</sup> copy I've ever seen on the market.

Leonard Baskin (American artist, 1922–2000), *Head of Blake*. Bronze, 17.5 cm. high, based on Blake's life mask. Swan Fine Art auction, High Wycombe, Oxfordshire, 3 Sept., #34, marked "LB," dated by the auctioneer to 1954, from the collection of the British artist Michael Ayrton (1921–75), illus. (£1200). Rago auction, Lambertville, New Jersey, 9 Nov., #735, dated by the auctioneer to 1955, from the collection of the American artist Ben Shahn (1898–1969), illus. (\$1500).

Jacob Epstein (British sculptor, 1880–1959), *William Blake*. Bronze portrait bust, 54.0 cm. high, signed on back "Epstein," datable to 1956. Brunk auction, Asheville, North Carolina, 17 May, #1210, from the "edition of 3 including the plaster" version, illus. (\$26,400; estimate \$10,000–15,000). The bronze in Westminster Abbey was unveiled on 24 Nov. 1957. The original plaster version is in the Israel Museum, Jerusalem.

*The Wood Engravings of William Blake for Thornton's Virgil 1821*. Introduction by Martin Butlin. Otley, West Yorkshire: Smith Settle, 1990. Colophon: "These reproductions of original wood-engravings have been produced in a limited edition of 300 copies. They commemorate the British Telecommunications sponsorship of the William Blake exhibition in Tokyo in September 1990. Copy No: ". Endnote: "British Telecommunications wishes to thank Iain Bain of the Tate Gallery, London, for providing the image origination for the plates. These have been made directly from impressions he and David Chambers took from Blake's original woodblocks in the British Museum, in 1976." Windle, Sept. private offer, this copy not numbered, publisher's wrappers and dust jacket (\$50 to Essick). Not previously recorded.

Francis Bacon (British artist, 1909–92), *Masque mortuaire de William Blake*. Lithograph in colors from an ed. of 60, 1991, 60.0 x 50.2 cm., signed by Bacon, after his oil painting of 1955 based on Blake's life mask. Phillips auction, London, 12 Sept., #155, illus. (£11,875; estimate £5000–7000). The painting, 61.0 x 50.8 cm., was acquired by the Tate Collection in 1979, reference no. T02414.

## 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., book illus.

### BARRY, JAMES

Drawings, paintings, and original graphics

"The Conversion of Polemon," engraving with aquatint, c. 1778–90. BHL, 11 Dec., #27, 9<sup>th</sup> (final) st., "central vertical fold," leaf of wove paper 63.0 x 81.8 cm., illus. (£6375).

"The Thames, or the Triumph of Navigation," engraving, c. 1801–02. BHL, 11 Dec., #28, 2<sup>nd</sup> st. (of 5), "laid paper backed onto linen, ... trimmed to the plate on three sides with small margin at the lower edge," illus. (£2295).

### BASIRE, JAMES

Engravings during Blake's apprenticeship, 1772–79

"Le Champ de Drap d'Or," imprint dated 10 Nov. 1774, engraved by Basire after a watercolor by Edward Edwards of 1771, in turn based on the anonymous original painting now in the Royal Collection, Hampton Court. EB, June, framed, illus. (offered at the "buy it now" price of \$899).

"The Embarkation of Henry VIII at Dover," imprint dated 5 July 1781, engraved 1779–81 by Basire after a watercolor by Samuel Hieronymus Grimm of 1779, in turn based on the anonymous original painting now in the Royal Collection, Hampton Court. EB, June, framed, illus. (offered at the "buy it now" price of \$899).

"The Encampment of the English Forces near Portsmouth," imprint dated 1778, engraved by Basire after an anonymous painting then at Cowdray House, Sussex. FM, 25 July, #239, lower margin trimmed below title, "nicks and tears, some surface dirt," illus. (£468).

Bryant, *New System ... of Ancient Mythology*, 1774–76. See under Letterpress Books with Engravings by and after Blake.

Deluc, *Account of a New Hygrometer*, 1774. EB, Jan., contemporary wrappers, modern folding box, illus. (offered at the “buy it now” price of \$3500 or “best offer”). One pl. signed by Basire, 1<sup>st</sup> published in *Philosophical Transactions* of the Royal Society, vol. 63, part 1 (London, 1773), facing p. 460.

### CALVERT, EDWARD

Early drawings, paintings, and original graphics

“The Bride,” engraving. SL, 5 Feb., #14, leaf 11.3 x 16.5 cm., 3<sup>rd</sup> st. from the Carfax Portfolio, illus. (£1750).

“The Brook,” wood engraving. Roseberys auction, London, 17 July, #152, 3<sup>rd</sup> st., with “The Return Home,” wood engraving, 2<sup>nd</sup> st., both from the *Memoir*, illus. (£875).

“The Chamber Idyll,” wood engraving. SL, 5 Feb., #15, leaf 10.4 x 14.6 cm., 2<sup>nd</sup> st. from the Carfax Portfolio, illus. (£2750). DW, 7 March, #103, 2<sup>nd</sup> st. from the *Memoir*, illus. (£3480).

“The Cyder Feast,” wood engraving. DW, 7 March, #104, 3<sup>rd</sup> st. from the *Memoir*, illus. (£552). LFA, Nov. online cat., 3<sup>rd</sup> st. from the Carfax Portfolio, illus. (£2000).

“The Ploughman,” wood engraving. DW, 7 March, #105, 3<sup>rd</sup> st. from the *Memoir*, illus. (£1152).

“The Return Home,” wood engraving. LFA, Nov. online cat., 2<sup>nd</sup> st. from the *Memoir*, illus. (£650). See also “The Brook,” above.

S. Calvert, *Memoir of Edward Calvert*, 1893. BHL, 27 March, #9, copy no. 55 of 350, “occasional light spotting” publisher’s buckram, illus. (£10,062; estimate £2000-4000); another copy, 4 Dec., #242, copy no. 32 of 350, “occasional light spotting and toning,” publisher’s buckram, illus. (£7650). Contains impressions of Calvert’s copperplate and wood engravings but not his 2 lithographs.

### FLAXMAN, JOHN

Drawings and sculpture

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

*Allegorical Figures for Music and Literature, for the Façade Decoration, Buckingham Palace*. Pen and ink, 12.7 x 24.8 cm. AH, Feb. online cat. 489, #35, illus. (£475).

*Design for the Façade Decoration, Buckingham Palace*. Pen and brown ink, 12.1 x 9.5 cm. AH, Feb. online cat. 489, #34, illus. (£300).

*Design for the Façade Decoration, Buckingham Palace*. Pen and brown ink, 12.1 x 9.5 cm. AH, Feb. online cat. 489, #36, illus. (£300).

*Figure Study*. Pencil, 15.2 x 17.2 cm. Bakker online auction, Provincetown, Massachusetts, 15 June, #102, illus. (a bargain at \$62.50).

*Mother with Children*. Pen and ink, 8.9 x 8.9 cm. JN, 1 May, #311, illus. (£250; estimate £20-40). A high price for a very slight drawing.

*Portrait of Catherine Sharpe*. Pencil, 21.6 x 17.8 cm., inscribed “Cath Sharpe /1802 Mr. Flaxman.” Butterscotch auction, Bedford, New York, 3 Nov., #6, illus. (\$1220). “Cath Sharpe” might be a relation of the engraver William Sharp (1749–1824).

*A Scene of a Flood*. Pen and ink, gray wash, 22.0 x 35.0 cm. SW, 5 Nov., #251, illus. (\$2000).

*A Scholar, a Cleric, and a Soldier: Three Youths Inscribing a Monument*. Pencil, pen and brown ink, pale brown wash, 16.0 x 12.5 cm. ACP, Oct. cat. of “recent acquisitions,” #14, illus. (price on application).

*The Shield of Achilles*. Silver gilt circular shield, 89.7 cm. diameter, “maker’s mark of Philip Rundell for Rundell, Bridge & Rundell,” inscribed “London, 1838” on the back of the shield. Koopman Rare Art, Jan. online cat., this casting created “for the King of Hanover,” illus. (price on inquiry).

### FUSELI, HENRY

Drawings, paintings, and separate plates

*The “Psychostasia” of Achilles and Memnon (recto), A Study of a Man with Outstretched Arms (verso)*. Gray, brown, and pink washes over pencil (recto), gray washes over black chalk (verso), 47.8 x 33.0 cm. SL, 3 July, #389, illus. (£30,000). Previously offered CNY, 29 Jan. 2015, #90 (not sold); see the 2015 sales review, illus. 11 and 12, in *Blake* 49. 4 (spring 2016).

*A Seated Woman in an Interior, a Robed Male Figure Beyond*. Pen and brown ink over pencil, gray, pink, and brown washes, 46.9 x 27.3 cm. SL, 3 July, #388, illus. (£35,000).

*Study of a Woman in a Bonnet, Probably Mrs. Fuseli*. Pen and brown ink, 22.0 x 18.7 cm., verso a draft of a letter and sketch of a hand. ACP, Oct. cat. of “recent acquisitions,” #7, illus. (not priced; “acquired by a private collector” according to the ACP website, <<https://www.clayton-payne.com/artworks>>, accessed 24 Nov.). Previously sold CL, 14 April 1992, #10, illus. (£9350).



8. "The Dream," stipple engraving by Robert Sievier after Moses Haughton, probably based on a design by Fuseli, 1820. Design 17.0 x 23.4 cm. color printed in black, brown, and blue on a leaf of laid paper 26.2 x 33.2 cm. with a curious watermark composed mostly of circles. A proof lacking finishing stipple work, particularly upper right surrounding Cupid and on the shaft of his arrow, before signatures and imprint but with titles and verses in English and French. Essick collection.

Weinglass states that this engraving is "after a miniature by Moses Haughton of a sleeping girl seen from the back" the miniature in turn "based on Fuseli's painting, *Fairy Mab Appearing to Two Sleeping Girls*." The differences between this supposed model and the pl. are extensive, including the substitution of Cupid for Fairy Mab. Either Haughton made

many modifications in the design (at Fuseli's direction?) or he used a different model. Two uncolored impressions in the published st., inscribed in the pl. "from a miniature painted by Moses Haughton" and without reference to Fuseli, are in the British Museum, registration nos.

1867,0309.1719 and 1867,1214.239. Both impressions include an imprint, "London, Published Oct<sup>r</sup>. 1. 1820 by W. J. White, Brownlow Street, Holborn."

According to the inscriptions below the texts in English and French, the 2 lines are quoted from "Talysen, Od.XV.v.10" (scratched in drypoint and very lightly printed in this proof). This is probably a reference to the legendary 6th century AD Welsh bard Taliesin. Neither Weinglass nor I have been able to find the text quoted. Perhaps Fuseli (or, less likely, Haughton) invented the lines and reference to an "Od." (ode) by Taliesin to justify a design, replete with erotic implications, by providing the authority of a literary precedent.

9. D. H. Weinglass, *Prints and Engraved Illustrations by and after Henry Fuseli* (Aldershot: Scolar P, 1994) 340-41, #297.

*Study of a Young Woman, Thought to Be Lavinia de Iruja*. Pencil, 21.6 x 16.5 cm., inscribed "S. H. July—16." ACP, Oct. cat. of "recent acquisitions," #28, illus. (price on application). Previously sold CL, 14 April 1992, #7, illus. (£4620). The subject's name is generally recorded as "Irujo," not "Iruja." The 1992 auction cat. notes that "S. H." refers to Somerset House.

Autograph letter signed to James Moore, 3 pp., dated "2 Oct 1802." Wool House Books, Dec. online cat., "a humorous, chatty letter of three pages, where Fuseli offers his opinions of some of the paintings he saw in Paris during a stay there in September and October, 1802," illus. (£2000). This letter is printed in *The Life and Writings of Henry Fuseli*, ed. John Knowles (London: Colburn and Bentley, 1831) 1: 254-57.

"The Dream," stipple engraving by Robert Sievier, 1820. EB, Jan., color-printed proof impression, foxed and with other marginal stains, glued to a nasty backing board, illus. (€189; acquired, soaked off the backing board, and cleaned by Essick). See illus. 8.

"Satan Pursued by Death," stipple engraving by Moses Haughton, 1804. Mallams auction, Abingdon, Oxfordshire, 24 June, #19, with a pl. after a design by Salvator Rosa, illus. (£343).

#### LINNELL, JOHN

Early drawings, paintings, and original graphics

*Changing Pastures*. Watercolor, 12.7 x 19.3 cm., signed "J. Linnell." Guy Peppiatt/Stephen Ongpin Fine Art, Nov. *Winter Catalogue 2019-2020*, #71, illus. (£5500). Probably an early work.

*From Aberystwyth to Machynlleth*. Monochrome wash, 20.0 x 28.0 cm., datable to c. 1813. Cheffins auction, Cambridge, 12 June, #111, illus. (£702).

*Job's Sacrifice*, attributed to Linnell or one of his children. Watercolor copy, 12.5 x 9.3 cm. on leaf 17.0 x 11.5 cm., of pl. numbered 18 from Blake's Job engravings. Nicholas Lott of LFA, April private offer (£1450). For discussion and a black and white illus., with right and left mistakenly reversed, see *John Linnell: Truth to Nature (A Centennial Exhibition)*, introduction by Katharine Crouan, Martyn Gregory Gallery, London, cat. 31, 8-20 Nov. 1982, p. 51, #106. Previously sold Crow's auction, Dorking, 5 June 2014, #943, illus. (£1100). For a tentative attribution to Linnell's son James, see the 2014 sales review, *Blake* 48.4 (spring 2015), entry for *Job's Sacrifice* under Linnell.

*Llanberris, N. Wales*. Watercolor, 19.5 x 28.5 cm., signed and dated 1813. DL, 2 May, #79, illus. (£495.60). Previously sold DL, 15 Jan. 2015, #49, illus. (£450).

*Miss Otway as St. Cecilia*. Watercolor and gouache, 12.1 x 10.1 cm., signed and dated 1827. Galerie Bassenge auction, Berlin, 30 May, #6576, illus. (€3024; estimate €600-800). Previously sold SL, 27 Nov. 1972, #165, titled *A Saint*, illus. (£130 to "Payne"); BHL, 21 March 1995, #66, titled *A Saint*, illus. (no price information). The Bassenge online cat. quotes Daphne Foskett's dubious claim that "this miniature was no doubt inspired by Blake."<sup>10</sup>

*Near Windsor*. Black and white chalk on gray paper, 26.6 x 27.2 cm., titled, signed "J. Linnell" and dated 1815. Chiswick auction, London, 29 Oct., #65, illus. (not sold; estimate £300-500).

*Sketch of William Mulready*. Pencil heightened with white, leaf 17.8 x 26.7 cm., signed, inscribed with title and dated 1808 on verso. JN, 29 May, #221, illus. (£425; estimate £80-120).

*A View near Hampstead*. Oil on panel, 20.5 x 29.0 cm., exhibited at the British Institution in 1827. SL, 5 Feb., #35, illus. (£9375). Previously sold CL, 7 June 2007, #101, illus. (£7800).

*View of a Country House*. Watercolor, 10.0 x 17.0 cm., possibly an early work. Keys auction, Norwich, 26 April, #48, illus. (not sold; estimate £150-200); 25 Oct., #16, illus. (£120).

#### PALMER, SAMUEL

Drawings, paintings, and rare states of etchings

*Abergavenny from Sugar Loaf*, attributed to Palmer. Watercolor, 15.0 x 32.0 cm., datable to 1835-36 if indeed by Palmer. Bellmans auction, Billingshurst, West Sussex, 16 June, #1063, from the "Coll. of Julia Richmond" (George Richmond's wife, née Tatham) according to a printed label on the back of the frame, illus. (£366).

*The Campagna and Aqueducts of Rome*. Watercolor, 14.6 x 40.2 cm., datable to 1843. Guy Peppiatt, April cat., #50, illus. (£16,000). Previously offered SL, 10 July 1980, #178, titled *Campagna and Aqueduct, Rome—Dusk*, illus. (not sold; estimate £3500-5000), and Guy Peppiatt, May 2015 cat., #44, illus. (£16,000); previously sold CL, 20 Nov. 1984, #116, titled *Sunset: The Campagna and Aqueducts of Rome*,

10. Foskett, *Miniatures: Dictionary and Guide* (Woodbridge: Antique Collectors' Club, 1987) 447, caption to pl. 135E.

illus. (£4968), BL, 14 Nov. 2012, #661, titled *An Aqueduct in the Roman Campagna*, illus. (£3500), and CL, 2 July 2013, #80, titled *An Aqueduct in the Roman Campagna*, illus. (£8125).

*The End of the Day*. Watercolor, 30.5 x 44.5 cm., signed, datable to the late 1850s or early 1860s. SL, 3 July, #423, illus. (£37,500). Center right beneath trees, children play a game in a ring, possibly Palmer's recollection of Blake's design beneath the text of "Nurse's Song" in *Songs of Innocence*.

*Florence: A Panoramic View Taken from below the Church of San Miniato*. Watercolor, 42.0 x 61.0 cm. ACP, Oct. cat. of "recent acquisitions," #30, illus. (price on application). Previously sold SL, 21 March 2002, #195, illus. (£12,000);

previously offered SL, 12 Nov. 2013, #225, illus. (not sold; estimate £10,000-15,000).

*Landscape—Twilight*. Oil and tempera on panel, 26.5 x 38.0 cm. On consignment with Guy Peppiatt in June, illus. in an e-mail circular (price on request). Exhibited and offered for sale by Peppiatt at Master Drawings New York, 24 Jan.-1 Feb. 2020. Previously offered SL, 12 Nov. 1997, #102, illus. (not sold; estimate £300,000-400,000), LL, Sept. 2014 private offer (£3,200,000), and LL, Dec. 2014 online cat., illus. (not priced). See illus. 9.

*The Return from Gleaning*. Watercolor, 26.0 x 44.0 cm., datable to c. 1864. Allocated in 2019 to the British Museum by Arts Council England in lieu of taxes.



9. Samuel Palmer, *Landscape—Twilight*. Oil and tempera on panel, 26.5 x 38.0 cm. Raymond Lister, *A Catalogue Raisonné of the Works of Samuel Palmer* (Cambridge: Cambridge UP, 1988) #216, dated to 1835. Lister comments

that "this work combines elements from Shoreham landscape with that of Devon." Reproduced with permission of Guy Peppiatt Fine Art.

*A Sheepfold at Sunset*. Watercolor, 24.0 x 44.0 cm., inscribed "S. Palmer [18]71." Allocated in 2019 to the British Museum by Arts Council England in lieu of taxes.<sup>11</sup>

"The Lonely Tower," etching. SL, 5 Feb., #185, 5<sup>th</sup> st. inscribed in pencil "Trial Proof," illus. (£11,250).

#### RICHMOND, GEORGE

Early drawings, paintings, and original graphics

*Isaac Going Forth to Meditate at the Eventide*. Oil, 55.0 x 33.0 cm., datable to c. 1828. SL, 5 Feb., #17, illus. (£6000). Previously sold SL, 30 Jan. 1985, #94, illus. black and white (£1430 to Agnew's); previously offered SL, 5 June 2008, #88, illus. (not sold; estimate £20,000-30,000) and SL, 28 Oct. 2008, #148, illus. (not sold; estimate £3000-5000); sold Lyon & Turnbull auction, Edinburgh, 2 Dec. 2009, #22, illus. (£5250).

*London Inferno* or *The Burning of the Pantechnicon*. Oil on panel, 44.0 x 81.3 cm., datable to 1874. Exhibited (and offered for sale?) by the dealer James Mackinnon during London Art Week, 28 June-5 July. See <<https://londonartweek.co.uk/exhibitors/james-mackinnon>>, accessed 24 June. Beyond the usual chronological range of these lists, but this remarkable work, reminiscent of Turner's *Burning of the Houses of Lords and Commons* (1834-35) and John Martin's apocalyptic paintings, deserves mention here.

*Sevenoaks, Kent*. Black and colored chalks over traces of pencil, 19.7 x 25.3 cm., inscribed in pencil "Sevenoakes GR." SL online auction, 12-20 Sept., #649, illus. (not sold; estimate £600-800). Possibly an early work.

*Study of Soldiers*. Oil over pencil on paper, 24.0 x 16.0 cm., signed and dated 1838. SL, 5 Feb., #16, illus. (not sold; estimate £2000-3000). Previously sold SL, 21 March 2001, #226, illus. (£5040).

*A Woman with Two Children in a Hilly Landscape*. Oil, 41.0 x 30.5 cm., signed and dated 1834. SL, 5 Feb., #38, illus. (£3250). Previously sold Sotheby's Belgravia, 31 July 1973, #164 (no price record) and SL, 6 July 1977, #81 (£620 to Agnew's, from which acquired by Raymond Lister).

11. For the allocation of this work and *The Return from Gleaning*, see *Cultural Gifts Scheme & Acceptance in Lieu* (London: Arts Council, 2019) no. 34, both works illus. See <<https://www.artscouncil.org.uk/publication/cultural-gifts-scheme-acceptance-lieu-annual-report-201819>>, accessed 13 Sept.

#### ROMNEY, GEORGE

Drawings and paintings excluding portraits

Three pencil drawings, *John Howard Visiting a Lazaretto*, *John Howard at a Lazaretto*, and *A Classical Scene*, all with verso figure studies. SW, 5 Nov., #248, "various sizes," illus. (not sold; estimate \$1200-1800).

*Double Sided Sheet of Figure Studies*. Pen and brown ink, brown wash, leaf 11.7 x 11.7 cm. iGavel online auction, New York, 29 Oct.-19 Nov., #5580812, "probably studies of the banquet scene from Shakespeare's *Macbeth*, act III, scene IV," illus. (no bids on an estimate of \$1500-2500).

*A Female Figure Standing, Probably a Study for the "Initiation of a Nymph"* (recto), *Two Studies of a Seated Female Figure* (verso). Pencil, pen and brown ink (recto), pencil (verso), leaf 36.9 x 22.2 cm. CNY, 31 Jan., #107, recto illus. (\$6250).

*Figures in an Interior (Mythological Subject)*. Black chalk, 13.9 x 23.0 cm. SW, 5 Nov., #247, illus. (not sold; estimate \$1000-1500).

*Figure Studies (Mythological Subject)*. Black chalk, 14.0 x 23.3 cm. SW, 5 Nov., #246, illus. (\$936).

*Head of a Man*. Pen and ink, 19.7 x 13.3 cm., datable to c. 1760. AH, Jan. cat. 488, #72, "possibly a study for a Shakespearean character," illus. (£1950).

*Head of a Man* (recto), *Composition Study* (verso). Pencil, 15.2 x 20.3 cm. AH, Aug. cat. 494, #70, illus. (£450); Nov. cat. 497, #80, illus. (£475).

*Iphigenia Waking*. Pencil, pen and ink, gray wash, leaf 32.8 x 45.0 cm. CNY, 31 Jan., #108, illus. (not sold; estimate \$20,000-30,000).

*John Howard Visiting a Lazaretto*. Pen and brown ink over pencil, 35.0 x 49.7 cm. SL, 3 July, #387, illus. (£7500).

Shakespeare's "*Tempest*," Act V, Scene I: *Miranda and Ferdinand Playing Chess in Prospero's Cell*. Pen and brown ink with gray wash, leaf 11.1 x 18.6 cm. FM, 26 June, #28, illus. (not sold; estimate £1500-2000).

*Studies of Dancing Figures* (recto), *Studies of Standing Figures* (verso). Pen and ink, brown wash (recto), pencil (verso), leaf 11.4 x 11.1 cm. CNY, 31 Jan., #105, "probably both [recto and verso] for the banquet scene from *Macbeth*, act III, scene IV," both sides illus. (not sold; estimate \$2500-3500).

*Study for Figures*. Pen and ink, 14.2 x 20.2 cm. BHL, 23 Oct., #218, illus. (not sold; estimate £4000-6000). Very slight.

*Study for "The Leveson-Gower Children"*. Pen and ink and brown wash, 26.0 x 27.0 cm., datable to c. 1776-77. ACP, Oct. cat. of "recent acquisitions," #1, illus. (price on application). Previously offered LL, Jan. 2015 cat., pp. 36-38, size given as 23.8 x 24.1 cm., illus. (not priced).

"*Troilus and Cressida*," Act IV, Scene V—"The Fight between Hector and Ajax II." Pencil, pen and ink, gray wash, 40.0 x 54.6 cm. CL, 2 July, #146, illus. (not sold; estimate £6000-8000). Previously sold CL, 10 Jan. 1947, #106 (£41.2s. to "Wingate" for this and one other); previously offered CL, 3 July 2018, #99, illus. (not sold; estimate £10,000-15,000).

### STOTHARD, THOMAS

Drawings and paintings

Six drawings attributed to Stothard. Pencil, pen and ink, wash, number of leaves not recorded but 1 measured at 15.0 x 9.5 cm. Swan Fine Art auction, High Wycombe, Oxfordshire, 6 Sept., #644, "a group of Tudor figures in a church, signed lower right, pen, ink and wash study, five putti with water vessels, brown wash watercolour, 'Sharing The Meal', pen and ink drawing, putti in a landscape, ink and wash watercolour, shepherd in a landscape, pencil drawing, six figures, bearing gallery label verso, framed and glazed," from the collections of Iolo Williams and Christopher Powney, illus. (£228).

Four small figure studies on 4 leaves. Pen and ink, sizes not recorded, 1 inscribed "Stothard." Swonders auction, Stansted Mountfitchet, Essex, 17 Sept., #302, illus. (£110.70). One sketch is a preliminary drawing of the 2 figures in *Christian and Hopeful Escaping from Doubting Castle*, one of Stothard's designs for John Bunyan's *The Pilgrim's Progress* 1<sup>st</sup> engraved by Joseph Strutt and published in 1791.

*Blind Milton Dictating "Paradise Lost" to the Daughters*. Oil on panel, 38.1 x 30.5 cm. Whitton and Laing auction, Exeter, 24 Jan., #886, illus. (£109.25, but perhaps bought in); 19 Sept., #792, titled *Blind Man Dictating "Paradise Lost"*, illus. (£126.50). The design was engraved by Abraham Raimbach, published as the title-page vignette in Milton, *Paradise Lost* (London: John Sharpe, 1816), vol. 1; by John Henry Robinson, published as the title-page vignette in Milton, *Paradise Lost* (London: John Sharpe, 1822); and by Augustus Fox, published as the frontispiece to Milton, *Paradise Lost* (London: William Pickering, 1835).

*The County Curate*. Oil on panel, 30.5 x 40.5 cm. Sean Eacrett auction, Prosperous, Kildare, Ireland, 3 Dec., #393, illus. (€648).

*Katherine, Petruchio, and the Tailor* ("The Taming of the Shrew," Act IV, Scene 3), attributed to Stothard. Oil, 59.7 x 45.5 cm. Doyle auction, New York, 30 Jan., #84, illus. (\$750); EB, Dec., illus. (offered at the "buy it now" price of \$2800). Engraved by James Heath and published in *The Plays of William Shakspeare* (London: John Stockdale, 1807) 1: facing p. 91.

*Merrymaking*. Oil, oval, 21.0 x 26.8 cm. Woolley & Wallis auction, Salisbury, 6 March, #225, illus. (£937.50). A scene from Laurence Sterne's *Sentimental Journey* similar to the design by Stothard, engraved by Andrew Birrell, in the ed. of *Sentimental Journey* published in London by J. Good and E. and S. Harding in 1792. Previously sold, with its companion painting, *Music*, CL, 27 May 1988, #91 (£625), and SL, 7 Oct. 1992, #46, *Music* illus. (£1210); the pair previously offered SL, 13 July 2006, #14 (not sold; estimate £2000-3000). *Merrymaking* alone sold Woolley & Wallis auction, Salisbury, 2 April 2008, #517, illus. (£687.50).

*A Monk in a Landscape Gazing to the Heavens*. Monochrome wash, 9.5 x 7.0 cm., inscribed "T. Stothard" Mal-lams auction, Oxford, 27 Feb., #233, with *A Sword Fight in a Woodland*, monochrome wash, 11.5 x 7.0 cm., both illus. (£254). For earlier sales, see Stothard, "Two monochrome wash drawings," in the 2015 sales review, *Blake* 49.4 (spring 2016).

*A Putto in an Arabesque with a Blue Background*. Watercolor, 15.8 x 15.8 cm. Chiswick auction, London, 27 Nov., #44, "a design for the decoration of one of the lunettes for the staircase at Buckingham Palace," illus. (£500).

*Studies of Putti*. Pen and ink, 15.2 x 25.4 cm. AH, July online cat. 493, #55, illus. (£400).

*Ulysses and the Sirens*, attributed to Stothard. Oil, 39.0 x 50.0 cm. Lion & Tiger auction, Great Neck, New York, 19 Jan., #94, illus. (not sold; estimate \$2500-3500); 1 June, #94, illus. (not sold; estimate \$3000-4000). Previously offered SL, 4 July 2002, #48, illus. (no bids on an estimate of £2000-3000); previously sold SL, 3 Dec. 2002, #17, illus. (£1175).