
Blake in the Marketplace, 2020

BY ROBERT N. ESSICK

ROBERT N. ESSICK has been collecting and writing about Blake for over fifty years.

Table of Contents:

Introductory Essay

Abbreviations

Blake:

Illuminated Books

Drawings and Paintings

Manuscripts

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

Separate Plates and Plates in Series

Letterpress Books with Engravings by and after Blake

Interesting Blakeana

Blake's Circle and Followers:

Flaxman, John

Fuseli, Henry

Linnell, John

Palmer, Samuel

Richmond, George

Appendix: New Information on Blake's Engravings

- 1 **T**HE 2020 Blake market, like much of the world's commercial activity, was hindered by the Covid-19 pandemic. None of his drawings or paintings came fresh to market, nor any illuminated books or leaves therefrom, nor any rare separate plates. "Holy Thursday" from *Songs of Innocence* copy W and *Poetical Sketches* copy E changed hands, but both had been on offer for at least two years and both sold before America and Europe began to shut down nonessential businesses. The two watercolors listed below under Drawings and Paintings, *Cumea* (illus. 1-2) and *Whilst Surfeited upon Thy Damask Cheek*, had been avail-

able for purchase sporadically since 2002 and 2006 respectively.

- 2 Restrictions on in-store visits forced book and art dealers to rely more than ever on their websites and other online resources to keep their businesses afloat. Several annual book fairs, including the major one in London, were cancelled. In response, the trade established two online sites, the *ABAA Virtual Book Fair*, 4-7 June, and *Firsts: London's Rare Book Fair*, 5-12 June. The few original works by Blake in these virtual fairs are included in the lists below.
- 3 John Windle continued to be the leading dealer in Blake and Blakeana. His list for the New York International Antiquarian Book Fair, 5-8 March, features several original works by Blake as well as William Muir facsimiles of Blake's illuminated books. Only materials not included in other recent Windle catalogues are listed below. The most important work in the New York list, a receipt signed by Blake, was acquired by Windle at auction in 2019. He had planned to exhibit at the Tokyo International Antiquarian Book Fair, 20-22 March, but cancelled. Nonetheless, in mid-March he published the handlist for the fair, retitled *The Booth That Never Was: 30 Books for the Tokyo Antiquarian Book Fair*. The William Muir facsimiles of Blake's illuminated books and a copy of the 1977 printing of Blake's Virgil wood engravings offered in this list are included below.
- 4 With this installment I am initiating some significant changes in coverage in these marketplace reviews. From time to time I have indicated that I am listing complete copies only of specific books with Blake's commercial book illustrations, thereby excluding single prints removed from the books in which they were published. This will now be a regular feature and will be extended to Blake's Job and Dante engravings.¹ Prepublication proofs and other impressions with special characteristics will still be included. James Barry, James Basire, George Romney, and Thomas Stothard will no longer appear in the section devoted to Blake's circle and followers. Works directly related to Blake by those four artists, such as a drawing by Stothard preliminary to one of Blake's engravings, will be presented in Letterpress Books with Engravings by and after Blake, under the author and title of the book containing the relevant engraving, or in Interesting Blakeana.
- 5 The year of all sales, catalogues, and correspondence in the following lists is 2020, unless indicated otherwise. Most

1. With two exceptions: very rare plates and single impressions of Blake's engraving after William Hogarth removed from Hogarth's *Works* (BB #475, CB #XX) or from the 1965 portfolio, *The Beggar's Opera by Hogarth and Blake* (BB #475, issue I), will be included.

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 listed in previous sales reviews are not repeated 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 Mark Crosby, Morris Eaves, Alexander Gourlay, Guy Peppiatt, and John Windle. My special thanks go to Jenijoy La Belle for assistance in all matters. Once again, Sarah Jones's editorial expertise has been invaluable.

Abbreviations

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 nd 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)
CNY	Christie's auctions, New York
DH	Donald Heald Rare Books, New York
DW	Dominic Winter auctions, South Cerney, Gloucestershire
EB	<i>eBay</i> online auctions
FM	Forum auctions, London
illus.	illustration(s), illustrated
KFA	Keys Fine Art auctions, Aylsham, Norfolk
LY	Lowell Libson & Jonny Yarker Ltd., London
pl(s).	plate(s)
SL	Sotheby's auctions, London
SNY	Sotheby's auctions, New York
SP	Robert N. Essick, <i>The Separate Plates of William Blake: A Catalogue</i> (Princeton: Princeton UP, 1983)
st(s).	state(s) of an engraving, etching, or lithograph
SW	Swann auctions, New York

Weinglass	D. H. Weinglass, <i>Prints and Engraved Illustrations by and after Henry Fuseli</i> (Aldershot: Scolar P, 1994)
Windle	John Windle Antiquarian Bookseller, San Francisco
#	auction lot or catalogue item number

Illuminated Books

Pl. 19, "Holy Thursday," from *Songs of Innocence* copy W. Sold Jan. by Windle to a Canadian private collector. Previously listed in Windle's Feb. 2018 online *Short Title List* for the California Antiquarian Book Fair, #2 (\$150,000). For illus., see the 2016 sales review, *Blake* 50.4 (spring 2017): illus. 4. For the rediscovery of copy W and details about it, see the 2015 sales review, *Blake* 49.4 (spring 2016): pars. 3-7 and the entry under Illuminated Books.

Drawings and Paintings

Cumea, a copy of Michelangelo's fresco of the Cumean Sibyl in the Sistine Chapel. Pen and black ink, watercolor, 17.0 x 12.0 cm., with a pencil study of one of the Ignudi from the Sistine Chapel on the verso. Not in Butlin because not discovered until 2002. Arader Galleries auction, New York, 10 Oct., #0101, framed, recto illus. (\$31,250 to a private collector in Boston, Massachusetts). Previously sold SL, 28 Nov. 2002, #236, dated to "circa 1773," recto illus. (£14,340); previously offered Arader Galleries, May 2008 online cat., dated to "1773," recto illus. (\$90,000, apparently unsold and available from Arader until its sale on 10 Oct.). See illus. 1-2.

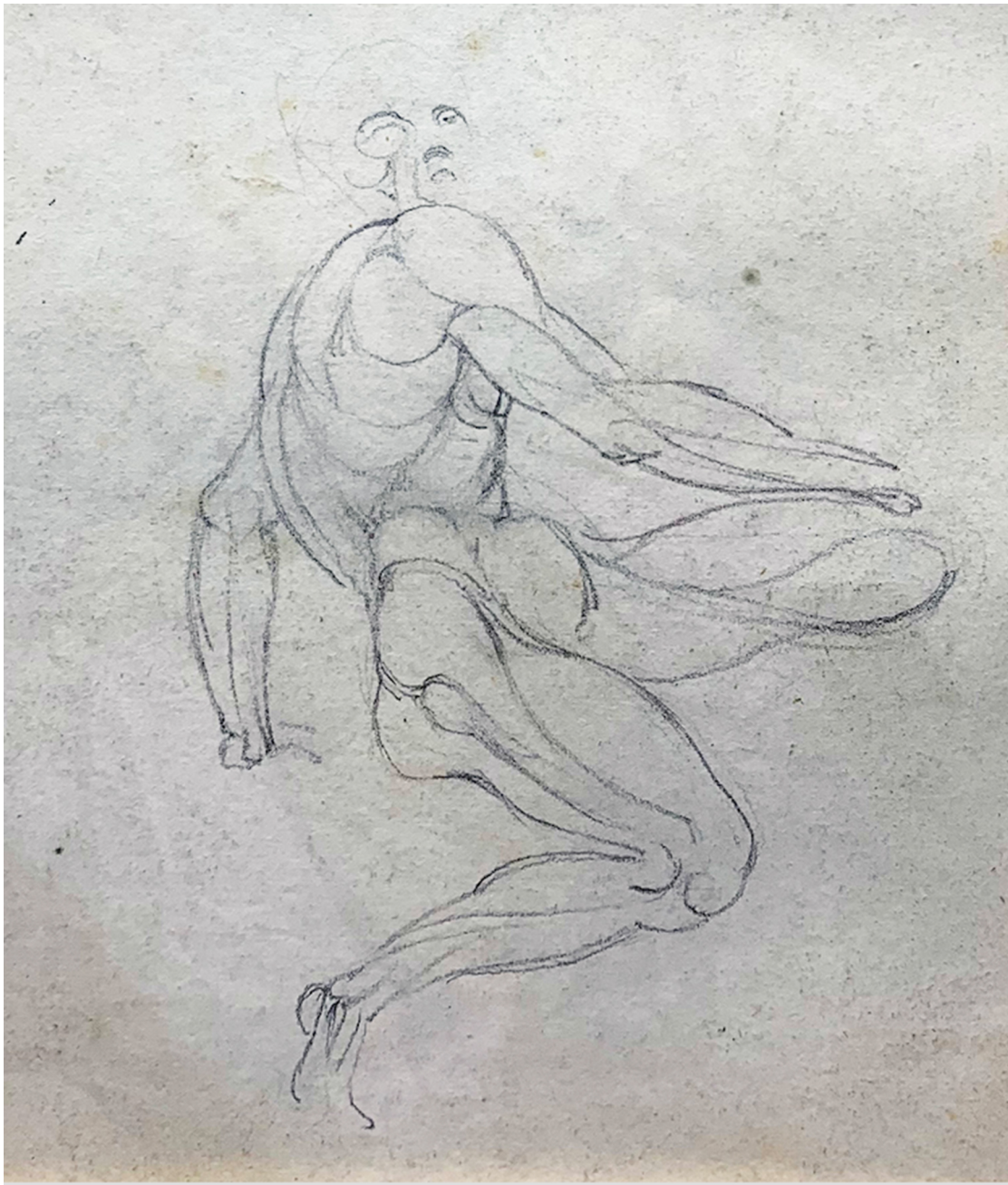
Whilst Surfeited upon Thy Damask Cheek, an illus. to Robert Blair's *The Grave*. Pen and gray and black inks and watercolor over traces of pencil, 19.6 x 13.3 cm., datable to the fall of 1805. Not in Butlin because not discovered until 2001. Acquired Oct. by Essick, Windle acting as his agent, from the dealer Libby Howie, acting for Marburg Ltd. (\$150,000). Previously offered SNY, 2 May 2006, #5, illus. (not sold; estimate \$700,000-1,000,000), and SNY, 25 Jan. 2017, #108, illus. (not sold; estimate \$180,000-240,000). For illus. and comments, see the 2006 sales review, *Blake* 40.4 (spring 2007): illus. 3.



1. *Cumea* (so inscribed), a copy of Michelangelo's fresco of the Cumean Sibyl in the Sistine Chapel. Pen and black ink, watercolor, 17.0 x 12.0 cm. on wove paper. The colors of the Sibyl's costume accord with Michelangelo's except for the drapery (a large cloak?) over the figure's lap and right leg, a bronze color in the fresco. Reproduced courtesy of Arader Galleries.

In my 2002 marketplace review, I indicated mild skepticism about the attribution of this work to Blake and

proposed that the underlying monochrome drawing might be an early work, c. 1779–85, but that the colors may have been added by Blake at a later date—see *Blake* 36.4 (spring 2003): 116–19. In an e-mail to me of 16 Sept., David Bindman also proposes a two-step production process but suggests that the coloring is by a hand other than Blake's. I find Bindman's view compelling. If the underlying drawing is indeed by Blake, he may have executed it at about the same time as his 7 "Copies after Michelangelo's Sistine



Ceiling” (British Museum, Butlin #167-70, dated to c. 1785, including 3 verso drawings). The watercolor is only slightly larger than the largest pen and monochrome wash drawing (*Abias*, 16.5 x 11.7 cm.), but its wove paper has a rougher texture than the Whatman paper Blake used for the set of 7. Thus, I suspect that the drawing reproduced here is not a detached member of the group on Whatman. The SL and Arader auction cats. state that the watercolor contains “pencil” work. I have not been able to discern clear evidence of pencil sketching in high-resolution images of

Cumea, but if that medium is present it would further distinguish the watercolor from the British Museum drawings, executed in pen and ink and wash only.

2. (above) Pencil sketch of one of Michelangelo’s Ignudi from the Sistine Chapel. Verso of illus. 1, size not recorded. I doubt that this drawing is by Blake. The rendering of the face is particularly uncharacteristic. Reproduced courtesy of Arader Galleries.

Manuscripts

Receipt signed by Blake, 5 July 1805, to Thomas Butts for £5.7s. Windle, list for the New York International Antiquarian Book Fair, 5-8 March, #13, wrongly claimed to be “written in Blake’s own hand [only the signature is Blake’s] ... for four of his greatest masterpieces” (\$125,000). For earlier sales and comments, see the 2019 sales review, *Blake* 53.4 (spring 2020).

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

Poetical Sketches, 1783, BB and BBS copy E. Acquired from Windle in late 2019 by the Charles Deering McCormick Library, Northwestern University, Evanston, Illinois, and included in its online cat. by Feb.² For earlier sales, see the 2007 sales review, *Blake* 41.4 (spring 2008): 147. For a black-and-white illus. of the title page, including John Flaxman’s presentation inscription, see *Blake* 40.4 (spring 2007): back cover.

Separate Plates and Plates in Series

“Chaucers Canterbury Pilgrims” DH, Jan. online cat., 5th st., Sessler printing of 1941, leaf of Rives wove paper 43.8 x 101.0 cm., illus. (\$17,500). Windle, online list for the *ABAA Virtual Book Fair*, 4-7 June, no entry #, 5th st., Sessler printing of 1941, the impression sold Doyle auction, New York, 30 April 2019, #11, for \$4062 to Windle for stock, illus. (\$15,000; acquired Dec. by an American private collector). BHL, 18 June, #24, 5th st., Colnaghi printing on laid India, backing leaf 44.0 x 107.0 cm., illus. (£5687).

Dante engravings, complete set. FM, 9 June, #375, laid India, probably the c. 1892 printing, “some sheets with minor toning” all 7 pls. illus. (not sold; estimate £20,000-30,000).

Job engravings, complete sets. Windle, list for the New York International Antiquarian Book Fair, 5-8 March, #11, 1826 “Proof” printing on laid India, leaves 42.4 x 31.5 cm., “bound by Riviere” in morocco (the same copy offered at \$75,000 by Bruce McKittrick at the March 2019 New York Book Fair and in McKittrick’s July 2019 online cat. 67, #9) (\$89,500); same copy and price, June online cat., *London Firsts Online 2020: 12 Works*, #4, illus.; same copy, online *Firsts: London’s Rare Book Fair*, 5-12 June, no entry #, illus. (£70,600); same copy, online *Salon d’hiver virtuel*, 11-13

2. See <https://search.library.northwestern.edu/permalink/01NWXU_INST/h04e76/alma9980782900402441>, accessed 24 Feb.

Dec., no item #, illus. (€73,675). BHL, 11 March, #35, 1826 printing on wove paper after removal of the “Proof” inscription, leaves trimmed to 26.0 x 23.0 cm., mounted on stubs and bound in modern half calf, cloth portfolio, illus. (£6120). Gonnelli Casa d’Aste auction, Florence, 26 May, #348, 1826 printing on wove paper after removal of the “Proof” inscription, leaves 37.5 x 27.0 cm., original wrappers with letterpress cover label stained reddish brown, spine restored, illus. (€17,920). DH, Nov. online cat., 1826 “Proof” printing on laid India, leaves 43.2 x 33.0 cm., “early grey paper boards” with original cover label, modern cloth box, illus. (\$75,000).

Letterpress Books with Engravings by and after Blake

Ariosto, *Orlando furioso*, 1783. Bauer Rare Books, April online cat., 5 vols., “calf bindings” (\$350).

Blair, *The Grave*. Raptis Rare Books, Feb. online cat., 1808 quarto, later half morocco, illus. (\$2000). Humbert & Ellis auction, Towcester, Northamptonshire, 6 Feb., #672, 1808 quarto, scattered foxing, heavy in some pl. margins, half “leather” rebacked, illus. (£420). Christopher Edwards, California International Antiquarian Book Fair, 7-9 Feb., 1808 quarto, later half morocco (\$3375). Rainford & Parris, March online cat., 1808 quarto, light marginal foxing on pls., later half morocco, illus. (£950). EB, April, 1808 quarto, Blake’s pl. 1 trimmed at foot, modern half calf, illus. (offered at the “buy it now” price of \$1900). Anah Dunsheath, May online cat., 1813 quarto, “some staining,” half calf (\$1274). PBA Galleries auction, Berkeley, California, 10 Sept., #18, 1808 quarto, original boards very worn and stained, front cover label, illus. (no bids on an estimate of \$2000-3000); same copy, 22 Oct., #30, illus. (\$1140). Paul Foster, online cat. for the Boston Virtual Book Fair, 12-14 Nov., no entry #, [1870] portfolio of pls. only, publisher’s brown cloth portfolio as issued, illus. (£1500).

Bonnycastle, *Introduction to Mensuration*, 1791. Sue Lowell Books, Feb. online cat., “full leather” (£300).

Boydell’s Graphic Illustrations ... of Shakspeare, c. 1803. SW, 17 Nov., #272, scattered foxing “chiefly marginal,” half morocco worn, Blake’s pl. illus. (\$1375).

Bryant, *New System ... of Ancient Mythology*. Harry E. Bagley, April online cat., 2nd ed., 1775-76, 3 vols., contemporary calf very worn, bindings illus. (\$500). George Jeffery, April online cat., 2nd ed., 1775-76, 3 vols., scattered foxing and heavy offsetting, “all volumes lacking boards,” illus. (£280). EB, June, 1st ed., 1774-76, 3 vols., modern cloth, illus. (offered at the “buy it now” price of \$450 or “best offer”).

Bürger, *Leonora*, 1796. Windle, July private offer, bound with 6 other eds. of the poem including the 1796 ed. with illus. by Diana Beauclerc, "old calf, very worn, covers detached, preserved in a new box" (\$29,750).

Catullus, *Poems*, 1795. EB, Dec., 2 vols., Blake's pls. lightly foxed and with imprint trimmed off his pl. 1, contemporary calf, illus. (offered at the "buy it now" price of \$2000); same copy and price, Burnside Rare Books, Dec. online cat., illus.

Cumberland, *Thoughts on Outline*, 1796. Mullen Books, Nov. online cat., missing pl. numbered 24 (not by Blake), foxed, "cardboard wraps" very worn, spine missing (\$150). Gorrings's auction, Lewes, East Sussex, 30 Nov., #278, marginal stains, original boards very worn, modern box, illus. (£517).

Darwin, *Botanic Garden*. FM, 26 March, #122, 1st ed. of Part 1, 1791, 2nd ed. of Part 2, 1790, 2 vols. in 1, scattered foxing, contemporary calf worn, illus. (£975). Jarndyce, April online cat., 1st ed. of Part 1, 1791, 2nd ed. of Part 2, 1790, 2 vols. in 1, "some light foxing," modern half calf, binding illus. (£1760). Adrian Harrington, April online cat., 4th ed., 1799, 2 vols., "some browning and spotting around plates," contemporary calf, binding illus. (£750). Munster & Company, April online cat., "1791 ... Second Edition" (of the general title page, ed. of each part not indicated), 2 vols., "light foxing" (\$800). Vintage Books, April online cat., 3rd ed. of Part 1, 1795, 4th ed. of Part 2, 1794, 2 vols. in 1, "light foxing," contemporary "leather" repaired (\$325). EB, June, 1799 ed., 2 vols., contemporary calf, illus. (offered at the "buy it now" price of £700 or "best offer"). DW, 10 Sept., #433, 2nd ed. of Part 1, 3rd ed. of Part 2, both 1791, 2 vols., "some leaves loose or detached, edges untrimmed, original publisher's boards, lacking spines," Blake's pl. 1 illus. (£209); possibly the same copy, EB, Nov., large paper, lacking 2 pls. but apparently with all pls. engraved by Blake, illus. (£425).

Enfield, *Speaker*. EB, Jan., 1797 ed., 2nd st. of Blake's pl., later quarter calf, with 7 unrelated vols., illus. (£19.99). Libreria Oreste Gozzini, May online cat., 1781 ed., scattered foxing, described as containing Blake's pl., presumably in the 1st st., contemporary calf very worn, illus. (€180).

Flaxman, Hesiod designs, 1817. William Glynn, Feb. online cat., foxed, half morocco worn, illus. (£300). Ely Books, Sept. online cat., inscribed "To the Rev.^d William Gunn / with the Author's affectionate respects", with "4 small pages of the publishers catalogue, dated Feb. 1817, tipped-in at the front," foxed, "card covers," illus. (£450). Flaxman's portrait of his friend William Gunn (1750–1841) was published as a lithograph by Richard James Lane c. 1841. Toovey's auction, Washington, West Sussex, 11 Nov., #3178,

no description of binding, with Flaxman, *Odyssey* designs, 1805, and Flaxman, Dante designs, 1807, illus. (£374).

Flaxman, *Iliad* designs, 1805. EB, Jan., scattered foxing, later half calf, illus. (offered at the "buy it now" price of £300 or "best offer"). William Glynn, Feb. online cat., scattered foxing and soiling, later half calf, illus. (£250). Ader auction, Paris, 8 July, #32, original boards worn with front cover label, with Flaxman, *Odyssey* designs, 1805, boards worn, illus. (€314). Showplace auction, New York City, 8 Nov., #0266, with Flaxman, *Odyssey* designs, 1805, both vols. in half calf worn, original cover labels retained, illus. (\$531).

Fuseli, *Lectures on Painting*, 1801. Grand auction, Folkestone, Kent, 17 Feb., #114, an anonymous watercolor copy, 15.0 x 10.0 cm., of Blake's pl., illus. (no bids on an estimate of £100–150).

Gay, *Fables*. Schilb Antiquarian, Feb. online cat., [1811] ed., 2 vols., later calf, illus. (\$795); Nov. online cat., 1793 ed., 2 vols., 19th-century calf, illus. (\$950). EB, March, 1793 ed., 2 vols., scattered light foxing, later morocco, illus. (offered at the "buy it now" price of \$2400 or "best offer"); another copy, March, 2 vols., foxed and stained, modern calf, illus. (offered at the "buy it now" price of \$750 or "best offer"); another copy, June, 2 vols. in 1, 19th-century calf worn, illus. (offered at the "buy it now" price of \$745 or "best offer"); another copy, July, 2 vols., light foxing, 19th-century morocco by W. Pratt, covers stained, illus. (\$316); same copy, Sept., illus. (\$261). Peter Harrington, May online cat., 1793 ed., 2 vols., contemporary half sheep, "a superior copy, tall and clean," illus. (£1650); another copy, Nov., 2 vols. in 1, scattered foxing, "near-contemporary smooth russia," illus. (£1750). Chorley's auction, Cheltenham, Gloucestershire, 23 July, #684, 1793 ed., 2 vols., badly foxed, "rebound in cloth," bindings illus. (£76). PBA Galleries auction, Berkeley, California, 19 Nov., #86, [1811] ed., 2 vols., foxed, contemporary half calf worn, illus. (\$204). See illus. 3 for Blake's pl. 1 and related engravings.

Gough, *Sepulchral Monuments*, 1786. Guy Peppiatt Fine Art, March cat., *British Portrait and Figure Drawings*, #54, Blake's pl. 10 only on consignment, a prepublication proof, illus. (£3500; acquired April by Windle and immediately sold to the E. J. Pratt Library, Victoria University, Toronto). Previously sold Cheffins Grain & Comins auction, Cambridge, England, 28 Oct. 1999, #98 (£440); previously offered privately by Christopher Edwards, Feb. 2004 (£2750). In the collection of Raymond Lister (1919–2001) from at least 1974 to 1999. See illus. 4.



3. Four versions of an illus. to John Gay, *Fables*, "Introduction to the Fables. The Shepherd and the Philosopher." Essick collection.

First image: Etching/engraving, 7.3 x 9.5 cm., signed by William Kent as the designer and Peter Fourdrinier as the

engraver, published in *Fables. By Mr. Gay* (London: J. Tonson and J. Watts, 1727), unnumbered page, above letterpress text beginning "Introduction." Unfortunately, the paper in this ed. is very thin and the letterpress text from the verso shows through to this image on the recto.



3. (continued) Four versions of an illus. to John Gay, *Fables*, "Introduction to the Fables. The Shepherd and the Philosopher." Essick collection.

Second image: Etching/engraving, 7.6 x 9.4 cm., signed by Kent as the designer and Gerard Van der Gucht as the

engraver, published in *Fables. By the Late M^r Gay* (London: C. Hitch et al., 1757), vol. 1, unnumbered page, above letterpress text beginning "Introduction." Other eds., including one also published by Hitch in 1757, include versions of Kent's design changed to a vertical format.



3. (continued) Four versions of an illus. to John Gay, *Fables*, "Introduction to the Fables. The Shepherd and the Philosopher." Essick collection.

Third image: Etching/engraving, 7.7 x 9.4 cm., based on Kent's design and signed by Blake as the engraver. First published in *Fables by John Gay* (London: John Stockdale, 1793) 1: facing p. 1. Blake has thoroughly modified Kent's design, replacing the latter's haystack or conical hut with a small, rectangular house—complete with door, window, and chimney—in the middle distance on the left. The shepherd is a more elegant figure, clearly attentive to the philosopher and possibly smiling. The somewhat scruffy philosopher in Fourdrinier's and Van der Gucht's engravings has become one of Blake's own bards or prophets, close in general character to the bard in "The Voice of the Ancient Bard," 1st published in *Songs of Innocence*, 1789. The sheep are of the same Blakean species as those in the frontispiece and "The Shepherd" in *Songs of*

Innocence. Perhaps Geoffrey Keynes slightly overvalues the extent of Blake's modifications of Kent's design by claiming that "the print [by Blake] is, indeed, to be regarded as an original design by Blake rather than as a copy from anyone else."³

Which engraving, Fourdrinier's or Van der Gucht's, did Blake consult when executing his version of Kent's design? The similarity between the 2 earlier works and the extent of Blake's revisions make this question difficult to answer. His treatment of the clouds above the mountain, upper left, is closer to the 1727 pl. than to the 1757 pl. This is hardly conclusive evidence, but it appears that Blake was looking at Fourdrinier's rendering of Kent's design.

3. Keynes, "Blake's Engravings for Gay's Fables," *Book Collector* 21.1 (spring 1972): 62.



3. (continued) Four versions of an illus. to John Gay, *Fables*, "Introduction to the Fables. The Shepherd and the Philosopher." Essick collection.

Fourth image: Unsigned etching/engraving, 6.7 x 9.3 cm. oval, published in *Fables by John Gay* (London: F. & C. Rivington et al., 1793), facing p. [1]. The retention of Blake's

revisions of the design indicates that the anonymous engraver for this Rivington ed. copied Blake's version. This work comes close to fitting into the category of pls. designed by Blake (at least in part) and engraved by other engravers.

4. (next page) "Portrait of Queen Philippa from Her Monument," etching/engraving published in Richard Gough, *Sepulchral Monuments in Great Britain*, 1786. A prepublication proof of Blake's pl. 10 before all inscriptions and lacking a few shading strokes on the figure's face, particularly evident on and around her eyes and on the bridge of her nose, design 32.9 x 26.8 cm., platemark 40.4 x 28.7 cm., leaf of wove paper 49.5 x 37.9 cm. With the Gough pl. number top right ("Pl. XLIX p. 125"), title below the design ("Portrait of Queen Philippa from her Monument" with "Queen of Edward III." lined through), and signature lower right ("Basire del & sc.") inscribed in

pen and ink in an unidentified hand (possibly Gough's). Another ink inscription in the same hand, just above the bottom edge of the leaf and lined through, reads "Put under Q portrait of Q Eleanor Pl. XXIII*" (a deleted misidentification of the subject and pl. number). Two pencil inscriptions in 2 different hands, the one right of the portrait identifying the subject and concluding with letters and numbers that may be a dealer's pricing code. The pencil inscription below the portrait is in the same hand as the pen and ink inscriptions. It reads "M^r Ashley your people have made a mistake which appears very / extraordinary as it is very clearly wrote with only one l / Philippa". Ashley



may be the writing engraver whose shop executed the printed inscriptions in the published st. Reproduced courtesy of Guy Peppiatt Fine Art.

The published st. is signed by Blake's master James Basire as both the delineator of the portrait and the engraver. The preliminary drawing in pencil, now in the Bodleian Library, Oxford, is attributed to Blake in Butlin #40, titled *Queen*

Philippa, Head and Shoulders from Her Effigy and dated to c. 1774. Blake probably had a hand in engraving the pl.; see *BB* #461, pl. 10, *BBS* pp. 217-18, and *CB* pp. 118-20, pl. 3 and illus. 291 (the published st.). It was conventional in the late 18th century for the master to sign an engraving even if executed in whole or in part by an apprentice.

Hayley, *Ballads*, 1805. FM, 30 Jan., #108, 1st st. of pl. 1, sts. of other pls. not indicated but probably 1st, marginal stains on pls., some leaves detached, contemporary half calf very worn, front cover detached, pl. 1 illus. (£325). EB, July, 1st sts. of the pls., some leaves soiled, contemporary boards very worn, modern leather spine, illus. (offered at the “buy it now” price of \$2490 or “best offer,” quickly reduced to \$2190 or “best offer”).

Hayley, *Designs to a Series of Ballads*, 1802. Windle, online *Salon d’hiver virtuel*, 11-13 Dec., no item #, pl. 1 only, leaf 25.0 x 17.4 cm., illus. (€40,750). Previously offered by Windle in Oct. 2016 exhibition and sales cat., no item #, illus. (\$49,500).

Hayley, *Essay on Sculpture*, 1800. Bunch auction, Chadds Ford, Pennsylvania, 28 July, #11662, foxed, 1 p. torn in half, 19th-century half calf very worn, illus. (\$246). Open Boat Booksellers, Oct. online cat., pls. foxed, 19th-century half calf worn, illus. (\$950).

Hayley, *Life of Cowper*, 1803–04. Mallams auction, Oxford, 30 Jan., 1st ed., 3 vols., contemporary calf rebaked, with an unrelated vol., bindings illus. (£86). Babushka Books & Framers, April online cat., 2nd ed., 3 vols., “half leather” worn (£190). EB, May, 2nd ed., 3 vols., imprints trimmed off some pls., scattered foxing, contemporary quarter calf worn, illus. (offered at the “buy it now” price of £192 or “best offer”).

Hayley, *Triumphs of Temper*, 1803. DW, 4 March, #238, later calf rebaked, title page illus. (£172). Rare Book Cellar, April online cat., no mention of the pls., contemporary half calf, binding illus. (\$875). EB, April, contemporary calf worn, illus. (no bids on a required minimum bid of £440); same copy, June, illus. (offered at the “buy it now” price of £528 or “best offer”); Oct., another copy, large paper, light marginal foxing to some pls., later half morocco, illus. (offered at the “buy it now” price of £840 or “best offer,” quickly changed to \$1158.71 or “best offer”). Rooke Books, May online cat., contemporary calf very worn, illus. (£323); another copy, Dec. online cat., half morocco, illus. (£700). Heritage auction, Dallas, 16 Dec., #45317, minor foxing, contemporary calf rebaked, modern cloth box, illus. (\$239).

Hoare, *Inquiry*, 1806. Windle, Sept. online cat., *20 Works for London Firsts 2020*, #12, original boards worn, illus. (\$2750).

Hogarth, *The Beggar’s Opera by Hogarth and Blake*, 1965. EB, March, Blake’s pl. only, a very worn impression of the 7th st., framed, illus. (offered at the “buy it now” price of

\$99 or “best offer”); another impression, April, illus. (offered at the “buy it now” price of \$138).

Hogarth, *Works*. EB, March, Blake’s pl. only, a late st., possibly 5th, framed, illus. (offered at the “buy it now” price of \$325 or “best offer”); March, a complete(?) copy, Baldwin and Cradock undated ed. printed by Woodfall c. 1835–37, “including ... the engraved plate by William Blake,” probably 5th st., many leaves foxed, 19th-century half calf worn, illus. (no bids on a required minimum bid of \$1400); April, same copy, required minimum, and result; May, same copy, \$1200 required minimum bid, same result; July, Blake’s pl. only, probably 4th st., tear into image upper right, water stain lower left margin, illus. (no bids on a required minimum bid of \$95); another impression of Blake’s pl. only, July, a later state, possibly 5th, illus. (offered at the “buy it now” price of \$138); another impression of Blake’s pl. only, Sept., possibly 3rd st., lower margin lightly stained, illus. (offered at the “buy it now” price of \$300 or “best offer”); Nov., 1822 ed., Blake’s pl. torn through the image, contemporary half calf, illus. (offered at the “buy it now” price of £2250 or “best offer”). DW, 9 Oct., #373, Blake’s pl. only, probably 3rd st., leaf 46.0 x 58.0 cm., “two short closed tears to lower portion” of bottom margin, illus. (£74). Quaritch, Dec. online cat., *New Acquisitions*, #16, Baldwin and Cradock undated ed. printed by Woodfall c. 1835–37, no mention of Blake’s pl. but presumably present among the “116 leaves of plates,” later 19th-century half morocco worn, illus. (£2500). It is difficult to determine the sts. of impressions of this pl. based on low-resolution online images.

Hunter, *Historical Journal*, 1793, quarto issue. FM, 22 Jan., #223, “occasional foxing,” contemporary half Russia worn, Blake’s pl. illus. (not sold; estimate £800-1200); same copy, 20 Feb., #62, illus. (£1040). Barter Books, April online cat., foxed, modern calf, illus. (£1000).

Josephus, *Works*. EB, Feb., *BB* issue A, c. 1785–87, “57 plates” (of 61), no mention of Blake’s 3 pls., some pls. damaged, contemporary calf very worn, illus. (£49.95); Feb.-March, *BB* issue E, c. 1792–93, light marginal stains, contemporary calf very worn, illus. (£127); May-June, *BB* issue A, modern cloth, illus. (offered at the “buy it now” price of \$220 or “best offer”). Common Crow Books, April online cat., *BB* issue A, contemporary calf very worn, illus. (\$600).

Lavater, *Aphorisms*, 1789. Colin Page, May online cat., contemporary calf “a little rubbed,” illus. (£200; acquired by Windle for stock); same copy, Windle, June online cat., illus. (\$595). KFA, 16 June, #315, contemporary half calf very worn, illus. (£132).

Lavater, *Essays on Physiognomy*. George Jeffery, April online cat., 1789–98 ed., 3 vols. in 5, scattered foxing, early

calf rebacked, illus. (£850). DH, Sept. online cat., "1792" (actually c. 1818) ed., 3 vols. in 5, "with paper watermarked 1804," scattered foxing, contemporary morocco, illus. (\$4500). *BBS* p. 236 reports watermarks in this c. 1818 ed. of 1806, 1812, and 1817, but an "1804" watermark has not been recorded previously. Colin Page, Dec. online cat., "1792" ed., 3 vols. in 5, a few pls. foxed, contemporary calf, illus. (£1200).

Malkin, *Father's Memoirs*, 1806. Rulon-Miller Books, April online cat., Blake's pl. lightly foxed, original boards rebacked, original printed spine label retained, illus. (\$1562.50). Probably the same copy offered EB, April 2019, illus. (offered at the "buy it now" price of \$1515 or "best offer").

Nicholson, *Introduction to Natural Philosophy*, 1782. Thomas Rare Books, April online cat., 2 vols., contemporary calf worn (£700).

Olivier, *Fencing Familiarized*, 1780. Peter Harrington, Feb. online cat., "scattered foxing and offsetting," contemporary calf rebacked, illus. (£1750).

Ritson, *Select Collection of English Songs*, 1783. Galerie Bassenge auction, Berlin, 7 April, #395, 3 vols., full calf, illus. (no bids on an estimate of €500). Colin Coleman Music, April online cat., 3 vols., full calf (£780). Keogh's Books, April online cat., 3 vols., "occasional foxing," later half calf, illus. (£600).

Shakespeare, *Dramatic Works*, 1802. Raptis Rare Books, Feb. online cat., 9 vols., no mention of Blake's pl., half morocco, bindings illus. (\$9500). Some copies do not include Blake's pl., inscribed as a "variation" of Peter Simon's pl. after a painting by John Opie. For the relationship between the 2 pls., see *CB* p. 83.

Shakespeare, *Plays*. EB, Jan., 1805 ed., 10 vol. issue, leaves 28.0 x 18.0 cm., 19th-century calf worn, illus. (a bargain at £78); March, 1811 ed., 9 vols., scattered foxing, contemporary calf worn, illus. (offered at the "buy it now" price of £1406.30); Nov., 1805 ed., 9 vol. issue, later half calf, illus. (offered at the "buy it now" price of £950 or "best offer"). Cheffins auction, Cambridge, England, 9 Jan., #309, 1805 ed., 10 vol. issue, "boards detached," with an unspecified quantity of unrelated vols., bindings illus. (£294). Polyanthus Books, Feb. online cat., 1805 ed., 10 vol. issue, contemporary calf rebacked, with William Richardson, *Essays on Shakespeare's Dramatic Characters*, 1812, illus. (£465). Neverland Books, April online cat., 1811 ed., 9 vols., scattered foxing, contemporary calf worn, bindings illus. (\$600). Potter & Potter auction, Chicago, 10 Sept., #501, 1805 ed., 10 vol. issue, later half morocco, illus. (\$1320).

Stedman, *Narrative*, hand-colored copy. Carmarthenshire Rare Books, April online cat., 1806 ed., 2 vols., contemporary "leather" rebacked with new spines, illus. (£9750). The coloring in this 1806 copy matches the palette used in large-paper copies of the 1796 ed. The pls. may be remainders from that earlier ed.

Stedman, *Narrative*, uncolored copies. DW, 29 Jan., #52, 1796 ed., 2 vols., scattered foxing on pls., contemporary calf rebacked, worn, front cover of vol. 1 detached, illus. (£1560). SW, 26 March, #81, 1796 ed., 2 vols., lacking 1 unidentified pl., "minor foxing, minimal dampstaining," modern half morocco, illus. (estimate \$1500-2500; auction postponed because of the coronavirus pandemic); same copy and estimate, 7 May, #81, illus. (\$1690). Alan Wofsy Fine Arts, April online cat., 1806 ed., 2 vols., "slightly foxed," calf rebacked, illus. (\$2250). Besley's Books, April online cat., 1806 ed., 2 vols., scattered foxing, half calf repaired, illus. (£1250). Toovey's auction, Washington, West Sussex, 27 Aug., #3071, 1796 ed., 2 vols., "occasional minor spotting, mainly to plate margins," contemporary calf very worn, rebacked, hinges strengthened with tape, with another copy of vol. 1, backstrip missing, bindings illus. (£1743).

Virgil, *Pastorals*, 1821. CNY, online auction, 2-18 June, #68, 2 vols., a few marginal stains, binding described as "19th-century calf" but at least the backstrips are publisher's sheep with "POCKET / EDITION" stamped in gilt at the foot, illus. (no bids on an estimate of \$15,000-25,000).

Virgil, *The Wood Engravings of William Blake for Thornton's Virgil*, 1977. Windle, March online list, *The Booth That Never Was: 30 Books for the Tokyo Antiquarian Book Fair*, #13, publisher's folding box (\$12,500).

Whitaker, *The Seraph*, c. 1818-28? Windle, April online cat., *BB* issue A, 2 vols., marginal stains, publisher's cloth worn, possibly a remainder binding, the copy offered by Oxfam Books, Dec. 2019, for £300, illus. (\$975); Windle private offer, Aug. (\$500; acquired by Essick).

Wit's Magazine, 1784. EB, July, Blake's pl. 3 only, hand colored, imprint trimmed off, stains in the design top center, bottom right corner damaged, illus. (£205 to Windle for stock); Windle private offer, Aug. (\$450; acquired by Essick). See illus. 5.

Young, *Night Thoughts*, 1797. SW, 21 May, #292, 2nd st. of pl. 11, leaves trimmed to 40.1 x 30.0 cm., no mention of the "Explanation" leaf, "bound" but no description of binding, illus. (no bids on an estimate of \$4000-6000). DH, online list for the *ABAA Virtual Book Fair*, 4-7 June, no entry #, with the "Explanation" leaf, "uncut on the fore-edge and lower edge," later half morocco, illus. (\$15,000).



5. "TYTHE IN KIND; OR THE SOW'S REVENGE," engraved by Blake after Samuel Collings. *BB* pl. 3 in the *Wit's Magazine*, published in the Feb. 1784 issue. Etching/engraving with hand coloring, image 16.0 x 21.8 cm., leaf of wove paper 17.2 x 21.8 cm. pasted to a backing leaf 18.0 x 22.8 cm. Essick collection.

According to an advertisement on the back wrapper of a copy of the Nov. 1784 issue in my collection, "Prints of the *Wit's Magazine*, FINELY COLOURED, May now be had, (independent of the Work) Price only SIXPENCE each"

Pls. included in the magazine were folded twice to fit horizontally within its text leaves of approx. 23.0 x 14.0 cm. The absence of folds in this impression indicates that it is one of these "independent" prints. All impressions published in the magazine I have seen are on laid paper. Thus, the wove paper of this example suggests a separate printing for the impressions intended for hand coloring. This is the only example I have ever seen of the separate issue of a pl. engraved by Blake for the *Wit's Magazine*.

Interesting Blakeana

J. Böhme, *Works*, the so-called “Law edition,” 1764–81. Windle, list for the California International Antiquarian Book Fair, 7-9 Feb., #14, 4 vols., modern half calf (\$22,500); same copy and price, June online cat., *London Firsts Online 2020: 12 Works*, #5, illus.; same copy, online *Firsts: London’s Rare Book Fair*, 5-12 June, no entry #, illus. (£18,250); same copy, Sept. online cat., *God Help Us! 30 Books on Religion*, #11, illus. (\$22,500); same copy, online *Salon d’hiver virtuel*, 11-13 Dec., no item #, illus. (€18,525). The ed. of Böhme known to Blake and perhaps owned by him—see his comment to Henry Crabb Robinson on the beauty of the “figures” (i.e., illus.) in “Law’s transl.” (BR[2] 423).

J. Gay, *Fables*. London: F. & C. Rivington et al., 1793. EB, May, contemporary calf rebaked, illus. (offered at the “buy it now” price of £250 or “best offer”); another copy, May, contemporary half calf worn, illus. (offered at the “buy it now” price of \$350). Buddenbrooks, Dec. online cat., contemporary calf (\$495). Argosy Book Store, Dec. online cat., contemporary calf repaired (\$400). As the final paragraph in BB #460 points out, this ed. “contains two [oval, unsigned] plates to a page which very closely copy (often reversed) those in the 1793 Stockdale edition [with Blake’s 12 pls.]; most notable in this respect is the strikingly Blakean shepherd imitated from Blake’s first engraving” (p. 566). The standing philosopher seems to me more “strikingly Blakean” than the sitting shepherd; see illus. 3, fourth image.

“Faux William Blake Print,” etching/engraving inscribed “WB. del Nov 16.th 1809” Joseph Burrigade Books, April online cat., “image of an oak, hollow with a doorway at the bottom and three cows, hand coloured,” a poem engraved below titled “The Oak in Penshurst Park” and signed “F D C.,” illus. (£400). Not by our Blake. For discussion and black-and-white illus. of an uncolored impression, see G. E. Bentley, Jr., “Blakewell,” *Blake* 13.3 (winter 1979–80): 152-53.

W. Whitman, autograph letter signed to “My dear Swinton” (John Swinton, managing editor of the *New York Times*), dated 31 March 1868, 1 p. Bonhams auction, New York, 11 Dec., #116, complete letter illus. with reference to an unsigned article, “Swinburne’s William Blake,” in the 29 March 1868 issue of the *Times* (not sold; estimate \$4000-6000). For the text of this letter and its sale for \$3750, see Interesting Blakeana in the 2016 sales review, *Blake* 50.4 (spring 2017).

W. Muir, facsimiles of Blake’s illuminated books, 1885–1920. PBA Galleries auction, Pasadena, California, 6 Feb., #75, *The Book of Thel*, 1885, lacking original wrappers and

copy no., rebound in morocco, with Muir’s 1920 issue of *Thel*, rebound in “half leather, with Muir’s signed limitation statement and copy number from the original wrappers mounted on front endpaper,” illus. (\$2500 to Windle and offered by him at the California International Antiquarian Book Fair, 7-9 Feb., for \$4500); #76, *Visions of the Daughters of Albion*, 1885, lacking original wrappers and copy no., rebound in half calf, slipcase, illus. (\$1250 to Windle and offered by him at the California International Antiquarian Book Fair, 7-9 Feb., for \$4500). Windle, list for the New York International Antiquarian Book Fair, 5-8 March, #12, *Songs of Innocence* and *Songs of Experience*, both 1885, 2 vols., original wrappers, *Innocence* inscribed “No. 0 Pearson’s copy”, *Experience* inscribed “for The Times” (\$14,500); March online list, *The Booth That Never Was: 30 Books for the Tokyo Antiquarian Book Fair*, #6, *America*, 1887, hand-colored copy no. 3, original wrappers rebaked (\$12,500), #7, *Europe*, 1887, copy no. 11, original wrappers (\$12,500), #8, *Milton*, 1886, copy no. not recorded, half calf, original wrappers bound in (\$9500); Sept. online cat., *20 Works for London Firsts 2020*, #4, *The Marriage of Heaven and Hell*, 1885, copy no. 40, original wrappers, illus. (\$5750), #5, *The Book of Thel*, 1885, same copy listed above, illus. (\$4500). The *America* and *Europe* previously offered at the same prices in Windle’s handlist for the Boston Antiquarian Book Fair, 10-12 Nov. 2017, #9 and 10. Toovey’s auction, Washington, West Sussex, 16 Sept., #180, *Europe* pl. 1, described only as “a late 19th century watercolour” but clearly the Muir facsimile of “The Ancient of Days” with coloring based on *Europe* copy D, framed and matted to the image, illus. (£162 to Windle for stock; sold Oct. to a private collector in Chicago); see illus. 6. FM, 25 Sept., #133, *Milton*, 1886, copy no. 7, morocco “a little rubbed and marked,” illus. (£1875); #134, *Europe*, 1887, copy no. not recorded, leaves “mounted on stubs” and bound in “later half calf ... rubbed,” illus. (£3500). Sophie Schneideman Rare Books, online list for the Boston Virtual Book Fair, 12-14 Nov., #27, *Songs of Experience*, 1885, no copy no. recorded, contemporary calf (£3400).

Blake, *The Book of Ahania*, William Griggs facsimile, [1892]. PBA Galleries auction, Pasadena, California, 6 Feb., #74, full morocco, “original plain wrappers bound at rear,” illus. (\$625 to Windle and offered by him at the California International Antiquarian Book Fair, 7-9 Feb., for \$2750).

Blake, *Songs of Innocence and of Experience*. Liverpool: Henry Young & Sons, 1923. Windle, list for the New York International Antiquarian Book Fair, 5-8 March, #14, no. 13 of 51 hand-colored copies of this facsimile, half morocco (\$5500); another copy, Sept. online cat., *20 Works for London Firsts 2020*, #6, no. 44 of 51 hand-colored copies, “original roan, very well restored and rebaked,” illus. (\$5500).



L. Binyon, manuscript of an unpublished lecture titled "William Blake; Painter, Poet, Seer." Windle, April *Short List 19 (New Series)*, #3, dated by Windle to c. 1932–33, the lecture written in ink by Binyon's wife, Cicely, on rectos only of 19 leaves, cloth box, illus. (\$2950). Previously sold CNY, 20 Nov. 1992, #18 (\$550), and Christie's East, New York, 2 Dec. 1994, #20 (\$633); previously offered James Cummins, Nov. 2006 cat. 97, #10, illus. (\$2000).

Minutes of the William Blake Trust, 1948–69. Windle, April *Short List 19 (New Series)*, #2, typescript and manuscript, 240 pp., "all reports are signed by Geoffrey Keynes in his distinctive brown ink, and the text is annotated and otherwise added to by Arnold Fawcus," half roan worn, illus. (\$6500; acquired late April by a British private collector). Previously offered at the same price by Windle, Dec. 2016 online cat., illus., and March 2017 cat. 65, part 3, p. 82, #1, illus.

Blake, *Poems from William Blake's "Songs of Innocence,"* illus. by Maurice Sendak, 1967. Type Punch Matrix, Sept. online cat., publisher's wrappers, illus. (\$4750).

Patti Smith (American singer, songwriter, artist, and poet, born 1946). *Blake's Life Mask, 2003*. Gelatin silver print photograph, image 10.7 x 8.2 cm. CNY, online only auction, 5–14 Oct., #119, signed by Smith and inscribed "1/10" in pencil on verso, illus. (\$1875).

6. (previous page) "The Ancient of Days" (frontispiece to *Europe a Prophecy*). William Muir facsimile, datable to c. 1885. Watercolor without any underlying printed image, design 23.8 x 16.7 cm. on leaf of wove paper 28.2 x 20.3 cm. Muir usually signed and numbered his facsimiles of "The Ancient of Days," top left approximately 5.0 cm. above the design, but if such an inscription was present it was trimmed off this example. Photo courtesy of John Windle.

The coloring is based on the frontispiece to *Europe* copy D, in the British Museum since 1859. This work may have been executed by E. Druitt, one of the best artists in Muir's circle of facsimilists. She produced other Blake facsimiles for Muir, completely executed by hand and based on originals in the British Museum. For further information about the Muir facsimiles of "The Ancient of Days," both those with and without a lithographic base, see the 2006 sales review, *Blake* 40.4 (spring 2007): 146, addendum to *SP* pp. 258–60.

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.

FLAXMAN, JOHN

Drawings and sculpture

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

An album of drawings. FM, 26 March, #161, including "43 original drawings by John Flaxman of cups, candelabra, ornamental friezes and of figural compositions, pen and inks, watercolours, pencil and chalks," mounted in 2 vols. on leaves approximately 39.0 x 29.0 cm., with 108 drawings by other artists, half morocco worn, illus. (£39,000).

The Bard, Probably of Thomas Gray's Poem. Pencil, pen and ink, 28.0 x 28.5 cm. AH, March online cat. 501, #40, illus. (£4250). Previously offered SL, 31 March 1999, #6, illus. (not sold; estimate £2000–3000).

Design for a Ewer (recto), Study of a Mother and Child (verso). Pencil, leaf 19.0 x 13.5 cm., signed "J. Flaxman." in ink on verso. LY, Nov.–Dec. online cat., *Thirty Drawings for the Holidays*, no entry #, recto and verso illus. (£1800). Previously offered Lowell Libson, July 2017 online cat., recto titled *Design for an Urn*, illus. (not priced).

Design for the Pediment of the Temple of Liberty at Woburn Abbey. Pencil, 6.9 x 19.7 cm., datable to 1803. LY, Nov.–Dec. online cat., *Thirty Drawings for the Holidays*, no entry #, illus. (£2200). Previously offered by Lowell Libson, July 2017 online cat., illus. (not priced).

Figure Composition. Pencil and brown ink, foxed, 8.9 x 10.8 cm. AH, Dec. online cat. 510, #19, illus. (£225).

Autograph letter signed by William Hayley to Flaxman, dated 24 July 1784, 3 pp. DW, 11 Nov., #20, included in an extra-illus. copy of J. T. Herbert Baily, *Emma, Lady Hamilton: A Biographical Essay*, 1905, all 3 pp. of Hayley's letter illus. (no bids on an estimate of £3000–4000). Much of this letter deals with the "fitting up" of Hayley's new library at his home in Eartham, Sussex, including "a dozen Heads of the following persons of that size, which is commonly sold, I think, for a Guinea, but I apprehend some of them are not to be had—

Homer	Rousseau
Milton	Voltaire
Demosthenes	Dryden

Cicero	Pope
Sophocles	Sterne
Aristophanes	Metastasio

The letter indicates that Hayley is asking for sculpted “Busts” of these “Heads,” not paintings. Blake, c. 1800–03, decorated the library at Hayley’s Turret House, Felpham, with a group of “Eighteen Heads of Poets” (Butlin #343), executed in pen and tempera on canvas, that includes 7 of the persons listed in this letter: Homer, Milton, Demosthenes, Cicero, Voltaire, Dryden, and Pope. Hayley also asks, “Pray is there any Bust of Otway existing?” Thomas Otway is included among Blake’s “Heads of Poets.”

Flaxman, *Lectures on Sculpture*, 1838. Windle, July online cat., *Serious, Sensational, Satirical: 34 Victorian Books*, #15, “extra-illustrated with 28 original pages from Flaxman’s sketchbooks bearing drawings in a number of different styles, several relating directly to the illustrations in the book,” pp. 33-48 missing, Walter Crane’s copy, “original green cloth with printed paper spine label, rubbed and worn,” illus. (\$18,500). Previously offered privately by Windle at the same price, Dec. 2018.

FUSELI, HENRY

Drawings, paintings, and separate plates

Head of a Woman with a Feather Hat (recto), *An Abduction* (verso). Pencil and gray wash (recto), pencil (verso), leaf 24.8 x 19.9 cm., recto inscribed and dated “K. R. May 30. [18]19.” CNY, 28 Jan., #123, recto and verso illus. (not sold; estimate \$8000-12,000). The recto is almost identical to *Study of a Lady, Wearing a Choker and an Elaborate Head-Dress*, pencil, 22.2 x 14.9 cm., sold SL, 13 March 1986, #106, illus. (£3520), and offered SL, 6 July 2016, #333, illus. (not sold; estimate £3000-5000).

Maria and Feste Looking Down at the Imprisoned Malvolio. Monochrome wash drawing, 16.5 x 9.8 cm., datable to c. 1803. LY, Oct. 2020 cat., *Recent Acquisitions*, pp. 32-35, illus. (£15,000). Previously sold Christie’s auction, London, 14 April 1992, #24, illus. in black and white (£4620). A variant of this design was engraved by William Bromley and published in *Plays of William Shakspeare*, 1805 (Weinglass #192, dated 1803 in the imprint).

“Beatrice Listening to Hero, & Ursula” (inscribed title), mezzotint by John Jones, 1791. Weinglass #113, titled “Beatrice Eavesdropping on Hero and Ursula.” Gerrards auction, Lytham St. Annes, Lancashire, 7 Feb., #979, margins damaged, illus. (not sold; estimate £80-100); same impression and estimate, 28 Feb. and 20 March, #979A in both auctions, illus. (not sold). Possibly the same impression offered Grosvenor Prints, April 2016 online cat., “fine impression but damaged,” illus. (£480, “sold or reserved”).

“Belisane & Parcival under the Enchantment of Urma,” mezzotint by J. R. Smith, 1782. Antiquariat Peter Kiefer auction, Pforzheim, Germany, 15 Feb., #5109, apparently trimmed close to the image, illus. (€96). EB, June, with the inscriptions below the image, ragged margin at top, illus. (€39.50).

“The Weird Sisters,” mezzotint by J. R. Smith, 1785. Bellmans auction, Wisborough Green, West Sussex, 14 July, #1057, 1st st. with the Oxford Street address in the imprint, lower margin scuffed, framed, illus. (£549; estimate £100-150).

LINNELL, JOHN

Early drawings, paintings, and original graphics

English Countryside. Watercolor, 17.8 x 25.4 cm., signed. EB, Jan., illus. (offered at the “buy it now” price of \$200 or “best offer”). Possibly an early work.

North Wales. Pencil heightened with white, 24.0 x 29.0 cm., inscribed “N Wales J Linnell 1813.” KFA, 29 May, #25, illus. (£348).

View of a Country House. Watercolor, 10.0 x 17.0 cm. KFA, 18 Jan., #426, illus. (£96). Previously offered Cheffins auction, Cambridge, England, 18 Sept. 2014, #581, “attributed” to Linnell, illus. (not sold; estimate £300-500). An early work, if indeed by Linnell.

PALMER, SAMUEL

Drawings, paintings, and rare states of etchings

An Evening Landscape. Watercolor and gouache, 21.0 x 44.0 cm., signed “S. Palmer.” LY, Jan. online cat., dating the work to “c. 1880,” illus. (not priced).

Harlech Castle. Watercolor and gouache, 36.8 x 44.5 cm., inscribed “Harlech Castle North Wales from the Meadow of the Waterfall”, datable to 1836. Andrew Clayton-Payne, March private offer (price on request).

Harvest Field near Tivoli. Watercolor, 39.1 x 50.2 cm., datable to the mid-1840s. Heritage auction, Dallas, 29 May, #68041, illus. (\$16,250).

The Poet. Watercolor, 20.3 x 43.2 cm., signed, datable to c. 1865. Arader Galleries auction, New York, 10 Oct., #0189, illus. (not sold; estimate \$50,000-100,000).

RICHMOND, GEORGE

Early drawings, paintings, and original graphics

Adam and Eve. Pen and ink over pencil, 21.0 x 12.7 cm., possibly dating from the 1830s. Guy Peppiatt Fine Art, March cat., *British Portrait and Figure Drawings*, #55, illus. (£1200).

Study of Comus Carrying His Cup (recto), *Figure Studies* (verso). Pen and ink, pencil, on laid paper, 33.0 x 21.2 cm., recto inscribed in pencil "Paris 1829 a 30" and "Comus", verso inscribed indistinctly "first sketch for picture of Woman of Samaria 1828". LY, Nov.-Dec. online cat., *Thirty Drawings for the Holidays*, no entry #, recto illus. (£4800). Previously sold SL, 18 Nov. 1976, #176 (£360), and Bonhams, New York, 5 Nov. 2014, #63, illus. (\$2500); previously offered by Colnaghi, Nov.-Dec. 1979 cat., *English Drawings and Watercolours*, #5, illus. in black and white (£850), and by Lowell Libson, Jan. 2016 cat., pp. 77-79, illus. (not priced).

Appendix: New Information on Blake's Engravings

Listed below are substantive additions or corrections to Essick, *William Blake's Commercial Book Illustrations* (1991).

P. 38, *Wit's Magazine*, pl. 2. For a hand-colored impression issued separately from the magazine, see *Wit's Magazine* under Letterpress Books with Engravings by and after Blake, above, and illus. 5.

P. 119, Gough, *Sepulchral Monuments*, pl. 3. For more information about the prepublication proof once in Raymond Lister's collection, see Gough under Letterpress Books with Engravings by and after Blake, above, and illus. 4.