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Cover: Adapted from Blake's illustrations to Gray's *Poems* (c. 1797–98), general title page. Yale Center for British Art, Paul Mellon Collection, B1992.8.11(1). Image courtesy of *The William Blake Archive*.

## Blake in the Marketplace, 2025

MARK CROSBY<sup>a</sup>

## Blake/An Illustrated Quarterly

Vol. 59, Issue 4, 2026

The 2025 Blake market may be considered in quantity and diversity of works not far behind what Robert N. Essick has previously described as the “legendary” sale of W. Graham Robertson’s collection in 1949 and the Frank Rinder sale in November 1993.<sup>1</sup> It perhaps rivaled the 2006 market. As loyal readers of this journal will recall, at 10:15 a.m. on 2 May 2006, Blake’s nineteen watercolor drawings illustrating *The Grave* were offered at a special auction organized by Sotheby’s New York.<sup>2</sup> The appearance of these drawings at auction was not without controversy, and while a number of the watercolors surpassed their low estimates, eight were bought in (with three being sold later that year to private collectors).<sup>3</sup> At the beginning of 2006, another watercolor drawing, *Oberon and Titania on a Lily* (c. 1790–93), appeared at Sotheby’s New York and was acquired by John Windle acting on behalf of Maurice Sendak. The same watercolor reappeared in 2025 at Christie’s *Maurice Sendak: Artist, Collector, Connoisseur* sale. This New York auction included the copies of *Songs of Innocence* and *Songs of Experience* that Sendak had acquired in 2001 and 1994, respectively. A mere two weeks after these copies of *Songs* were sold, a posthumous *Songs of Innocence and of Experience* appeared at Sotheby’s New York and, at the end of the year, eight plates from *Songs of Innocence and of Experience* copy

G were auctioned at Christie’s London. During this auction, a world record was established for the sale of a single relief-etched plate, with “The Tyger” fetching £228,600.

One blockbuster event dominated the 2025 market: the multi-day sale of drawings, paintings, and prints from Sendak’s collection. Sendak was passionate about Blake, studying his art and poetry and collecting drawings, watercolors, illuminated books, relief-etched prints, and intaglio prints. In 1970, he professed that “from the first, my great and abiding love was William Blake, my teacher in all things.”<sup>4</sup> Following Sendak’s death in 2012, Essick compiled a checklist of Blake holdings in Sendak’s collection as anticipation grew about their appearance at auction.<sup>5</sup> In November 2014, Christie’s New York scheduled the auction of the Sendak collection for 21 January 2015.<sup>6</sup> A lawsuit was soon filed by the Rosenbach Museum against the Sendak estate. Sendak had a close relationship with the Rosenbach, which had several of his works on deposit and was listed in his will as a beneficiary of rare books from his collection. The lawsuit challenged the narrow definition of “rare books” used by the executors of the will. Prior to the litigation and in accordance with the will, the Rosenbach accessioned into their holdings Sendak’s copy of Hayley’s 1805 *Ballads* with hand-colored plates (pos-

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1 For the Rinder sale, see Essick, “Blake in the Marketplace, 1993,” *Blake* 27.4 (spring 1994): [bq.blakearchive.org/27.4.essick](https://doi.org/10.47761/biq.110).

2 See Essick, “Blake in the Marketplace, 2006,” *Blake* 40.4 (spring 2007): [bq.blakearchive.org/40.4.essick](https://doi.org/10.47761/biq.114).

3 For an account of the discovery of and the controversy around the dispersal of these watercolors, see E. B. Bentley, “Grave Indignities: Greed, Hucksterism, and Oblivion: Blake’s Watercolors for Blair’s *Grave*,” *Blake* 40.2 (fall 2006): [bq.blakearchive.org/40.2.bentley](https://doi.org/10.47761/biq.114).

4 Sendak, “The Coming Together of All My Various Worlds: Maurice Sendak on Receiving the Hans Christian Andersen Illustrator’s Medal,” *Top of the News* 26 (1970): 368. For more on Blake’s influence on Sendak, see Crosby, “Sendak, Blake, and the Image of Childhood,” *William Blake and the Age of Aquarius*, ed. Stephen F. Eisenman (Princeton: Princeton UP, 2017) 185–97, and *Sendak and Blake Illustrating Songs of Innocence, with an Essay by Prof. Robert N. Essick* (New York: Battledore, 2018).

5 See Essick, “Blake in the Marketplace, 2012,” *Blake* 46.4 (spring 2013): <https://doi.org/10.47761/biq.110>; G. E. Bentley, Jr., “William Blake and His Circle: A Checklist of Publications and Discoveries in 2012,” *Blake* 47.1 (summer 2013): <https://doi.org/10.47761/biq.114>; and Essick, “Blake in the Marketplace, 2013,” *Blake* 47.4 (spring 2014): <https://doi.org/10.47761/biq.132>.

6 See Essick, “Blake in the Marketplace, 2014,” *Blake* 48.4 (spring 2015): <https://doi.org/10.47761/biq.148>.

sibly by William or Catherine).<sup>7</sup> Following the legal challenge, Christie's postponed the 2015 auction. According to the Sendak estate, disbound books and children's books were not considered "rare books," which is almost certainly why two of the highlights of Sendak's Blake holdings, *Songs of Innocence* copy J and *Songs of Experience* copy H, were not accessioned by the Rosenbach over a decade ago and instead appeared at the auction block in New York on 10 June 2025.

There were two components to Christie's sale: high-value works were sold at *Maurice Sendak: Artist, Collector, Connoisseur* on 10 June at Rockefeller Center, while lower-value lots were sold online. Prior to the auction, Christie's hosted an exhibition of the high-value lots, including Blake's works (see illus. 1 and 2). The auction began promptly at 10:00 a.m. and comprised fifty-eight lots of pictorial and graphic works. The early lots included engraved works by Rembrandt and Goya, which exceeded their high estimates, followed by nine lots of works by George Stubbs, with the most important being the early enamel painting *The Lion and Stag* (c. 1768–69), which fetched almost \$13,000 above the high estimate. There was a less enthusiastic response to the works by Samuel Palmer that followed Stubbs, with most either selling at or below their low estimates or finding no bidders. Palmer's fine watercolor *St. Paul Landing in Italy* (1850), which offers a rare treatment of a literary subject (from the Acts of the Apostles, ch. 28), failed to tempt any bidders on a low estimate of \$60,000. Interest picked up with a suite of Edward Calvert engravings on loose sheets, known as the Carfax Portfolio, which exceeded the auctioneer's high estimate, before the Blake works that the Sendak estate had selected came to the block.

Bidding was initially brisk, beginning with two drawings recto/verso on a single sheet (lot 21): an early gray wash drawing titled *The Bed of Death* (c. 1780–82), with a loose verso sketch of a figure standing in a doorway, probably dating from the early 1780s, sold for slightly more than double the high estimate. The next lot (22), a sketch of two figures embracing (see illus. 7) that bears Frederick Tatham's manuscript annotation identifying the subject as Paolo and Francesca from Dante's *Inferno*, sold just above the low estimate on a bid of \$22,680. On the other hand, lot 23, a very small pen and wash drawing measuring 1.5 x 3.5 inches (see illus. 8), far outstripped Christie's valuation of \$50,000. This preparatory design for the Virgil woodcuts attracted several bidders, driving the price above \$100,000. The trend continued with lot 24, a color-printed impression with the text masked of plate 3 from *The Book of Urizen*. Known as "Oh!

Flames of Furious Desires" from an inscription on the verso of another version (now in the Fitzwilliam Museum), this print is, according to Martin Butlin, a "second pull" from the same printing session as the *Small Book of Designs*. On the verso is a pencil sketch of a figure with extended, parallel limbs (see illus. 6) that may be related to the title page of *The Song of Los*.<sup>8</sup> Several bidders pushed this small color print just over the high estimate to realize \$176,400. Similarly, bidding for the first-state proof of four woodcuts on a single sheet illustrating Virgil's *Pastorals* (illus. 12) nudged the price slightly over the high estimate. The sheet was originally owned by John Linnell and is an extremely rare specimen of these woodcuts before the sheet was cut into four and the prints trimmed for inclusion in Robert John Thornton's translation.<sup>9</sup> The next lot comprised a complete set of disbound, mounted, and framed Virgil woodcuts, fetching less than Christie's low estimate, probably because they had been removed from Thornton's volume. More disappointing for the Sendak estate and Christie's was the failure of lot 27, a second state of the relief-etched and white-line engraved "The Man Sweeping the Interpreter's Parlor," to attract bidders willing to meet the low estimate of \$50,000. Bidders were also unwilling to compete for *Oberon and Titania on a Lily* (illus. 2 and 10), which was taken in by Christie's. The apparent lack of interest in these two lots may have been due, in no small part, to increasing anticipation for the final two Blake lots.

As avid readers of the annual sales review will recall, in 2024 a world record was established for the sale of an illuminated book at auction, with *Songs of Innocence and of Experience* copy J selling at Sotheby's New York for \$4,320,000.<sup>10</sup> Twelve months later, *Songs of Innocence* copy J (lot 29) and *Songs of Experience* copy H (lot 30) went under the hammer. One of the first copies to be printed, comprising twenty-one plates, *Innocence* copy J has an embroidered chemise cover that dates from the early twentieth century (see illus. 3); it previously came to auction in 2001, when it was sold at Christie's New York to Justin Schiller acting for Sendak. This time, excited bidders quickly drove the price above the low estimate, and then bidding stalled with a hammer amount of \$1,260,000, about a quarter of a million below Christie's high estimate. Next up was *Experience* copy H. Originally owned by Blake's friend and occasional patron Ozias Humphry, copy H is one of only four extant copies from the first, color-print run and, at the time of the auction, was the only copy in private hands. It is still in buff wrappers and, with its uncut sheets, offers a glimpse into the past, when William and Catherine relief etched, color printed, and stitched together the sheets in 1794. Prior to the auction, Christie's revealed

7 Rosenbach Museum, accession no. 1346/26.

8 Butlin, "Another Rediscovered Small Color Print by William Blake," *Blake* 27.3 (winter 1993–94): [bq.blakearchive.org/27.3.butlin](https://doi.org/10.1017/S0007122619930003).

9 For more on these woodcuts, see Essick, "A Relief Etching of Blake's Virgil Illustrations," *Blake* 25.3 (winter 1991–92): [bq.blakearchive.org/25.3.essick](https://doi.org/10.1017/S0007122619910003).

10 See Crosby, "Blake in the Marketplace, 2024," *Blake* 58.4 (spring 2025): <https://doi.org/10.47761/biq.385>.

that there was a third-party underbidder for this lot, presumably guaranteeing to match the low estimate (if not more). A competing in-room bidder ensured that the high estimate was surpassed, and the illuminated book eventually sold for \$1,865,000. A London book dealer acting for an anonymous collector based in Britain was the winning bidder for both *Innocence* copy J and *Experience* copy H. Of the remaining lots in the sale, there were two drawings by Henry Fuseli, only one of which sold on the day. The 10 June sale generated a total of \$4,872,494, with *Innocence* copy J and *Experience* copy H providing over half the total amount. Of the fifty-eight lots, eight were bought in by Christie's, including two Blake works, one of which, *Oberon and Titania on a Lily*, was acquired shortly after the auction by Robert N. Essick via private treaty. The unsold Blake, Palmer, and Fuseli lots are presumably back with the Sendak Foundation. Time will tell if they return to the auction block.

As mentioned above, there was also an online sale of lower-value lots in Sendak's collection. This sale ran from 29 May to 12 June and included three Blake items, with the most important being his last engraving, "George Cumberland's Card" (1827).<sup>11</sup> Previously in the collection of the great Blake collector and scholar Sir Geoffrey Keynes, the card (untraced impression #5 in *SP XXI*) is printed in sepia on laid paper and has been pasted onto the second page of a quarto notebook comprising eight leaves. Tipped into the notebook is an

autograph letter from Keynes to A. Edward Newton dated 12 March 1921, in which he informs Newton that a "fair price" for the card, which "hardly ever comes up for sale ... would be \$50."<sup>12</sup> Both sales revealed that as well as Blake, Sendak collected his circle, with several works in different mediums by Palmer, etchings by Calvert, sketches by Fuseli, and important engravings by George Richmond, including the rare second (and final) state of "Christ the Good Shepherd." It is tempting to speculate that Sendak had more than a passing acquaintance with the annual sales reviews in this journal, based on his collecting of Blake and his circle. The online auction raised \$660,744.

There are other Blake works previously identified by Essick as being in Sendak's collection that were not offered in these auctions.<sup>13</sup> With the exception of the hand-colored copy of Hayley's *Ballads* (1805), these works remain with the Sendak Foundation:

*Little Tom the Sailor* (1800), hand colored (possibly by Catherine Blake)<sup>14</sup>

*Jerusalem*, pls. 18/19 (recto/verso fragment)

*Jerusalem*, pls. 28/35 (recto/verso fragment)<sup>15</sup>

An album of seventeen woodcuts for Thornton's edition of Virgil. This album was apparently put together by Linnell and later given to James Clarke Hook. A manuscript inscription in

11 Cumberland's son wrote to his father in early 1828, relating that "M.<sup>rs</sup> Blake send her Compts with many thanks[;] she tells me that the Card would have been more finished if WB had lived[.] that it was the last thing he attempted to engrav[e]" (*BR*[2] 482).

12 Keynes to Newton, ALS:

[recto]  
12 March 1921

My dear Mr Newton,

I am very much obliged to you (on behalf of the Grolier Club) for sending the photographs of the Blake drawings. They are good & should come out very well. I have not written before, as I was waiting to see if the reproduction was satisfactory. It has now been done & the proof seems all right.

I am interested to know what drawings you have. The only additions I have made to mine since you were here are the two early engravings "Calisto", and "Zephyrus and Flora" after Stothard (Russell, *Engravings*, nos. 59 & 60). They are interesting as they have the imprint of Parker & Blake, Golden Square.

1784

[verso]

They must be exceedingly rare; I have never seen them before.

As regards the Cumberland engraving, I have as you say more than one impression, and I should be glad to let you have one. It hardly ever comes up for sale. The only copies I know about were (1) 3 impressions sold at Christie's in the Linnell sale, 33 guineas (2) an impression recently sold by Jimmy G Tregaskis for 15 guineas. I should suggest therefore that a fair price would be \$50. But you must not buy it without seeing it, so I send it here with for you to decide.

I hope we may see you & Mrs Newton if you come to London again.

Yours sincerely  
Geoffrey Keynes

James (Jimmy) Tregaskis (1850–1926) was a bookseller who owned a shop at "the sign of the Caxton Head" in High Holborn, London. In 1915, he moved the shop to nearby Great Russell Street.

13 See note 5.

14 The sheet bears the watermark "Hayes 1797". I am indebted to Nathan Flis, associate curator, Maurice Sendak Foundation, for examining the sheet in a raking light.

15 Sendak displayed the *Jerusalem* fragments in his living room.

Hook's hand indicates that he received it from Linnell. "Chaucers Canterbury Pilgrims," third state

Two weeks after the Sendak auctions, *Songs of Innocence and of Experience* posthumous copy c appeared at Sotheby's New York. This copy had previously been offered at Sotheby's London in 2021, where it sold for £56,700. Its reappearance at auction less than five years later may have been influenced by the record-breaking sale of *Songs of Innocence and of Experience* copy J in 2024. On auction day, however, no bidders were willing to meet the low estimate of \$400,000 and the illuminated book was bought in. Post auction, it was sold by private treaty to an anonymous bidder for an undisclosed price. The failure of this copy to reach even the low estimate could be due to the high valuation of a posthumous copy, particularly after the same copy sold for far less in 2021. There is also the possibility that the appearance of several copies of *Songs* at auction in the last couple of years saturated the high end of the Blake market. As we shall see, events at the end of the year proved that there was still an appetite for lifetime copies of *Songs*.

Not unlike the proverbial London bus, another important Blake work arrived at auction soon after *Songs of Innocence and of Experience* copy c. On 2 July the watercolor *St. Paul Shaking Off the Viper* (c. 1800–03) went under the hammer at Sotheby's London. This work (see illus. 11) and its companion, *St. Paul and the Viper* (c. 1803–05), were previously in the collection of W. Graham Robertson and were part of that "legendary" 1949 sale of his collection. In Sotheby's London auction rooms, Hattie Drummond acting for John Windle secured *St. Paul Shaking Off the Viper* for £317,500.

The auction market for important Blake works came to a stunning conclusion in December with the sale of a selection of plates from *Songs of Innocence and of Experience* copy G, an early color-printed copy that was disbound by the twentieth century (see the entry below). Keynes acquired ten plates from *Experience* "at various dates from various sources" (quoted in *BB* 415). Eight of these went under the hammer at Christie's London on 3 December. With fierce bidding in the room, all eight exceeded their high estimates, with "The Tyger" fetching £228,600 and establishing a world record for the sale of one of Blake's relief-etched plates. In April 2018, "A Cradle Song" from *Songs of Innocence* copy Y sold for a then world record \$250,000, although it should be noted that "Cradle Song" comprises two plates (pls. 16-17).<sup>16</sup> Six of the

eight plates were bought by a London-based dealer, and the other two by an American private collector. The two plates from *Experience* that had previously been in the Keynes collection but were not offered are "Introduction" (pl. 30) and "Earth's Answer" (pl. 31). These remain with the Keynes Family Trust.

Specimens of Blake's commercial work appeared regularly at national and regional auctions, on *eBay*, and in the catalogues of booksellers and dealers. In a year dominated by copies of *Songs of Innocence and of Experience*, it should not go unnoticed that six different copies of *Night Thoughts* appeared at the auction block in 2025. There were also some notable Blake-related items, including a Minton Pottery terracotta plaque bearing the inscription "William Blake / The Poet Painter / Lived Here / from 1793 to 1800" that sold for £950 in July. The plaque probably adorned 13 Hercules Buildings in Lambeth prior to its demolition in 1918. For historians interested in late twentieth-century British politics, a letter by Margaret Thatcher quoting the first four lines of *Aurigues of Innocence* sold for £1,100. She prefaced her transcription of Blake's verse with the question: "Know you what it is to be a child? / It is:". For Thatcher, it appears, Blake's opening quatrain provided the answer. At the opposite end of the political spectrum, a letter by Allen Ginsberg to the crooner Tony Bennett came to auction in September. The letter reveals that Ginsberg gave Bennett, amongst other things, a copy of his musical interpretation of Blake's *Songs of Innocence and of Experience*. While Ginsberg's love of Blake is well known, little is known about Bennett's interest.

In May a watercolor portrait by the stipple engraver Edmund Scott, titled *Portrait of a Lady, Reputed to Be an Early Study of the Wife of William Blake*, appeared at auction. Previously in the collection of Sir John Richmond, KCMG, great-grandson of George Richmond, the portrait depicts a youngish, fashionable lady (see illus. 13). There are some parallels with later portraits of Catherine, particularly the shape of the nose and the dark eyes and hair.<sup>17</sup> Finally, a set of seventeen relief electrotype printing plates (illus. 14) reproducing Blake's woodcuts illustrating Thornton's *Pastorals of Virgil* went under the hammer in March. These plates were the set created for Keynes's *The Illustrations of William Blake for Thornton's Virgil with the First Eclogue and the Imitation by Ambrose Philips* (Nonesuch Press, 1937) and later reproduced in *Blake Studies*, 2nd ed. (Clarendon Press, 1971).

16 As recounted by Essick, Paul David Hewson, aka Bono, the lead singer of U2, was rumored to have acquired "A Cradle Song." See Essick, "Blake in the Marketplace, 2018," *Blake* 52.4 (spring 2019): <https://doi.org/10.47761/biq.232>.

17 For discussions of portraits of Catherine, see Crosby and Angus Whitehead, "Georgian Superwoman or 'the maddest of the two'? Recovering the Historical Catherine Blake, 1762–1831," *Re-envisioning Blake*, ed. Crosby, Patenaude, and Whitehead (Basingstoke: Palgrave Macmillan, 2012) 93–94; and Morton D. Paley and Crosby, "Catherine Blake and Her Marriage: Two Notes," *Huntington Library Quarterly* 78.3 (fall 2015): 479–91.

There were also some notable works from artists in Blake's circle that went under the hammer in 2025, including another Carfax Portfolio.<sup>18</sup> More drawings and paintings by Samuel Palmer appeared on the market, with the most eye-catching being a hasty watercolor sketch of Vesuvius erupting that he executed in 1838. This sketch sold for \$336,000 at the beginning of February. The provenance of the work, which passed from the Palmer family to Sir Arthur Cope, RA, son of Palmer's friend Sir Charles Cope, and then by descent to the seller, may account for the high sale price. At the end of the year, Olympia Auctions in London offered a large cache of work by George Richmond, including preparatory sketches, several notable oil paintings, and another rare second state of "Christ the Good Shepherd." This was one of the largest sales of Richmond's work in recent years.

For many years, this annual sales review has benefited from the expertise and generosity of David Bindman. David frequently provided attribution advice, to both Bob Essick and the current sales review editor, on works by Blake and his circle—most notably, on those by John Flaxman. Shortly before David's untimely passing, he was fielding queries and discerning with alacrity authentic Flaxman works from the many copies of Flaxman's outline designs for Dante, Homer, and Hesiod that regularly appear on the market.

The year of all sales, catalogues, and correspondence in the following lists is 2025, unless otherwise indicated. With a few exceptions, such as Blake's engraving after William Hogarth, rare items such as prepublication proofs, and original works, only complete copies of plates in series and letterpress books with Blake's commercial illustrations are included. Most reports about auction catalogues are based on the online versions. Coverage of regional auctions is necessarily 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, unless there is a change of ownership of the work. Most of the auction houses add their purchaser's surcharge to the hammer price in their price lists; where possible, 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 Morton D. Paley, Robert N. Essick, Nathan Flis, Jonathan Weinberg, David Bindman, Jeff Mertz, Joseph Viscomi, Michael Phillips, Wayne Ripley, Nicholas Shrimpton, Heather Weintraub, Grace Parker, Alan and Barbara Tribe, and John Windle. Sarah Jones's editorial expertise has, as always, been invaluable.

## Abbreviations

### BB

G. E. Bentley, Jr., *Blake Books* (Clarendon Press, 1977). Plate numbers and copy designations for Blake's illuminated books and commercial book illustrations follow *BB*.

### BBS

G. E. Bentley, Jr., *Blake Books Supplement* (Clarendon Press, 1995)

### BHL

Bonhams, London

### BNY

Bonhams, New York

### BR(2)

G. E. Bentley, Jr., *Blake Records*, 2nd ed. (Yale UP, 2004)

### Butlin

Martin Butlin, *The Paintings and Drawings of William Blake*, 2 vols. (Yale UP, 1981)

### cat(s).

catalogue(s)

### CB

Robert N. Essick, *William Blake's Commercial Book Illustrations* (Clarendon Press, 1991)

### CL

Christie's, London

### CNY

Christie's, New York

### CW

Chiswick Auctions, London

### DW

Dominic Winter Auctioneers, South Cerney, Gloucestershire

### E

*The Complete Poetry and Prose of William Blake*, edited by David V. Erdman, newly rev. ed. (Vintage-Random House, 1988)

### EB

eBay online auctions

<sup>18</sup> Only thirty of these portfolios were created, and 2025 saw the sale of two (see Calvert entries below).

FM  
Forum Auctions, London

Gerrish  
Gerrish Fine Art online catalogue, 2025

GP cat.  
*Vellum, Paper, and Ivory: Portraits and Portrait Miniatures, 1550–1950*, Limner Company and Guy Peppiatt Fine Art catalogue, 28 Apr.–9 May 2025

illus.  
illustration(s), illustrated

JCB  
James Cummins Bookseller, New York

Lister  
Raymond Lister, *Catalogue Raisonné of the Works of Samuel Palmer* (Cambridge UP, 1988)

LLY  
Lowell Libson & Jonny Yarker Ltd., London

pl(s).  
plate(s)

SL  
Sotheby's, London

SNY  
Sotheby's, New York

SP  
Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton UP, 1983)

st(s).  
state(s) of an engraving, etching, or lithograph

Windle  
John Windle Antiquarian Bookseller, San Francisco

#  
auction lot or catalogue item number

## Illuminated Books

*Songs of Innocence* copy J, 1789. Relief etched on paper. CNY, 10 June, #29 (\$1,260,000). Comprising twenty-one pls. on twelve leaves, with E&P watermark on pls. 10/54, 23/11, 24/12 (*BB* 365) and bound in a small octavo volume measuring 16.2 x 11 cm., with near contemporary half sheep over marbled boards. *Innocence* copy J was one of the earliest copies that Blake printed.<sup>19</sup> Mixing Prussian blue and gamboge, Blake printed four of these copies<sup>20</sup> in green ink on the recto and verso of the leaves (except for pls. 2, 3, and 4) and finished with translucent watercolor washes. The pls. in copy J are bound in the following order (see *BB* 375-76 for pl. designations):

Pl. 2: Frontispiece (recto blank)  
Pl. 3: Title page (verso blank)  
Pl. 4: Introduction (verso blank)  
Pl. 5: The Shepherd (recto)  
Pls. 9-10: The Little Black Boy (pl. 9 verso; pl. 10 recto)  
Pl. 54: The Voice of the Ancient Bard (verso)  
Pl. 18: The Divine Image (recto)  
Pl. 26: A Dream (verso)  
Pls. 6-7: The Echoing Green (pl. 6 recto; pl. 7 verso)  
Pl. 27: On Another's Sorrow (recto)  
Pl. 25: Infant Joy (verso)  
Pl. 8: The Lamb (recto)  
Pls. 22-23: Spring (pl. 22 verso; pl. 23 recto)  
Pl. 11: The Blossom (verso)  
Pl. 24: Nurses Song (recto)  
Pl. 12: The Chimney Sweeper (verso)  
Pls. 16-17: A Cradle Song (pl. 16 recto; pl. 17 verso)<sup>21</sup>

*Songs of Innocence and of Experience* copy E (Huntington Library) contains eight pls. also printed in green ink.<sup>22</sup> These are "The Little Boy Lost" (pl. 13), "The Little Boy Found" (pl. 14), "Night" (pls. 20-21), "Laughing Song" (pl. 15), "The Little Girl Lost" (pls. 34-35), and "The Little Girl Found" (pls. 35-36) and may be from the same print run as *Innocence* copy J. The last time copy J came to auction was at CNY in Oct. 2001, where it was bought by Justin Schiller acting for Maurice Sendak.<sup>23</sup>

*Songs of Experience* copy H, 1794. Relief etched and color printed on paper approximately 19 x 12.5 cm. CNY, 10 June, #30 (\$1,865,000). Comprising seventeen pls. on seventeen leaves, with J Whatman watermark on pls. 29 and 30. Dis-

19 On the earliest printed copies of *Innocence*, see Essick, "Blake in the Marketplace, 2015," *Blake* 49.4 (spring 2016): par. 6, <https://doi.org/10.47761/biq.166>.

20 I (Huntington Library), J, X (National Gallery of Victoria, Melbourne, Australia), and the *Innocence* portion of *Songs* F (Yale Center for British Art).

21 Also see *BB* 373n10 and 376.

22 Pl. 2 in copy S (Cincinnati Art Museum) is also printed in green ink (*BB* 366).

23 See Essick, "Blake in the Marketplace, 2001," *Blake* 35.4 (spring 2002): [bq.blakearchive.org/35.4.essick](http://bq.blakearchive.org/35.4.essick).

bound in original buff wrappers and kept in a custom red morocco clamshell box. Copy H was one of the first four copies of *Experience* that Blake color printed.<sup>24</sup> For this copy, he used brown, green, black, and blue inks for the text, with red, brown, green, and blue for the designs. As noted by Bentley, stitch holes are present but by May 1964 the cord holding the leaves together had “entirely disappeared” (BB 415-16). As of 10 June 2025, the order of the loose pls. was as follows (with the ink color of the text noted in parentheses):

- Pl. 28: Frontispiece
- Pl. 29: Title page (brown)
- Pl. 30: Introduction (black)
- Pl. 31: Earth’s Answer (black)
- Pl. 32: The Clod and the Pebble (brown)
- Pl. 49: A Poison Tree (brown)
- Pl. 40: The Fly (brown)
- Pl. 33: Holy Thursday (green)
- Pl. 37: The Chimney Sweeper (brown)
- Pl. 46: London (green)
- Pl. 42: The Tyger (green)
- Pl. 50: A Little Boy Lost (brown)
- Pl. 47: The Human Abstract (brown)
- Pl. 41: The Angel (green)
- Pl. 43: My Pretty Rose Tree, Ah! Sun-Flower, The Lilly (green)
- Pl. 38: Nurses Song (blue)
- Pl. 51: A Little Girl Lost (brown)<sup>25</sup>

*Experience* copy H was originally owned by Ozias Humphry, who passed it on to his son William Upcott. It appeared at auction in 1846 and 1866, and only once during the twentieth century, at SL on 20 Dec. 1948, #98, where it was described in the catalogue as “loosely sewn” and sold for £340 (BB 416). Copy H was acquired in 1985 by Justin Schiller, who sold it to Maurice Sendak in 1994.<sup>26</sup>

*Songs of Innocence and of Experience* posthumous copy c, printed by Frederick Tatham. Fifty-four pls. on fifty-four leaves of J Whatman 1831 paper. This copy lacks pl. 52, “To Tirzah,” but has pl. b, “A Divine Image.” Printed in sepia. SNY, 26 June, #1 (passed on an estimate of \$400,000-\$600,000). Sold after the auction to an anonymous buyer for an undisclosed amount. Previously came to auction at SL, 3-14 Dec. 2021, #23, selling for £56,700.<sup>27</sup>

*Songs of Innocence and of Experience* copy G, 1794. Relief etched and color printed on wove paper. CL, 3 Dec., #148-55. Eight pls. previously in the collection of Sir Geoffrey Keynes and passed on to the Keynes Family Trust. Like *Experience* copy H (see above), G is one of four copies printed during the first print run. Blake used brown and green inks for the text, with red, brown, green, yellow, and blue for the designs in the eight pls. According to Bentley, there are “sets of stab holes” evident on some of the pls. This copy was recorded in Quaritch cat. #147, dated 15 May 1859, as being bound with *The World Turned Upside Down* and *Songs* copy N (see BB 415). Copy G was disbound by the early twentieth century and Keynes subsequently acquired ten pls. from *Experience* “at various dates from various sources” (quoted in BB 415). Of the ten, these eight appeared at the auction block in the following order (along with lot #, ink color of text, dimensions, and sale price inclusive of buyer’s premium):

- 148: Pl. 42: The Tyger. Green ink. Leaf 18.2 x 10.3 cm., pl. 10.8 x 6.1 cm. (£228,600) (see illus. 4)
- 149: Pl. 43: My Pretty Rose Tree, Ah! Sun-Flower, The Lilly. Brown ink. Leaf 18.2 x 11.7 cm., pl. 10.8 x 6.9 cm. (£35,560)<sup>28</sup>
- 150: Pl. 32: The Clod and the Pebble. Green ink. Leaf 18.2 x 11.8 cm., pl. 11.1 x 7.2 cm. (£35,560)
- 151: Pl. 37: The Chimney Sweeper. Brown ink. Leaf 19.2 x 12.4 cm., pl. 11 x 6.8 cm. (£44,450)
- 152: Pl. 38: Nurses Song. Green ink. Leaf 18 x 11.8 cm., pl. 10.7 x 6.7 cm. (£57,150)
- 153: Pl. 50: A Little Boy Lost. Green ink. Leaf 18.1 x 12 cm., pl. 10.9 x 6.8 cm. (£95,250)
- 154: Pl. 51: A Little Girl Lost. Green ink. Leaf 18.2 x 12 cm., pl. 11.4 x 6.5 cm. (£88,900)
- 155: Pl. 47: The Human Abstract. Green ink. Leaf 18.1 x 11.9 cm., pl. 11 x 6.5 cm. (£95,250) (see illus. 5)

The other two pls. previously in the Keynes collection, pl. 30, “Introduction,” and pl. 31, “Earth’s Answer” (see BB 415), remain with the Keynes Family Trust. Pls. 42 and 47 were acquired by an American private collector. The other six pls. were purchased by a London-based dealer, who sold one (pl. 50) after the auction to an anonymous buyer for an undisclosed sum.

*The [First] Book of Urizen*, 1793. Fragment of pl. 3, color-printed relief etching with pencil, pen and ink, and watercolor, 6 x 9.5 cm. Only the top portion of the pl. has been

24 The others are F (Yale Center for British Art), G (various private and institutional collections), and T<sup>1-2</sup> (National Gallery of Canada, Ottawa, and British Museum). See also BB 414-15, 421, and BBS 124-26.

25 This differs from the order given in the SL cat. of 20 Dec. 1948, #98, but corresponds to that given in J. T. Smith’s biography of Blake (see BB 379 and n1).

26 See Essick, “Blake in the Marketplace, 1995,” *Blake* 29.4 (spring 1996): [bq.blakearchive.org/29.4.essick](http://bq.blakearchive.org/29.4.essick).

27 Essick, “Blake in the Marketplace, 2021,” *Blake* 55.4 (spring 2022): <https://doi.org/10.47761/biq.309>.

28 “The Tyger” and “My Pretty Rose Tree” were formerly owned by *The Wind in the Willows* author Kenneth Grahame.

printed, with the text masked. Also referred to as “Oh! Flames of Furious Desires”<sup>29</sup> after a manuscript inscription on the verso of an impression previously in the Keynes collection and now in the Fitzwilliam Museum (BB 174 and Butlin #261 4). CNY, 10 June, #24 (\$176,400). Sold to Windle acting for an American private collector. Butlin (see note 8) suggests that this was a second pull of the pl. (following the impression in the British Museum) and that it went into *A Small Book of Designs* copy B, which would date this pl. 3 fragment c. 1796. Previously sold at SL, 17 Dec. 1970, #14 (£80.12) and then at CL, 25 Apr. 1995, #52 (£32,000 to Windle acting for Maurice Sendak).<sup>30</sup> On the verso is a loose pencil sketch (see illus. 6).

## Drawings and Paintings

*The Bed of Death*, c. 1780–82. Pencil, pen, gray ink, and gray wash on laid paper with a partial fleur-de-lis watermark, 14.7 x 13.2 cm. Butlin #139.<sup>31</sup> CNY, 10 June, #21 (\$30,240). Previously in the collection of Maurice Sendak, who bought the drawing in fall 1992.<sup>32</sup> On the verso is a loose pencil sketch of a figure in a doorway. There are also two pencil inscriptions on the verso. The first is in the upper center of the sheet and reads “91”. The second is at the bottom of the sheet and identifies the subject of the recto and the artist: “The Bed of Death / W<sup>m</sup> Blake”. Another version of the recto drawing is by Robert Blake (Butlin #R10 verso) and dates from the early to mid 1780s. That work is also on laid paper, with a crown and fleur-de-lis watermark; it was sold at CL, 7 Apr. 1992, #21.<sup>33</sup>

*Paolo and Francesca*, c. 1824–27 (see illus. 7). Pencil on paper, 21 x 34.8 cm. Butlin #816 dates the drawing to c. 1824–27. CNY, 10 June, #22 (\$22,680). Inscription: “Paolo & Francesca / supposed for the Dante / by Wm Blake / attested by Fredk. Tatham” (lower right). The paper support has a watermark with an 181? (last digit obscured) date. The drawing was part of W. Graham Robertson’s collection before being sold at CL, 22 July 1949. It was bought by Maurice Sendak from Windle and Henry Sotheran in June 2008.

*Adam and Eve Expelled from Eden*, c. 1807 or c. 1820–25. Pencil, pen and ink, touches of gray wash, 13.2 x 16.4 cm. on

wove paper. Butlin #781A dates the work to c. 1820–25(?); Keynes dates the work to c. 1807.<sup>34</sup> Previously sold at Heritage Auctions, 3 Dec. 2021 (\$57,500). Acquired in Apr. 2025 by an American private collector for an undisclosed sum. As Essick notes, there are pen and ink and wash additions to the drawing that may have been added by Tatham or Linnell.<sup>35</sup>

*“With Songs the Jovial Hinds Return from Plow,”* c. 1820–21 (see illus. 8 and 9). Pencil, pen and black ink, and gray wash on paper, 3.9 x 8.6 cm. Butlin #769 19. CNY, 10 June, #23 (\$107,100). This is a preparatory sketch for Blake’s Virgil woodcuts. Exhibited at *Works of William Blake Selected from Collections in the United States*, 1939, #137. Previously sold at SNY, 17 June 1992, #133 (\$79,750).<sup>36</sup>

*Oberon and Titania on a Lily*, c. 1790–93 (see illus. 2 and 10). Pencil, pen and black ink, and watercolor, with scratching out on paper, 20.8 x 15.5 cm. Butlin #245. CNY, 10 June, #28 (passed on a low estimate of \$400,000). Acquired shortly after the auction by Robert N. Essick by private treaty. There are some lines in the lower right corner that could be part of a signature (“W”). This work is listed by Rossetti, no. 213 (Gilchrist, 1863) and no. 241 (Gilchrist, 1880), and was sold at CL, 10 Dec. 1884, #111. It was then auctioned at SL, 27 Apr. 1927, #174, and purchased two years later by the book and print collector Philip Hofer. It remained with his descendants until it was auctioned at SNY, 25 Jan. 2006, #130. At this auction, Windle, acting for Maurice Sendak, secured the watercolor for \$520,000, inclusive of the buyer’s premium.<sup>37</sup> The work has been exhibited several times over the last 170 years or so, most notably at *Shakespeare in Art*, 1964, and *One Hundred Master Drawings from New England Private Collections*, 1973–74.

*St. Paul Shaking Off the Viper*, c. 1800–03 (see illus. 11). Pen and black ink with blue, gray, red, and yellow watercolor over pencil on heavy wove paper, 47.6 x 38.5 cm. Butlin #509. SL, 2 July, #176 (£317,500 to Hattie Drummond acting for Windle, acting in turn for Robert N. Essick). Signed lower right in black ink with Blake’s monogram “WB inv” and “Acts XXVIII c 4 v”. A companion to *St. Paul and the Viper*, c. 1803–05 (Butlin #510). Both paintings were part of the W.

29 There are differences in the transcription of the manuscript inscription between BB and Butlin.

30 See Essick, “Blake in the Marketplace, 1995,” *Blake* 29.4 (spring 1996): [bq.blakearchive.org/29.4.essick](https://doi.org/10.47761/biq.309).

31 Butlin lists the drawing as “[u]ntraced since 1957.”

32 See Essick, “Blake in the Marketplace, 1993,” *Blake* 27.4 (spring 1994): [bq.blakearchive.org/27.4.essick](https://doi.org/10.47761/biq.309).

33 See Essick, “Blake in the Marketplace, 1992,” *Blake* 26.4 (spring 1993): [bq.blakearchive.org/26.4.essick](https://doi.org/10.47761/biq.309).

34 Keynes, *Drawings of William Blake* (Dover, 1970) xiv, no. 45.

35 See Essick, “Blake in the Marketplace, 2021,” *Blake* 55.4 (spring 2022): <https://doi.org/10.47761/biq.309>.

36 See Essick, “Blake in the Marketplace, 1992,” *Blake* 26.4 (spring 1993): [bq.blakearchive.org/26.4.essick](https://doi.org/10.47761/biq.309).

37 See Essick, “Blake in the Marketplace, 2006,” *Blake* 40.4 (spring 2007): [bq.blakearchive.org/40.4.essick](https://doi.org/10.47761/biq.309).

Graham Robertson Blake collection that sold at CL, 22 July 1949. *St. Paul Shaking Off the Viper* appeared again at auction at CL, 16 June 1970, #102, before spending nearly two decades being passed between art dealers and private collectors until finding a home by 1992 in the collection of Cathy and Stephen Graham.<sup>38</sup> The painting was exhibited at Salander-O'Reilly Galleries, New York, 4 Nov.–31 Dec. 1992 (#10 in exhibition cat.).

### Separate Plates and Plates in Series

“Rev. John Caspar Lavater,” 1787. EB, 24 Apr., 3rd st. of 3 (1801), see *SP XXIX*, trimmed within the platemark to the oval of the image and pasted on a separate sheet, with the title pasted below the oval portrait (€56.26).

“Industrious Cottager,” 1788. EB, 26 Apr., 4th st. of 4 (1803), see *SP XXX*, framed and mounted (£59.29).

“Christ Trampling Down Satan,” c. 1806–08 (1903). Tenants Auctions, 11 Dec., #2015 (£320). Acquired by Windle acting for an American private collector. Inscribed in ink beneath the impression: “Christ trampling down Satan”. Under this is a pencil inscription: “Engraved by William Blake”. Impressions from this pl. were taken c. 1903 by or on behalf of Edward J. Shaw. The pl. was sold to the dealer E. Weyhe and passed to his daughter, who gave it to the Morgan Library in 2002 (accession no. 2002.62.1). This is the impression listed as untraced #6 in *SP XLIV*. Another impression, on laid paper, was offered at SL, 28 June 2024, #1105, but failed to sell on a low estimate of \$3,000.

*Illustrations of the Book of Job*, 1825 [1826]. Swann Auctions, 22 Apr., #115, folio, without “proof,” bound in original wrappers with full complement of pls. (passed, on a low estimate of \$20,000). CL, 9 July, #117, folio with “proof” and Whatman/Turkey Mill 1825 watermark, each pl. mounted and glazed (passed). SNY, 26 June, #1031, 1874 reissue (passed). SL, 10 July, #119 (passed); this set remained with the Linnell family and descendants until sold at BHL, 12 Mar. 2002, #31.<sup>39</sup> FM, 29 Oct., #365, folio with “proof” and Whatman/Turkey Mill 1825 watermark, each pl. mounted and glazed (£8,000); this is the same set that was offered at CL, 9 July. Swann Auctions, 30 Oct., #182, 1874 complete set on India appliqué (\$6,604).

“The Man Sweeping the Interpreter’s Parlor,” c. 1822. Relief etching and white-line engraving on wove paper, 8.3 x 16.2 cm. Final st. (see *SP XX*). CNY, 10 June, #27 (passed). Ac-

quired post auction by Windle acting for an American private collector.

“George Cumberland’s Card,” 1827. Engraving in sepia on laid paper, pl. 3.5 x 8.3 cm., sheet 9.8 x 15.6 cm. CNY online, 29 May–12 June, #112 (\$7,560). Partial Britannia watermark as in impression II (*SP XXI*). Pasted onto f. 2 of a quarto scrapbook comprising eight leaves that also contains loose printed cat. descriptions of the card, a manuscript note tipped onto f. 1 concerning Sir Geoffrey Keynes’s attribution of the card, and a two-page ALS from Keynes to A. Edward Newton of 12 Mar. 1921 tipped onto f. 4 (see note 12 for transcription). Previously in the collection of Maurice Sendak, who acquired the print from Justin Schiller in May 1992. Several months earlier, in Feb. 1992, the card was listed in Chapel Hill Rare Books cat. 66, #261, and then was offered by JCB and Bromer Booksellers at the Los Angeles Book Fair for \$5,000.<sup>40</sup>

*Illustrations of Dante*, 1827. CNY online, 29 May–12 June, #111 (\$2,722). Complete set of restrikes on simili-Japon paper. Each pl. is inscribed in pencil “a restrike from the copper plate in my collection / August 1968 / Lessing J Rosenwald”.

### Letterpress Books with Engravings by and after Blake

Ariosto, *Orlando furioso*, 1785. EB, 27 Dec., 5 vols., illus. (\$1,000 or best offer).

Blair, *The Grave*, 1808. PBA Galleries, 3 Apr., #32, quarto, includes four-page prospectus, illus. (\$1,000).

Bonnycastle, *Introduction to Mensuration*, 1787. EB, 18 Apr., 2nd ed., illus. (\$126 or best offer).

Darwin, *Botanic Garden*. Mallams, Oxford, 30 Jan., #569, 3rd ed., part 1 only, illus. (£200). EB, 17 Nov., 4th ed. (1799), 2 vols., illus. (£700 or best offer).

Euler, *Elements of Algebra*, 1797. EB, 27 Feb., 2 vols., illus. (\$3,850 or best offer). PBA Galleries, 28 Aug., #64, 2 vols., illus. (\$500).

Flaxman, *Hesiod*, 1817. Wimbledon Auctions, 8 Sept., #593, illus. (passed). EB, 5 Nov., illus. (\$600 or best offer). Based on the images provided by the seller, there is significant foxing in this copy.

38 See Essick, “Blake in the Marketplace, 1992,” *Blake* 26.4 (spring 1993): [bq.blakearchive.org/26.4.essick](http://bq.blakearchive.org/26.4.essick).

39 See Essick, “Blake in the Marketplace, 2002,” *Blake* 36.4 (spring 2003): [bq.blakearchive.org/36.4.essick](http://bq.blakearchive.org/36.4.essick).

40 See Essick, “Blake in the Marketplace, 1992,” *Blake* 26.4 (spring 1993): [bq.blakearchive.org/26.4.essick](http://bq.blakearchive.org/26.4.essick).

- Flaxman, *Iliad*, 1805. Adam Partridge Auctioneers, 10 Sept., #135, illus., 3 parts in 1 with the *Odyssey* and Aeschylus designs (£250). Little Nemo Auction House, Torino, Italy, 5 Dec., #3, illus. (passed). Taylor's Auction Rooms, 11 Dec., #2001, illus. (price not disclosed).
- Fuseli, *Lectures*, 1801. SEUYCO, 31 May, #150 (passed); relisted in Aug. and Dec. (passed). EB, 2 June (\$2,786 or best offer). FM, 1 Oct., #365, illus. (£420), inscribed on the front flyleaf "From the Author".
- Gay, *Fables*, 1793. Rug Life Auctions, 21 Jan., #64, 2 vols. in 1 (passed); relisted Feb. through Dec. (passed). FM, 15 May, #67, part of a lot that comprised three different editions of Gay's *Fables*, illus. (£750); same auction, #93, illus. (£320). EB, 10 June, 2 vols. in 1, illus. (\$1,095 or best offer). EB, 10 June, 2 vols., illus. (\$2,063 or best offer). FM, 12 June, #199, 2 vols., 2nd issue, illus. (£300). Bonhams LA, 11 Dec., #4, 2 vols., illus. (\$440); previously in the collection of Spencer Tracy.
- Hayley, *Ballads*, 1805. Quaritch, Bath cat., July 2024, #16, illus. (£3,500). This copy previously belonged to Edmund Blunden.
- Hayley, *Life of Romney*, 1809. DW, 5 Mar., #441, illus. (passed). EB, 29 Oct., illus. (£1,820 or best offer).
- Hogarth, *Works* (Blake's pl. only). EB, 1 Apr., unclear st. (\$225 or best offer). EB, 3 Apr., 5th st. (\$500 or best offer). EB, 4 Apr., unclear st., colored, almost certainly later (\$250 or best offer). EB, 19 May, 6th st. (\$178, buy it now price). Mallams, Oxford, 22 Oct., #22, unclear st. (£80).
- Hunter, *Historical Journal*, 1793, quarto issue. FM, 30 Oct., #125, illus. (£1,100). Australian Book Auctions, 9 Dec., #14, illus. (AUD 1800).
- Josephus, *Genuine and Complete Works*, c. 1785–87. CW, 27 Feb., #38, 57 of 60 pls., illus. (price not disclosed).
- Lavater, *Aphorisms*, 1789. EB, 18 Apr., 2nd ed., illus. (£702 or best offer).
- Lavater, *Essays on Physiognomy*. PBA Galleries, 9 Jan., #229, 1792 ed., 3 vols. in 5, illus. (passed); relisted 3 Apr., #162 (\$350). FM, 14 Aug., #107, 1810 ed., 3 vols. in 5, illus. (£200).
- Malkin, *Father's Memoirs of His Child*, 1806. FM, 27 Mar., #92, illus. (£550). This copy previously belonged to the poet Siegfried Sassoon.
- Olivier, *Fencing Familiarized*, 1780. EB, 18 Sept. (AUD 700 or best offer).
- Salzmann, *Elements of Morality*, 1815(?). EB, 29 Oct., 2 vols., illus. (\$79.95).
- Shakespeare, *Dramatic Works*, 1802. FM, 6 Mar., #37, illus. (£480); auction house did not confirm the presence of Blake's pl.
- Shakespeare, *Plays*, 1805. Rendells Auctioneers, 19 June, #1738, 10 vols., illus. (passed).
- Stedman, *Narrative*, uncolored copies. Potter & Potter Auctions, 18 Apr., #164, 1806 ed., 2 vols., illus. (\$2,000). Alde, 24 Apr., #225, 1806 ed., 2 vols. in 4, illus. (€500). Ketterer Kunst Hamburg, 26 May, #219, 1796 ed., 2 vols., illus. (passed).
- Stuart and Revett, *Antiquities of Athens*, 1762–1816. Robert Frew Ltd., 21 July, vol. 3 only (1794), containing Blake's pls. (see CB XXVIII), offered for £3,000. FM, 25 Sept., #178, 5 vols., including supplement, illus. (£3,000), lacking subscription list.
- Virgil, *Pastorals*, 1821. Rare 1<sup>st</sup>-st. proof of four woodcuts on one sheet (see illus. 12), CNY, 10 June, #25 (\$81,900). Same auction, #26, complete set of wood engravings executed by Blake (sixteen pls. plus the title page), disbound from the original volume (\$4,788).
- Wit's Magazine*, 1784–85. EB, 27 Feb., illus. (\$200 or best offer).
- Wollstonecraft, *Original Stories*, 1791. EB, 26 May, containing only three of Blake's six pls. (pls. 3, 4, and 5), boards either missing or detached, illus. (£100). FM, 26 June, #154, same copy as EB, 26 May, illus. (£220). Hock, 21 Sept., #165, missing pl. 3, illus. (\$400). Tajan, 3 Dec., #65, missing pls. 2 and 5, illus. (€200).
- Young, *Night Thoughts*, 1797. CNY online, 29 May–12 June, #110, from the collection of Maurice Sendak, illus. (\$3,024). SNY, 26 June, #1030 (\$8,890); this copy lacks the explanation leaf and previously belonged to Lady Harriet Hesketh, cousin of William Cowper and friend of William Hayley. Previously sold at SL, 15 Dec. 1999, #60. Freeman's Hindman, 10 Sept., #159 (\$3,500), lacking the explanation leaf. Koller Auctions, 17 Sept., #4022, illus. (passed). BNY, 13 Nov., #49, illus. (\$6,000), including the explanation leaf. Purcell Auctioneers, 28 Nov., #83, illus. (€1,500).

### Interesting Blakeana

Blake, *Songs of Innocence and of Experience*, London: W. Pickering and W. Newberry, 1839. Sotheby's online cat., accessed 15 Apr. (\$33,000, buy it now price). Bound in full green morocco gilt, with circular gilt vellum label of William Twopeny.

Blake, *Designs for The Grave*, 1926. EB, 14 May, rare Phoenix Press folio (\$500 or best offer).

*Bronze Plaque of Elohim Creating Adam*, n.d. 19 x 13 cm. Elstob Auctioneers, 8 June, #399 (£30).

*Century Guild Hobby Horse*, c. 1886–92. PBA Galleries, 6 Nov., #59, run of twenty-eight vols. (passed). Vol. 1, p. 121 (1886) includes a facsimile of Blake's relief-etched broadside *Little Tom the Sailor* (BB 577) and vol. 2, pp. 115–16 (1887) a facsimile of *On Homers Poetry [ & ] On Virgil* (BB 335).

Gilchrist, Alexander, *Life of William Blake* (2 vols., 1st ed. 1863, 2nd ed. 1880). FM, 16 Jan., #205, 1863 ed., in slipcase, illus. (£320). PBA Galleries, 17 Apr., #14, 1880 ed., illus. (\$750). Claydon Auctioneers, 31 Aug., #939, 1863 ed., illus. (£100). Grant Zahajko Auctions, 8 Oct., #238, 1863 ed., illus. (\$200).

Ginsberg, Allen, autograph letter to Tony Bennett, 20 Sept. 1985. EB, 5 Nov. (\$3,850). Addressed to Bennett, the letter refers to Ginsberg's musical interpretation of poems from *Songs of Innocence and of Experience*—"Here's a copy of my Blake record—1969—I found it today ..."—before discussing the recording process: "Charlie Mingus, a neighbor at the time, advised me on some musicians.... It was my first time in a studio." Ginsberg closes by soliciting Bennett to collaborate on recording Blake: "[L]et's try & do something together with Blake and other classic lyrics. At least sometime sit down over a Norton Anthology of English poetry & look over what you might like to set to music." Included with this letter was Ginsberg's copy of S. Foster Damon's *A Blake Dictionary* (with a new index by Morris Eaves). Inside, Ginsberg inscribed the following to Bennett: "I helped get this book reprinted in paperback—but have a big hardcover at home—Barnes & Noble will replace mine when they get one, so you're welcome to this copy now—a sort of indexed key to Blake's Terms & symbols—I hope it gives you pleasure & wit—". A postscript reads: "I never tried to read this thru—just used it as a handbook when I wanted to understand a specific verse that used these names—like Urizen, Luvah, etc. A.G."

Hogarth, William, *The Beggar's Opera by Hogarth and Blake*, 1965. EB, 4 Apr., single pl. (\$79 or best offer). EB, 4 Apr., complete portfolio (\$489 or best offer).

*Life Mask of William Blake*, after James Deville. Anderson & Garland, 4 Apr., #1240 (£250).

Minton Pottery round terracotta plaque, 48 cm. in diameter, bearing the inscription "William Blake / The Poet Painter / Lived Here / from 1793 to 1800". Special Auction Service, 9 July, #632 (£950). This plaque was a precursor to the now ubiquitous blue plaques in the United Kingdom denoting the homes of celebrated historical figures. Based on the dates, it presumably adorned 13 Hercules Buildings in Lambeth (de-

molished in 1918), although the 1793 date is incorrect, as the Blakes moved to Lambeth in 1791.

*Nude Slave Woman*, n.d. Oil on board, 30 x 22.8 cm. Antique Arena Inc., New York, 8 Mar., #48 (\$700). The main figure of the suspended, semi-nude slave is after Blake's engraving "Flagellation of a Female Samboe Slave" in Stedman (vol. 1, facing p. 326, 1796 ed.; see CB XXXIII 8). Blake's engraving depicts the slave suspended from a tree and with figures in the background. This oil painting replaces the tree with a hangman's scaffold and removes all the background figures. In the same auction was another oil on board work, titled "William Blake Manner Naïve Folk Art" (#49), depicting a bat (\$225). This work may relate to A. Smith's engraving of a vampire bat in Stedman, vol. 2, facing p. 147.

Paolozzi, Eduardo, *Isaac Newton after William Blake*. Plaster relief in glazed case. John Nicholson's, 9 Dec., #330 (£100).

Scott, Edmund, *Portrait of a Lady, Reputed to Be an Early Study of the Wife of William Blake*, c. 1785–95 (see illus. 13). Pencil, pen and ink, and watercolor on paper, 10.5 x 6.5 cm. Adam Partridge Auctioneers, 21 May, #490 (£130).

Sendak, Maurice, *Poems from William Blake's Songs of Innocence*, 1967. Freeman's Hindman, 27 Mar., #127 (\$2,750). This copy is inscribed by Sendak on the front flyleaf "Dear Sylvia / Mit Liebe! / Maurice & Gene". Previously in the collection of Justin Schiller.

Smith, J. T., *Nollekens and His Times*, 1828. Sydney Rare Book Auctions, 12 Oct., #292 (AUD 30).

Stothard, Thomas, *Horrors of War*, c. 1800. Oil on canvas mounted on board, 60.1 x 66 cm. Saratoga Motorcar Auction, 6 June, #137 (\$5,000). A preliminary oil sketch for one of the three large murals by Stothard decorating the so-called Hell staircase at Burghley House in Lincolnshire.

Thatcher, Margaret, transcription of the first four lines of *Aurigues of Innocence* on 10 Downing Street letterhead paper, signed by the then Prime Minister of the United Kingdom, n.d. 20.5 x 14.5 cm. Thatcher prefaced her transcription with the question: "Know you what it is to be a child? / It is:". Swords, 19 Aug., #218 (£1,100). Originally offered at auction in the 1980s to raise funds for a UK children's charity.

Virgil woodcuts, electrotype printing pls. after Blake's originals (see illus. 14). DW, 12 Mar., #349 (£200). A set of seventeen relief electrotype printing pls. reproducing Blake's woodcuts illustrating Thornton's *Pastorals of Virgil* (1821).

Watt, James Henry, "The Procession of the Flitch of Bacon," after Thomas Stothard, 1832. Etching on Chine collé, 43.5 x 86.5 cm. Grosvenor Prints, 29 Dec. (offered for £660). A late work by Stothard that reuses the compositional arrangement of his *Pilgrimage to Canterbury* (1806–07). Blake believed

that Robert Cromek stole his idea for a painting of the Canterbury pilgrimage and took it to Stothard.

*The Wood Engravings of William Blake for Thornton's Virgil, 1821, 1977.* BL, 9 June, #131 (passed, on a low estimate of £1,000); relisted 10-19 Nov., #92 (passed, on a low estimate of £1,000). This edition was limited to 150 copies, printed on separate sheets measuring 12 x 15 cm. by Iain Bain and David Chambers from Blake's original woodblocks in the British Museum. This set was printed on Japanese Hosho paper and each leaf is signed in pencil "Printer's Trial 1B Jul 76".

## Blake's Circle and Followers

### BASIRE, JAMES

#### Engravings

Gough, *Sepulchral Monuments*, 1786–96. EB, 27 Feb., 4 vols., illus. (\$995 or best offer).

Cook, *An Account of the Voyages ... in the Southern Hemisphere*, 1773. Swann Auctions, 23 Oct., #295, 3 vols., illus. (\$4,826).

Cook, *A Voyage towards the South Pole*, 1777. FM, 27 Mar., #236, 2 vols., illus. (£1,700). Gray's Auctioneers, 30 July, #28, 3 vols., illus. (passed); relisted 11 Nov., #21 (\$2,400). Swann Auctions, 23 Oct., #295, 2 vols., illus. (\$1,524). Contains 63 pls., including foldout maps and Basire's famous frontispiece portrait.

### CALVERT, EDWARD

#### Drawings and original graphics

*A Dryad*, c. 1865. Pencil on paper, 14.5 x 18 cm., inscribed lower left with the artist's initials. Gerrish (offered for £2,500). Sold at SL, 7-8 June 1947, #42.

*A Young Shepherd on a Journey*, c. 1850. Pastel on paper, 11.5 x 21 cm. Gerrish (offered for £9,000). This drawing is after Blake's Virgil woodcut of [Colinet](#) (BB #504 13). For Calvert's oil version of the same scene, see Lister, *Edward Calvert* (1962), pl. xlvii. Calvert gave this pastel to George Richmond in 1881. It then passed by descent to Richmond's granddaughter before being sold to W. Fothergill Robinson in 1921. Francis Cooke acquired the work in 1927 and it passed to Henry Oundle in 1961.

*The Early Engravings of Edward Calvert*, 1904. DW, 12 Mar., #348 (£12,000). Known as the Carfax Portfolio, this is a collection of eleven loose sheets of "proof" prints measuring 41.5 x 31.3 cm., comprising two engravings, seven woodcuts, and two lithographs on India paper from the original pls. and blocks:

#### Copperplates:

"The Bride" (1828)

"The Sheep of His Pasture" (1828)

#### Woodcuts:

"The Ploughman" (1827)

"The Brook" (1829)

"The Chamber Idyll" (1831)

"The Cyder Feast" (1828)

"The Lady and the Rooks" (1829)

"The Return Home" (1830)

"The Bacchante" (1827–30)

#### Lithographs:

"The Flood" (1829)

"Ideal Pastoral Life" (1829)

Only thirty sets of the Carfax Portfolio were created. This set is housed in a gray cloth drop-over box. A large morocco gilt label on the upper cover reads: "Edward Calvert, 1799–1883, The Carfax Portfolio 1904." The original pls. and woodblocks were presented to the British Museum after the creation of the portfolio. The lithographs were "from a remainder ... of those printed under the artist's own supervision in 1829." Another set, CNY, 10 June, #20 (\$17,640).

"The Return Home," 1830 (1893). Wood engraving. Tennants Auctioneers, 17 May, #574 (£140). Gerrish (offered for £750), from *A Memoir of Edward Calvert*, 1893. Abbott and Holder, 2025 online cat., from the *Memoir* (£750).

"The Cyder Feast," 1828 (1893). Wood engraving. Gerrish (offered for £2,000), from *A Memoir of Edward Calvert*, 1893. Campbell Fine Art, 12 Nov., #178 (£500). Abbott and Holder, 2025 online cat., 3rd st. (£1,500).

"The Bacchante," 1827–30 (1904). Wood engraving. Abbott and Holder, 2025 online cat., printed for the Carfax Portfolio (£1,500).

"The Brook," 1829 (1893, 1904). Wood engraving. Gerrish (offered for £850); another impression (offered for £750); both from *A Memoir of Edward Calvert*, 1893. Abbott and Holder, 2025 online cat., 3rd st., printed for the Carfax Portfolio (£750).

"The Lady and the Rooks," 1829 (1893). Wood engraving. Gerrish (offered for £750), from *A Memoir of Edward Calvert*, 1893. Abbott and Holder, 2025 online cat., from the *Memoir* (£750).

"The Chamber Idyll," 1831 (1893). Wood engraving. Gerrish (offered for £7,000), from *A Memoir of Edward Calvert*, 1893. Abbott and Holder, 2025 online cat., 2nd st., from the *Memoir* (£5,000).

“The Sheep of His Pasture,” 1828 (1893). Copper engraving. Gerrish (offered for £950), from *A Memoir of Edward Calvert*, 1893. Abbott and Holder, 2025 online cat., 2nd st., from the *Memoir* (£975).

“The Bride,” 1828 (1893). Copper engraving. Abbott and Holder, 2025 online cat., 3rd st., from *A Memoir of Edward Calvert*, 1893 (£750).

Four pls. from *A Memoir of Edward Calvert*, 1893. CNY online, 29 May–12 June, #106 (\$5,292). Previously in the collection of Maurice Sendak. These pls. comprise a photographic reproduction of the 1st st. of “Ideal Pastoral Life” (1829); 3rd (final) st. of “The Brook” (1829); 2nd (final) st. of “The Return Home” (1830); and the 2nd (final) st. of “The Chamber Idyll” (1831).

“The Flood,” 1829 (1893). Lithograph. Abbott and Holder, 2025 online cat., from *A Memoir of Edward Calvert*, 1893 (£750).

“Ideal Pastoral Life,” 1829 (1893). Lithograph. Abbott and Holder, 2025 online cat., from *A Memoir of Edward Calvert*, 1893 (£1,250).

## FLAXMAN, JOHN

Drawings and sculpture

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

*Portrait Study of Harriet Mathew*, c. 1780. Pencil on paper, 18.5 x 15 cm., signed “J. Flaxman”. Sworders, 28 May, #69 (£1,300). This drawing is one of three executed by Flaxman depicting members of the Mathews’ circle, including Henry William Mathew (son), sold at SL, 6 July 1996.

*La Divina Commedia, Purgatorio 32*, c. 1793. Pencil and pen and ink on paper, 18.4 x 15.8 cm. Dorotheum, 30 Sept., #189 (passed). A preliminary sketch, with black ink over light pencil lines, depicting one of Flaxman’s designs, engraved by Thomas Piroli, for Dante’s great work.

*The Bard*, n.d. Pen and gray ink over pencil on paper, 27.7 x 28.7 cm. GP cat., #70 (£6,000). The catalogue suggests that this drawing “relates to William Blake’s poem ‘The Voice of the Ancient Bard.’” While there are some similarities in the figures of the white-bearded bards, Flaxman’s is holding a lyre, whereas Blake’s is playing on a harp.

*Our Father Which Art in Heaven*, n.d. Pen and ink and gray wash, 19.9 x 14.7 cm., inscribed in pencil, upper center, “Our Father which art in Heaven”. GP cat., #71 (£2,800). This is evidently a preparatory drawing for one of eight lithographs illustrating the Lord’s Prayer that were published by Richard Lane in 1835. Two other drawings from this series have been identified (see GP cat., p. 109).

*Pilgrim’s Progress (Christian Knight Remains Faithful)*, n.d. Pen and ink wash on paper, 16.5 x 14 cm. Waddington’s, 12 June, #10 (passed).

*Portrait of Solander*, c. 1780. Colored wax, oval with 16 cm. diameter. Theodore Bruce Auctioneers, 19 Mar., #1517 (AUD 550).

## FUSELI, HENRY

Drawings and separate pls.

*Battle Scene with Roman Soldiers*, c. 1755–57. Pencil on laid paper, 21 x 26 cm., signed lower right in pen and ink: “Heinrich Füssli”. Koller Auctions, 19 Sept., #3454 (CHF 5,000). Previously in the collection of K. E. Hasse and thence in the Galerie Kurz Meissner, Zurich. In 1967, the drawing was exhibited at *Handzeichnungen alter Meister aus Schweizer Privatbesitz*, Kunsthalle Bremen and Kunsthau Zurich, cat. #216.

*Callipyga: Mrs. Fuseli with Her Skirts Lifted to Her Waist Standing before a Dressing Table with Phallic Supports*, n.d. Pen and brown ink on laid paper, 15.5 x 9 cm., inscribed in Greek upper left. CNY, 10 June, #35 (\$16,380). Previously in the collection of Maurice Sendak.

*Martha Hesse as Silence (recto), Study of Two Figures (verso)*, n.d. Pencil and black and white chalk on buff oatmeal paper, 51 x 32 cm. CNY, 10 June, #36 (passed). Previously came to auction in 1995, when it was acquired by Maurice Sendak.<sup>41</sup>

*A Witch at Work*, n.d. Pencil on laid paper, 17.3 x 12 cm. CNY online, 29 May–12 June, #117 (\$6,930). Previously came to auction in 1996, when it was acquired by Maurice Sendak.<sup>42</sup>

*Untitled* [partial nude seated on a goat], n.d. Graphite and watercolor on laid paper, 32.3 x 21.5 cm., signed lower right “H Fuseli”. Millea Bros., 13 June, #3079 (passed).

41 See Essick, “Blake in the Marketplace, 1995,” *Blake* 29.4 (spring 1996): [bq.blakearchive.org/29.4.essick](http://bq.blakearchive.org/29.4.essick).

42 See Essick, “Blake in the Marketplace, 1996,” *Blake* 30.4 (spring 1997): [bq.blakearchive.org/30.4.essick](http://bq.blakearchive.org/30.4.essick).

*Female Nude with Raised Arms*, n.d. Charcoal on paper, 33.5 x 24 cm., coat of arms and Strasbourg lily watermark. Schuler Auktionen, 18 June, #3005 (CHF 900).

“A Woman Sitting by the Window (Evening Thou Bringest All),” 1802. Pen lithograph on wove paper, 23.2 x 31.8 cm., mounted on wove paper support with 1799 watermark. CNY online, 29 May–12 June, #103 (\$3,528).

## LINNELL, JOHN

### Drawings and paintings

*Hannah Palmer*, c. 1837. Pencil on paper, 18 x 11 cm. Bishop & Miller Auctioneers, 19 June, #106 (£2,900). This sketch is inscribed in pencil, lower middle, “H Palmer”, identifying the subject as Hannah Palmer, Linnell’s eldest daughter, who married Samuel Palmer in 1837. Previously in the collection of the collector and Blake scholar George Goyder.

*View of Lymington, the Isle of Wight Beyond*, 1815. Pencil and watercolor on paper, 16 x 20 cm., signed and dated “J. Linnell 1815” lower left and inscribed in pencil “Lymington Isle of Wight beyond” lower right. Olympia, 11 June, #37 (£600).

*The River Bank*, 1816. Pencil on paper, 9 x 12 cm., inscribed with “JL” and “1816” lower right. John Nicholson’s, 9 Dec., #53 (£130).

*Boats by a Mill*, n.d. Pencil and sepia wash, 17.2 x 17.2 cm. Dreweatts, 11 June, #216 (£500). Previously sold at CL, 1 Mar. 1977, #86.

*Portrait of a Young Lady*, 1835. Pencil and watercolor on paper, 55 x 40 cm., signed and dated. Sworders, 28 May, #194 (£400).

*Portrait of a Boy Holding a Bow and Arrow*, 1846. Pencil and colored chalks on paper, 57 x 45 cm., signed and dated lower right.

*Half-Length Portrait of a Seated Lady*, 1842. Pencil and colored chalks on paper, 42 x 35 cm. Toovey’s, 10 Sept., #115 (passed).

*On the Mountain Road from Bettws-y-Coed to Dolwyddelan*, n.d. Pencil and watercolor, 25 x 29.5 cm. Bishop & Miller Auctioneers, 19 June, #107 (passed). This work was previously auctioned at CL, 20 Nov. 2003, #51. Formerly in the collection of George Goyder.

*Sea at Bognor*, c. 1815. Pencil and watercolor, 12.5 x 21 cm., signed “J Linnell” lower left, with the inscription “Bognor” below the signature. Bishop & Miller Auctioneers, 19 June, #108 (£420). Formerly in the collection of George Goyder.

*Landscape, North Wales, Dolbadarn*, n.d. Watercolor with chalk, 45.5 x 58 cm., signed in ink lower middle “J. Linnell”, with the inscription “N. Wales. Dolbadarn”. Bishop & Miller Auctioneers, 19 June, #109 (£3,100). Formerly in the collection of George Goyder.

*Shepherd Resting with His Dog*, n.d. Oil on canvas, 71 x 91 cm. Auktionshaus Sieglin, 15 Mar., #607 (passed). While there is no signature on the painting, the auction house consulted with Katharine Crouan to authenticate the work as “a collaboration between the artist and his son William Linnell.”

*Portrait of a Lady, Identified as Mrs. Cherry*, 1839(?). Oil on panel, 38 x 30.1 cm. Roseberys, 12 Nov., #107 (£500).

*Bucolic Landscape after a Storm*, n.d. Oil on canvas, 51.4 x 76.2 cm., signed lower right “J. Linnell”. Brunk Auctions, 9 Sept., #33 (\$2,400). The auction house did not disclose the provenance of this painting.

*River Landscape with Windmill and Cattle*, n.d. Oil on chamfered panel, 27.9 x 43.2 cm., signed lower right. Martel Maides, 26 Mar., #47 (passed); relisted 19 June, #748 (passed) and 12 Sept., #570 (passed).

*Landscape Brook with Figures Relaxing*, 1859. Oil on panel, 20 x 30 cm. Harper Field, 9 Apr., #460 (£95); relisted by Parker Fine Art Auctions, 10 July, #82 (price not disclosed).

*The Valley of Aylesbury with a Harvest Field*, n.d. Oil on canvas, 49.5 x 74.9 cm. Sloans & Kenyon, 16 Dec., #184 (\$1,100).

*The Wold of Kent*, 1853. Oil on canvas, 66 x 94 cm., signed and dated “J Linnell 1853” lower center. Freeman’s Hindman, 29 Apr., #35 (passed on a low estimate of \$6,000). Previously sold at CL, 13 July 2023, #67 (£5,040).<sup>43</sup>

*Woodland Study*, 1855. Oil on board, 28 x 35 cm., inscribed lower right in black ink “example of process”. Lawrences of Bletchingley, 29 Apr., #1233 (£160).

*Hay and Haste*, 1875. Oil on canvas, 72.4 x 100.4 cm. Freeman’s Hindman, 29 Apr., #36 (passed). Previously sold at SL, 20 Sept. 2023, #113 (£8,890).

43 See Crosby, “Blake in the Marketplace, 2023,” *Blake 57.4* (spring 2024): <https://doi.org/10.47761/biq.360>.

## PALMER, SAMUEL

Drawings, paintings, and original graphics

*Church with a Bridge*, c. 1845. Pencil, brown and gray wash, with touches of white on paper, 12.8 x 6.7 cm. CNY, 10 June, #16 (passed). Previously in the collection of Maurice Sendak. An inscription in brown ink on the mount reads "S Palmer / From an old scrapbook of 1845". This sketch appears to be preparatory to a more detailed drawing of a river, church, and bridge in the Ashmolean Museum, Oxford (Lister #122).

*Study for "Christmas" Etching*, n.d. Pen and brown ink, with white on buff paper, 17.2 x 10.5 cm. CNY, 10 June, #17 (passed). The drawing has been squared for transfer to a copperplate. Below the main image is a pencil study of a figure. There are inscriptions by A. H. Palmer in pencil that read "1<sup>st</sup> Sketch for / Christmas", "Suggestions by / C / W / Cope RA", and "Sq from / bottom".

*Landscape Sketch*, c. 1859. Pencil on verso of an envelope, 6.7 x 11.5 cm. CNY online, 29 May–12 June, #118 (\$2,142). The envelope is stamped 3(?) December [18]59 and the address on the recto is "Mr Murray / 16 Bryanston Squ.[?] / Hyde Park / W".

*A Cottage in a Wooded Landscape*, n.d. Graphite and brown wash on paper, 6.5 x 11.5 cm. CNY, 10 June, #18 (\$3,276). This drawing was exhibited at *Drawings, Etchings, and Woodcuts by Other Disciples of William Blake*, Victoria and Albert Museum, London, 1926 (#8).

*Vesuvius, Italy*, 1838. Watercolor on paper, 11.5 x 17.7 cm., inscribed lower right "Vesuvius / Aug 2. 1838". SL, 5 Feb., #47 (\$336,000). Inscribed on the verso mount: "Probably from Pompeii: in the evacuations of which S. Palmer & his wife lived for a time. There, during this very eruption, they read 'The Last Days of Pompeii', at night. At each explosion, the makeshift door shook (Palmer wrote), and / distant watchdogs bayed. / To Sir Arthur Cope. R.A. in grateful memory of old days; and of days still older, when his Father (my Godfather), and mine were friends. A.H. Palmer. Vancouver B.C. April 1923". After Palmer died, this work passed to his son, Alfred Herbert Palmer, who gave it to Sir Arthur Cope, RA, the son of Samuel Palmer's friend Sir Charles West Cope, RA, who was Alfred's godfather.

*Landscape, Surrey*, 1867. Watercolor on paper, 16 x 23 cm., signed lower left "SPalmer 67". Champagne Auctions, 14 Oct., #14 (passed).

*The Gleaning Field*, c. 1832–33. Oil on canvas, 42 x 52 cm. Dreweatts, 2 July, #71 (£250,000). Palmer executed this work near the end of the Shoreham period (see Lister #167). A painting by the same name was exhibited at the Royal Academy in 1833, although this may refer to a smaller work with

the same title in Tate Britain ([N04842](#)). The first owner of the painting was Palmer's cousin John Giles (1810–80), who was also a friend of George Richmond.

*A View over Donnington, West Berkshire*, c. 1840–43. Pencil and watercolor with white chalk on paper, 29.6 x 52.8 cm. Guy Peppiatt Fine Art, *British Drawings and Watercolours*, 2025 cat., #45 (price on request). Palmer gave this work to John Linnell in 1846 as payment for a loan. The watercolor remained with the family. A note dated 1922 by A. H. Palmer on the old backboard states that the white chalk was added by Linnell.

*St. Paul Landing in Italy*, n.d. Pencil and watercolor, 53.2 x 75 cm., signed "S Palmer" lower right. CNY, 10 June, #19 (passed). The work was exhibited in 1850 at the Old Watercolour Society in London (Lister #494).

"Harvest under a Crescent Moon," c. 1826. Wood engraving on folded Japanese vellum, pl. 2.9 x 7.9 cm., sheet 11.7 x 10.8 cm. CNY, 10 June, #12 (\$3,024).

"The Bellman," 1879. CNY, 10 June, #14, 5th st. of 7 (\$3,024).

"The Lonely Tower," 1879. CNY, 10 June, #15, 6th st. of 7 (\$5,292). Elstob Auctioneers, 11 June, #83 (£3,200), signed in pencil lower right.

"The Herdsman's Cottage," 1850. Armstrong Fine Art, 24 May, #100 (\$275). Gerrish (offered for £1,200).

"Opening the Fold—Early Morning," 1880 (1883). Jasper52, 12 Feb., #90 (passed), from *An English Version of the Eclogues of Virgil*, 1883. Gerrish (offered for £1,000), from *Eclogues of Virgil*.

"The Cypress Grove," begun c. 1880 (1883). Jasper52, 27 Feb., #196 (offered for \$600), from *An English Version of the Eclogues of Virgil*, 1883. Gerrish (offered for £400), from *Eclogues of Virgil*.

"The Brothers under the Vine," 1889. Photogravure after Palmer's watercolor, from *The Shorter Poems of John Milton*, 1889. Jasper52, 12 Feb., #168 (passed).

"The Brothers Discovering the Palace of Comus," 1889. Photogravure after Palmer's watercolor, from *The Shorter Poems of John Milton*, 1889. Jasper52, 18 July, #160 (passed; subsequently offered for \$80).

"The Farmyard," 1885. Photogravure after Palmer's watercolor, from P. G. Hamerton, *Landscape*, 1885. KCM Galleries, 27 Feb., #479 (offered for \$600).

"The Skylark," 1850. CNY online, 29 May–12 June, #107, 6th st. of 8 (\$3,528).

“The Rising Moon,” or, “An English Pastoral,” 1857. CNY online, 29 May–12 June, #108, 7th st. of 9 (\$1,386). CW, 3 July, #1, 7th st. of 9 (£504). Auctions at Showplace, 4 Sept., #147 (\$1,100). Gerrish (offered for £3,000).

“The Sleeping Shepherd,” 1857. Auctions at Showplace, 4 Sept., #148, 4th st. (\$1,100).

“The Early Ploughman,” c. 1861. Dane Fine Art Gallery, 27 Feb., #103, st. unclear (passed). Peterborough Auctions, NH, 9 Mar., #102, st. unclear (passed). CNY online, 29 May–12 June, #109, 5th st. of 9 (\$1,386). Auctions at Showplace, 4 Sept., #146, st. unclear (\$375). Gerrish, rare proof between 1st and 2nd sts. (price on request). Dane Fine Art Gallery, 18 Dec., #103, st. unclear (passed).

“The Weary Ploughman,” 1858. Gerrish, 4th st. (offered for £8,500), with the stamp of the nineteenth-century French art critic and collector Philippe Burty.

“The Homeward Star,” begun c. 1880 (1883). Jasper52, 6 May, #150 (passed; subsequently offered for \$600), from *An English Version of the Eclogues of Virgil*, 1883.

“The Sepulchre,” begun c. 1880 (1884). Gerrish (offered for £350), from the small-paper issue of the *Eclogues of Virgil*, 1884.

Dickens, *Pictures from Italy*, 1846, 1st ed. containing Palmer’s illus. Mellors and Kirk, 11 Mar., #56 (£60). Harper Field, 9 July, #51 (£50).

Virgil, *Eclogues*, 1883 (small-paper issue, 1884). Millea Bros., 27 Mar., #2245, only four etchings on laid Alton Mill paper, illus. (\$150). FM, 27 Mar., #169, large-paper issue with full complement of pls., illus. (£1,300). New England Book Auctions, 17 June, #152, full complement of pls., illus. (\$650). DW, 10 Dec., #276, 2nd ed. of large-paper issue, illus. (passed).

## **RICHMOND, GEORGE**

Drawings, paintings, and original graphics

*Study of Hands*, n.d. Pencil on paper, 4.5 x 5.5 cm., indistinctly inscribed lower right. CW, 21 Jan., #119 (£340).

*Two Daughters of Darius*, n.d. Pencil on buff paper with white chalk, 43.7 x 28.3 cm., inscribed “Rome” lower right. Olympia, 10 Dec., #21 (£850). Richmond visited Rome in 1837 with his wife and with Samuel Palmer and his wife, Hannah, John Linnell’s daughter. Previously in the collection of Richmond’s son Walter Coleridge Richmond, and then passed on to descendants.

*Trees and Bushes, Otford Mount*, n.d. Pen and brown ink and brown wash on wove paper, 17.6 x 22 cm., inscribed lower

left “Otford—Mount”. Olympia, 10 Dec., #34 (£1,700). Previously in the collection of Richmond’s son Walter Coleridge Richmond, and then passed on to descendants.

*Otford Castle*, 1848. Pencil on buff paper, 12.2 x 19.8 cm., signed “GR” and inscribed “Otford Castle”. Olympia, 10 Dec., #32 (£700). Included with this lot were two pencil sketches, depicting Merrow Downs in Surrey and a landscape in Norfolk; the landscape is dated 1849. Otford Palace near Shoreham was a residence of the Archbishop of Canterbury until 1537. The sketch of Merrow Downs is preparatory to Richmond’s *Merrow Downs, Guildford* (oil and tempera on panel) that he executed in 1848 (Lister, *George Richmond* [1981], pl. xiv). Previously in the collection of Richmond’s son Walter Coleridge Richmond, and then passed on to descendants.

*House amongst Trees (Rome)*, c. 1837–38. Pencil with white and gold on buff paper, 29.3 x 27.5 cm. Olympia, 10 Dec., #33 (£5,000). Included with this lot were three pencil sketches of the Italian landscape. Richmond and Samuel Palmer arrived in Rome with their wives in November 1837. Previously in the collection of Richmond’s son Walter Coleridge Richmond, and then passed on to descendants.

*Study of a Tree (recto), Caricature Heads in Profile (verso)*, n.d. Pen and brown ink on paper (recto), pencil (verso), 47.5 x 30.5 cm. Olympia, 10 Dec., #35 (£160). Previously in the collection of Richmond’s son Walter Coleridge Richmond, and then passed on to descendants.

*Study of a Standing Man with Beard and Long Robes*, c. 1839. Pen and brown ink on wove paper, 23 x 9.5 cm., inscribed “Florence”, suggesting that Richmond executed this sketch when he visited the city in 1839. Olympia, 10 Dec., #36 (passed). Included with this lot were two pencil studies of the head of the bearded man and a painting of a group of figures, annotated in Richmond’s hand with color notations. Previously in the collection of Richmond’s son Walter Coleridge Richmond, and then passed on to descendants.

Six drawings, including studies of works by Titian, Michelangelo, Annibale Carracci, and Ludovico Carracci, taken in Casa Buonarroti, Florence; Palazzo Sampieri, Bologna; Basilica di San Domenico, Bologna; Venice; and Rome, c. 1840. Pen on paper, each sheet is approximately 15 x 9 cm., each sketch is inscribed “GR”, and two are dated 1840. Olympia, 10 Dec., #37 (£320). Previously in the collection of Richmond’s son Walter Coleridge Richmond, and then passed on to descendants.

*Figure from Scenes from the Life of Noah, by Paolo Uccello, in the Green Cloister of Santa Maria Novella, Florence*, 1839. Pencil on wove paper, 23.5 x 16.5 cm., signed “GR”. Olympia, 10 Dec., #38 (£650). Included with this lot were five sketches, each initialed, mounted on sheets of paper. One of these sketches is after Michelangelo’s *Young Slave*

(1530–34) in the Accademia, Florence. Richmond spent about four months in Florence during 1839 before returning to Rome. Previously in the collection of Richmond's son Walter Coleridge Richmond, and then passed on to descendants.

*Study of a Nude Figure, after Raphael*, c. 1839. Pencil and pen and brown ink on tracing paper, 22.3 x 14.5 cm., signed "GR" and inscribed "Venice" lower right. Olympia, 10 Dec., #30 (£220). Richmond made this drawing during his time in the city, after a drawing by Raphael in the Accademia, Venice. Previously in the collection of Richmond's son Walter Coleridge Richmond, and then passed on to descendants.

*Venus and Psyche*, n.d. Red chalk over pencil on paper, 29 x 22 cm. Olympia, 10 Dec., #28 (passed). Included in the same lot was a sheet of the same size with two head studies in red chalk after classical statues. Previously in the collection of Richmond's son Walter Coleridge Richmond, and then passed on to descendants.

*Head and Shoulder Study of a Lady*, 1874. Black and red chalk on paper, 61 x 45 cm., inscribed and dated in pencil on the lower right "To Arthur Richmond Farrer / with his grandfather's / love 1874". BNY, 19 June, #10 (\$482).

*Saint Francis Receiving the Stigmata, after a Study by Raphael of circa 1505*, n.d. Pen and brown ink on buff paper, 27 x 18.5 cm. Olympia, 10 Dec., #29 (passed). Included in this lot was another sheet (22.5 x 18.5 cm.) with sketches of figures on recto and verso. Richard Payne Knight bequeathed Raphael's study to the British Museum in 1824. The Richmond works were previously in the collection of his son Walter Coleridge Richmond, and then passed on to descendants.

*Two Head Studies, after Raphael*, c. 1839. Pen and brown ink on wove paper, 20 x 15.5 cm., inscribed lower right "GR" and lower center "Portrait of Raffaele from his own drawing in the Gallery at Venice". Olympia, 10 Dec., #31 (passed). Included in this lot was a pencil and pen and ink sketch of a man with folded arms wearing a cap. According to the cat., "The drawing with two head studies ... appears to relate to Raphael's self-portrait of 1506 in the Uffizi, Florence.... [T]here is no known preparatory drawing by Raphael for his self-portrait in the Galleria dell'Accademia, Venice." Richmond visited Florence during the summer of 1839. Previously in the collection of Richmond's son Walter Coleridge Richmond, and then passed on to descendants.

*Adam and Eve*, n.d. Pen and black ink over pencil, 21 x 12.7 cm. GP cat., #96 (£950).

*Study of a Young Boy, in Profile*, n.d. Pen and brown ink on paper, 11 x 10 cm. CW, 24 Apr., #119 (£280). The subject of the drawing may be Richmond's son William Blake Richmond.

*Portrait of a Young Man*, 1852. Pencil and white chalk on paper, 48 x 34.5 cm., signed and dated on the verso, according to the auction cat. Mallams, Oxford, 22 Oct., #338 (£190).

*Sevenoaks*, 1853. Ink and wash, 26.6 x 17.7 cm. Philip Serrell Auctioneers, 22 May, #125 (£40).

*Study of Figures*, n.d. Pen and brown ink on paper, 20 x 8 cm., initialed "G.R" lower right. CW, 21 Jan., #118 (£150).

*Portrait of a Man*, n.d. Ink on paper, 15.2 x 10 cm. Nye Company, 11 Sept., #455 (\$125).

*Study of a Woman Holding a Shield (recto), Studies of Nude Female Figures (verso)*, n.d. Pencil on paper (recto), pencil and black chalk (verso), 25.2 x 19.4 cm., pencil inscription on the recto, lower left, "from the John R sale / George Richmond". DW, 12 Mar., #126 (passed).

*Portrait of William Legge, Fourth Earl of Dartmouth*, 1846. Black, white, and colored chalk on paper, 55 x 42.8 cm. Roseberys, 12 Mar., #249 (£280). This is a preparatory sketch for Richmond's oil portrait that is in the collection of the Earl of Dartmouth.

*Portrait of Lord Cremorne*, c. 1877. Black, red, and white chalk on buff-colored card, 56.5 x 45 cm., inscribed upper right "Lord Cremorne / Study for portrait". Olympia, 10 Dec., #26 (£280). As the inscription indicates, this is a preparatory study (see Lister, *George Richmond* [1981], #193). Previously in the collection of Richmond's son Walter Coleridge Richmond, and then passed on to descendants.

*Robert Williams*, 1835, and *Mary-Anne Cunningham*, 1835. Both pencil and watercolor on paper, 29 x 22 cm. Duke's, 12 June, #52 (£440).

*Robert Williams*, 1860, and *Mary-Anne Cunningham*, 1860. Both black and white chalk on buff paper, 60 x 46 cm., framed. Duke's, 12 June, #12 (passed).

*Girls at a Spring, a Recollection from Nature*, n.d. Oil on panel, 26.3 x 18 cm. Olympia, 10 Dec., #22 (£1,100). Previously in the collection of Richmond's son Walter Coleridge Richmond, and then passed on to descendants.

*The Red Cross Knight Slaying the Dragon*, 1872. Oil on paper, 32.5 x 23.5 cm. Olympia, 10 Dec., #24 (£5,000). Richmond's treatment of the Redcrosse Knight from the first book of Edmund Spenser's epic poem *The Faerie Queene* (1590) recalls in subject Blake's [The Characters in Spenser's Faerie Queene](#) (c. 1825) (see Butlin #811). Richmond may have seen Blake's painting while it was "on the stocks" at Fountain Court. Previously in the collection of Richmond's son Walter Coleridge Richmond, and then passed on to descendants.

*Head of a Bearded Man in a Blue Robe*, n.d. Oil on canvas, 42.5 x 14.5 cm. Olympia, 10 Dec., #25 (£320). Previously in the collection of Richmond's son Walter Coleridge Richmond, and then passed on to descendants.

*Portrait of Johann Christian Fischer*, n.d. Oil on canvas, 42.5 x 31 cm., after Thomas Gainsborough's portrait of Fischer in the Royal Collection. Olympia, 10 Dec., #27 (£3,000). Previously in the collection of Richmond's son Walter Coleridge Richmond, and then passed on to descendants.

*Robert Williams*, n.d., and *Lady Emily Maria Melville*, n.d. Both oil on canvas, 75 x 61 cm. Duke's, 12 June, #129 (£2,400).

*Portrait of Henry and Philip Fletcher*, 1840. Colored chalks on paper laid on canvas, oval 61 x 61.5 cm. GP cat., #94 (£3,500).

*Study for the Four Daughters of John Bird Sumner, Archbishop of Canterbury*, 1838. Pen and ink on wove paper, 16.5 x 17 cm., inscribed below the image "Miss Sumners daughters of Bishop Sumner, afterwards Archbp of Canterbury / 1838 painted at Durham". Olympia, 7 Mar., #425 (£850).

*Portrait of a Gentleman*, n.d. Watercolor over pencil, heightened with bodycolor and gum arabic, 56.7 x 44.1 cm. GP cat., #95 (£2,500).

*Portrait of Mrs. John Deacon*, 1851. Watercolor on paper, 78 x 50 cm., inscribed lower left "George Richmond del<sup>t</sup> 1851". Chorley's, 29 Apr., #172 (passed).

*The Agony in the Garden*, 1875. Oil on panel, 25 x 28.5 cm., inscribed on the card on the verso "Copy of Raphael / December 11th 1875 / by Geo. Richmond R.A." CW, 24 Apr., #5 (£4,200).

*Portrait of a Woman with a Dog*, n.d. Oil on canvas, 101 x 56 cm. Intermediart Art Gallery, online cat., #9783001, accessed 17 Sept. (price on request).

"The Shepherd—Christ the Good Shepherd," 1827. CNY online, 29 May–12 June, #104 (\$11,340). Olympia, 10 Dec., #20 (£6,500), previously in the collection of Richmond's son Walter Coleridge Richmond, and then passed on to descendants. Both rare 2nd sts. on Chine appliqué.

"The Fatal Bellman," 1827. CNY online, 29 May–12 June, #105 (\$6,048). Engraving on Chine appliqué, pl. 7 x 4.8 cm., sheet 15.9 x 11.4 cm.

### **Appendix: New Information on Blake's Engravings**

Listed below are substantive additions or corrections to Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (1983).

XXI, "George Cumberland's Card." Untraced impression #5 was acquired on 12 June 2025 by an American private collector.

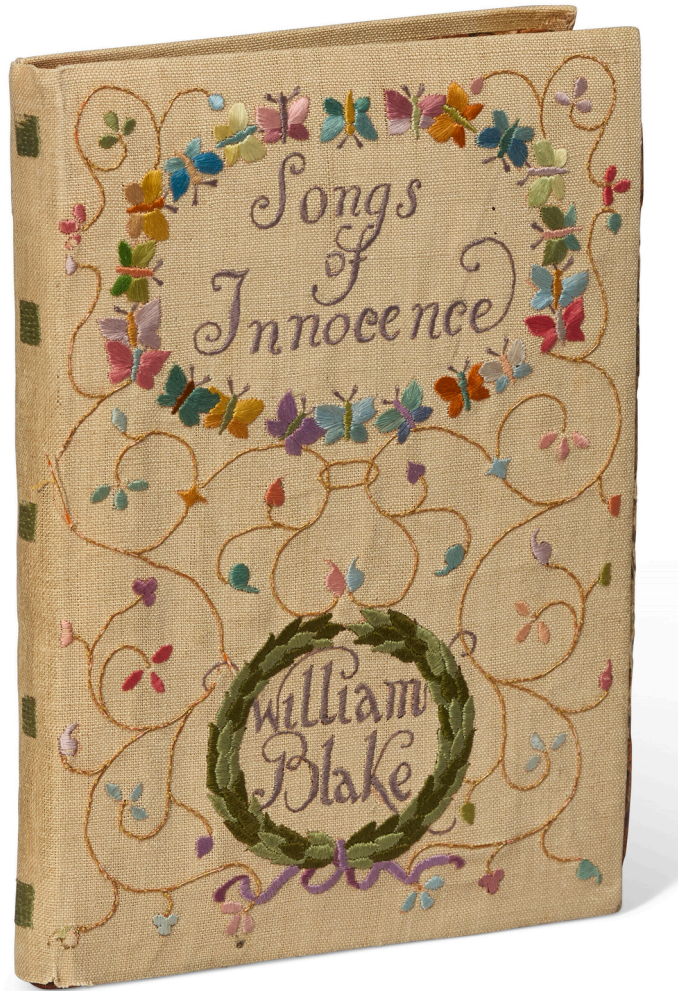
XLIV, "Christ Trampling Down Satan." Untraced impression #6 was acquired on 11 Dec. 2025 by Windle acting for an American private collector.



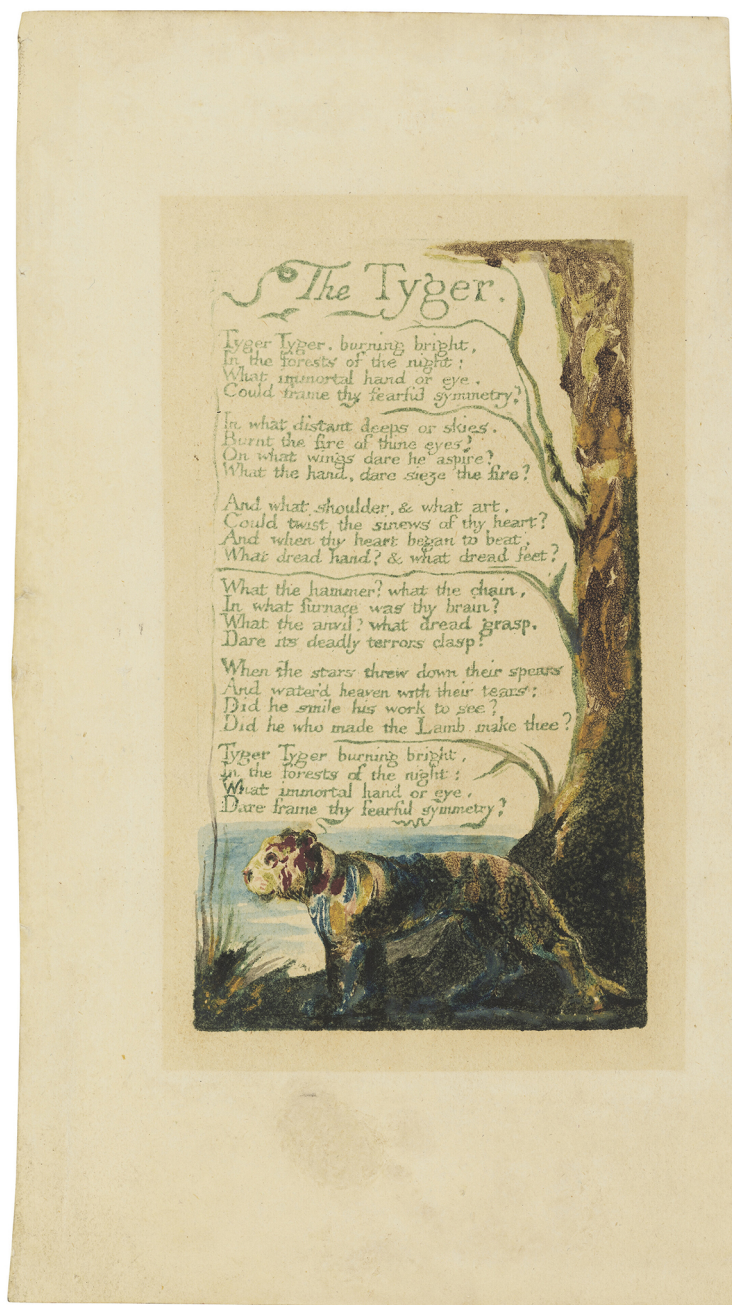
1. Display cases holding *Songs of Innocence* copy J (left) and *Songs of Experience* copy H (right). Maurice Sendak: *Artist, Collector, Connoisseur* exhibition, CNY, June 2025. Reproduced with permission, Christie's New York. Both illuminated books are from early print runs of each respective work: *Innocence* copy J is from the second print run (see notes 19 and 20) and *Experience* copy H is one of four copies from the first print run. These copies of *Experience* are printed recto only, with copies F (bound with *Songs F*, Yale Center for British Art) and H "complete with seventeen plates" (see Joseph Viscomi, *Blake and the Idea of the Book* [Princeton UP, 1993] 273). While *Innocence* copy J appeared at auction several times during the twentieth century, *Experience* copy H appeared only once, in 1948.



2. William Blake, *Oberon and Titania on a Lily*, c. 1790–93. *Maurice Sendak: Artist, Collector, Connoisseur* exhibition, Christie's New York, June 2025. Reproduced with permission, Christie's New York. See also illus. 10.



3. William Blake, *Songs of Innocence* copy J, decorative front cover. *Maurice Sendak: Artist, Collector, Connoisseur* exhibition, Christie's New York, June 2025. Reproduced with permission, Christie's New York. This copy was given an embroidered chemise cover on or before 1925 by Lola Frampton, wife of the artist Edward Reginald Frampton (SL cat., 29 July 1925, #159).



4. William Blake, "The Tyger" from *Songs of Experience* copy G, 1794. Relief etched and color printed, leaf 18.2 x 10.3 cm., pl. 10.8 x 6.1 cm. Reproduced with permission. Printed in green ink with brown, yellow, green, gray, and blue used on the tree and the famous tailpiece design. Behind the tiger, Blake has used a blue wash with gray, green, and some black wash added to the color printing to delineate the vegetation on the lower left. Touches of green and burnt umber can be seen on the animal's head and over the ear, upper neck, and jaw, and there are small areas of brown wash, presumably made with flicked strokes of a fine brush, to denote whiskers. The tiger's coloration is dark, particularly along the midsection, where blue and black pigments merge. Indeed, much of the coloration of the tiger accords with the tree. The exception is Blake's use of blue on the body, perhaps to indicate or emphasize the animal's signature stripes. Blue is used on the tiger's body and legs, with blue, yellow, and brownish orange on the shoulder area. The reticulations created by the color-printing process are evident on the hindquarters and the tree. The darker "W" at the beginning of the penultimate line of the poem may be a case of over-inking rather than handwork. Blake's use of blue pigment on the tiger's body, including the neck and front and rear legs, may have been an attempt to lighten the darker coloration. Yet, he adds areas of thickly applied burnt umber on the head and neck that seem simultaneously to accentuate the form of the animal and, with the contrast between the blue and yellow pigments, to imbue the tiger with an impressionistic quality. We see the same color palette in "Nurses Song" and "The Human Abstract" from *Songs* G.



5. William Blake, "The Human Abstract" from *Songs of Experience* copy G, 1794. Leaf 18.1 x 11.9 cm., pl. 11 x 6.5 cm. Reproduced with permission. As with "The Tyger" from *Songs* copy G (see illus. 4), Blake has used blue and gray washes to augment the color printing in order to denote the sky and areas of the Urizenic figure's body and beard. The same translucent brown wash that he used to delineate the tiger's whiskers can be seen on the figure's cheeks, forehead, and hands. The final letter in the last line of the second stanza may be over-inking rather than handwork. There are at least three, and possibly four or five, stab holes on the left margin, including what appears to be the remnant of a stab hole at the extreme left edge. A group of three could be from Catherine Blake's binding, if she followed her usual practice. The other two holes may have been created when the pl. was bound with other works (see BB 415).



6. William Blake, "Oh! Flames of Furious Desires" verso, c. 1793–96. Pencil on paper, 9.5 x 6 cm. Reproduced with permission. Stylistically similar to some of Blake's very hastily sketched drawings. Over time, the paper support has discolored, but Blake's pencil strokes are firm and appear to depict a figure with bowed head and extended limbs. Butlin (see note 8) has suggested that this sketch may relate to the title page of *The Song of Los* or the skeletal figure on *Urizen* pl. 8.



7. William Blake, *Paolo and Francesca*, c. 1824–27. Pencil on paper, 21 x 34.8 cm. Reproduced with permission. According to Frederick Tatham's inscription on the lower right, Blake is illustrating the famous scene from *Inferno* canto 5, where Francesca da Rimini recalls her adulterous relationship with her husband's younger brother, Paolo, and their subsequent *contrapasso*. In *The Blake Collection of W. Graham Robertson*, Kerrison Preston follows Tatham's identification of the sketch as preparatory for the Dante watercolor *The Circle of the Lustful: Francesca da Rimini* (Butlin #812 10). This was one of the seven watercolors that Blake later engraved, with the title "*The Whirlwind of Lovers from Dante's Inferno Canto V*". Butlin (#816) and Essick ("Blake in the Marketplace, 2007," *Blake* 41.4 [spring 2008]: illus. 6, [bq.blakearchive.org/41.4.essick](http://bq.blakearchive.org/41.4.essick)) note the differences in the poses of the figures in this drawing and the watercolor. In both the watercolor and engraving, the figures are holding hands rather than embracing.



8. William Blake, *"With Songs the Jovial Hinds Return from Plow,"* c. 1820–21. Pencil, pen and black ink, and gray wash on paper, 3.9 x 8.6 cm. Reproduced with permission. One of Blake's twenty preparatory sketches listed by Butlin for Thornton's Virgil (#769 19). These diminutive drawings first came to auction as a set in 1918 at the sale of John Linnell's collection. As Essick notes, the second time they came to auction was in 1924, when they were acquired by Brick Row Bookshop "for \$1625 and sold individually over several years" ("Blake in the Marketplace, 1992," *Blake* 26.4 [spring 1993]: [bq.blakearchive.org/26.4.essick](http://bq.blakearchive.org/26.4.essick)). Sendak acquired this drawing in 1992 via Justin Schiller.

When Blake was commissioned by Thornton, Linnell's physician, he produced four relief-etched designs on a single sheet that were apparently met with some dismay. Perhaps prompted by Linnell, Thornton granted Blake another opportunity, and he executed the preliminary pencil, pen, and wash drawings that were the basis of the woodcuts. As such, the preparatory drawings may be considered an intermediate stage of Blake's production process (Essick, "A Relief Etching of Blake's Virgil Illustrations," *Blake* 25.3 (winter 1991–92): [bq.blakearchive.org/25.3.essick](http://bq.blakearchive.org/25.3.essick)). Some notable differences between the preliminary drawings and the woodcuts are due to Blake's combination of black and white lines that imbue the prints with a dark, primitive aesthetic. Comparing *"With Songs the Jovial Hinds Return from Plow"* with the corresponding woodcut (see illus. 9), we see that Blake has fractionally altered the poses of the two shepherds on the right of the design, with the head of the "jovial hind" holding a pipe tilted more toward his companion in the woodcut. The pipe is also angled, whereas in the sketch it is almost vertical. The heads of the oxen have been slightly changed in the woodcut, so that they appear to be looking toward the hinds rather than in profile, as depicted in the drawing. While these compositional alterations may seem minor, they indicate that even in a notoriously challenging medium such as wood, Blake modified his preparatory design during the production process.



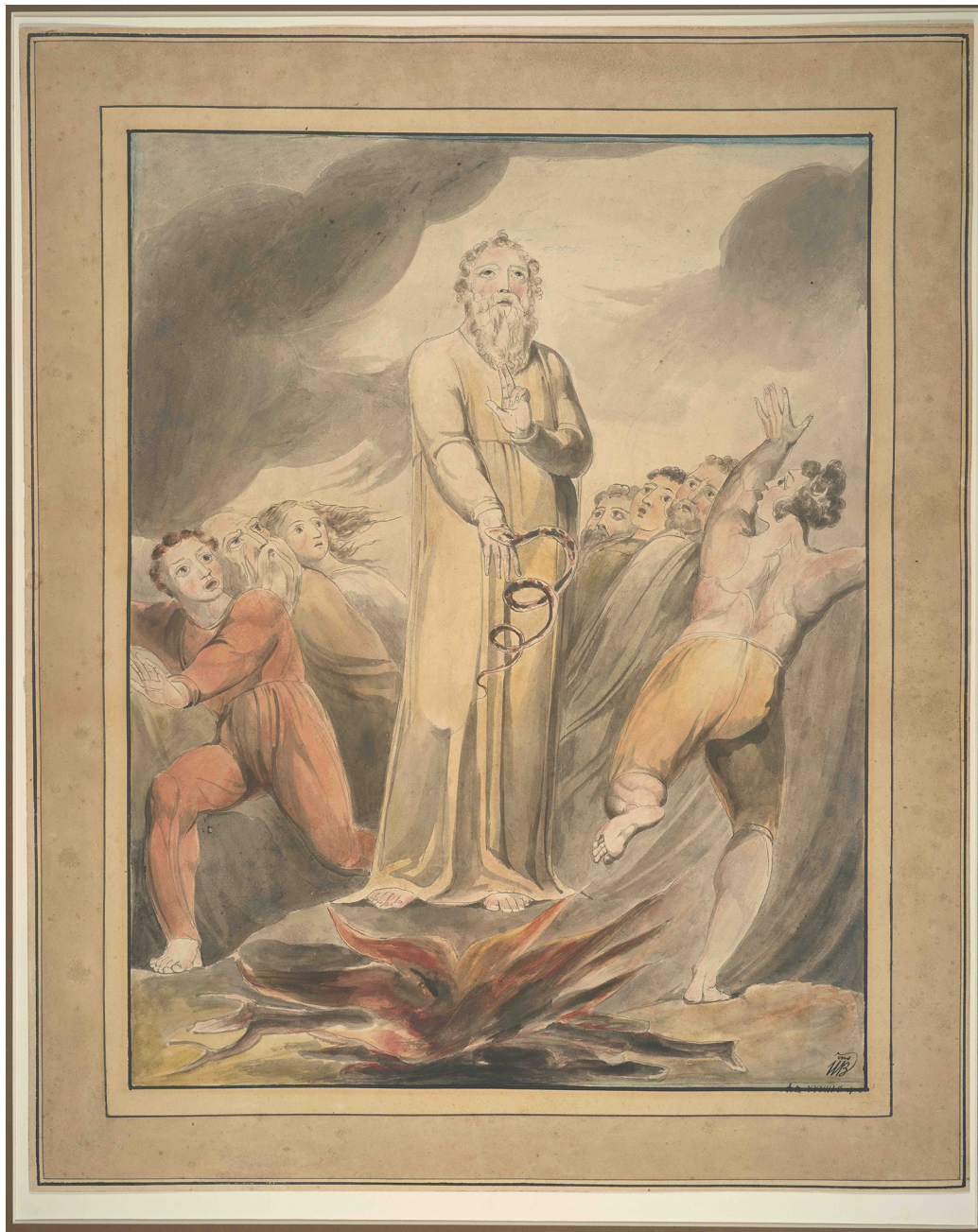
9. William Blake, labeled “7, 8, 9” from *The Pastorals of Virgil*, 1821. Woodcut, 3.5 x 7.8 cm. (BB #504 23). Huntington Library, San Marino, California, Rare Books, call no. 137046. Blake’s use of black and white lines in his Virgil woodcuts was unconventional compared with established wood engravers like Thomas Bewick. His technique, probably informed by his use of white-line etching in some of his relief-etched pls., such as “[Deaths Door](#)” (c. 1805), produced an aesthetic that was lauded and imitated by Samuel Palmer and Edward Calvert. Palmer described the woodcuts as “visions of little dells, and nooks, and corners of Paradise; models of the exquisitest pitch of intense poetry,” and Calvert remarked that they are “of force enough to move simple souls to tears” (*The Life and Letters of Samuel Palmer*, ed. A. H. Palmer [Seeley and Co., Ltd., 1892] 15, and *A Memoir of Edward Calvert, Artist, by His Third Son* [Sampson Low, Marston and Company, 1893] 19).



10. William Blake, *Oberon and Titania on a Lily*, c. 1790–93. Pencil, pen and black ink, and watercolor, with scratching out on paper, 20.8 x 15.5 cm., mounted and framed (see illus. 2). Butlin #245. Reproduced with permission. There are three extant watercolors illustrating scenes from Shakespeare's *A Midsummer Night's Dream*. For this watercolor, Blake was likely influenced by a similar, albeit earlier, design by his brother: "*Oberon and Titania on a Lily* is William Blake's variation on a design first executed by his brother Robert in the notebook they both used" (Essick, "Blake in the Marketplace, 2006," *Blake* 40.4 [spring 2007]: illus. 9 and caption, [bq.blakearchive.org/40.4.essick](http://bq.blakearchive.org/40.4.essick)). In Robert's version (Butlin #201 5[13]), the two figures recline on a poppy rather than lilies; above the main figures, Titania's retinue hold hands and hover near a partially blooming flower. For Robert's design, referred to as *The King and Queen of the Fairies*, and its adaptation for the gilt cover of the 1880 ed. of Gilchrist, see Geoffrey Keynes, *Blake Studies*, 2nd ed. (Clarendon Press, 1971) 7 and pl. 3.

Both Robert's and William's designs appear to illustrate act 2, scene 2 of the play, and may be related to William's more famous *Oberon, Titania, and Puck with Fairies Dancing*, c. 1785 (Butlin #161) in Tate Britain. William also executed *Oberon and Titania, Preceded by Puck*, c. 1790–93 (Butlin #246). The dating of that work would situate it around the same time as *Oberon and Titania on a Lily*, although, as Essick observes, the treatment of the figures in *Oberon and Titania, Preceded by Puck* suggests a date proximate to *Oberon, Titania, and Puck with Fairies Dancing*, or perhaps earlier.

William color printed a revised version of *Oberon and Titania on a Lily* for a [full-page design](#) in *The Song of Los*, 1795. In addition to the reversed orientation of the design, there are differences in the treatment of Oberon's face and the coloring of clothing (particularly the cloak) that, given the context of the illuminated book, suggest the color-printed design is not related to Shakespeare's play. Blake frequently revisited compositional arrangements and motifs throughout his career, and the reuse and revision of *Oberon and Titania on a Lily* in *The Song of Los* may be counted as another example of such practice, in this case from a design originated by Robert probably between 1777 and the early 1780s. For a fuller discussion of *Oberon and Titania on a Lily*, see the Essick illus. caption referenced above.



11. William Blake, *St. Paul Shaking Off the Viper*, c. 1800–03. Pen and black ink with blue, gray, red, and yellow watercolor over pencil on heavy wove paper, 47.6 x 38.5 cm. Butlin #509. Reproduced with permission. This work and its companion, *St. Paul and the Viper* (Butlin #510), were part of the series of biblical watercolors that Blake executed for Thomas Butts, possibly during the Felpham period. These paintings aren't mentioned in Blake's letter to Butts of 6 July 1803, where he lists several such watercolors "on the Stocks" (E 729), including *St. Paul Preaching in Athens* (Butlin #507).

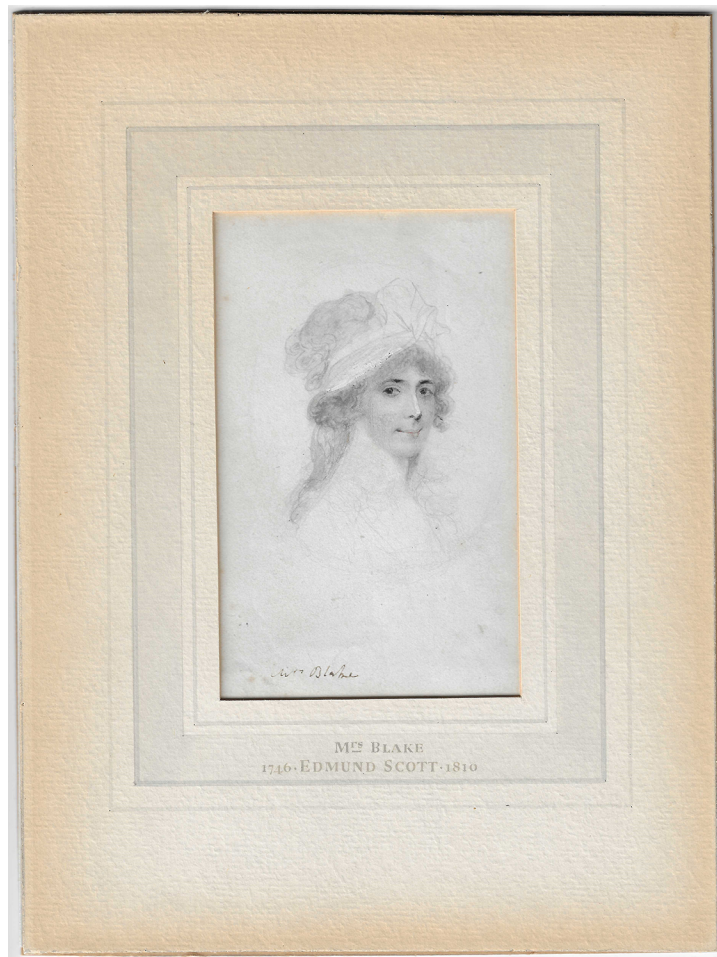
Over time, sunlight exposure has led to pigment fading, evident in the thin triangular slivers of blue at the top and upper left. These areas were, at some point, covered by matting that was tilted down and to the right, preserving the blue, while the blue in much of the rest of the sky has almost completely vanished. Some specks can still be seen to the right of St. Paul's forehead.

Black pen and ink lines have been drawn on the inner edges of the blue triangles, probably at some point after most of the blue in the sky had faded. Another black pen and ink line was drawn at the bottom right of the design. There are similar pen and ink lines along the bottom edge of *The River of Life*, c. 1805 (Butlin #525), as well as a sliver of blue watercolor. Both *The River of Life* and *St. Paul Shaking Off the Viper* have suffered overexposure, and the pen and ink work in both is likely by a later hand. The border in *St. Paul Shaking Off the Viper* is certainly by some later hand, since the innermost line runs through, and partly obscures, Blake's inscription indicating the biblical passage illustrated.



12. William Blake, *The Pastorals of Virgil*, four pls., 1821. Woodcut on two joined sheets of wove paper, 15.2 x 8.9 cm. Reproduced with permission. This is an extremely rare 1st-st. proof impression of the woodblock prior to its division into four cuts. The four are, from top to bottom: "Thenot Remonstrates with Colinet"; "Thenot and Colinet Converse Seated beneath Two Trees"; "Colinet and Thenot, with Shepherds' Crooks, Leaning against Trees"; and "Thenot, with Colinet Swaying His Arms in Sorrow" (see *BB* #504 6-9). These woodcuts correspond to Blake's preliminary drawings (see Butlin #769 1-3, 5).

As this proof reveals, Blake cut the four designs into a single block. To fit the format of the book and to accommodate page numbers and captions, however, Blake or Thornton's printers needed to cut and trim the illus. on all four sides. Reducing the woodcuts concentrates attention on the two shepherds and their flock, yet entails the loss of peripheral landscape elements we see in the preliminary drawings and this proof impression. For example, in "Thenot Remonstrates with Colinet," the landscape either side of the two figures, including half of the tree, has been removed from the published version. Similarly, the fruit-laden tree in "Thenot and Colinet Converse Seated beneath Two Trees" has been drastically denuded in its published form.



13. Edmund Scott, *Portrait of a Lady, Reputed to Be an Early Study of the Wife of William Blake*, c. 1785–95. Pencil, pen and ink, and watercolor on paper, 10.5 x 6.5 cm. Reproduced with permission. A label on the verso states that the portrait was previously in the collection of George Richmond’s great-grandson, Sir John Richmond, KCMG, before being acquired by the dealer R. G. Cave. Originally based in Ludlow, Shropshire, R. G. Cave and Sons Antiques Ltd. dissolved on 21 Feb. 2017. The portrait appears to have remained with the Cave collection until sold on 21 May 2025 by Adam Partridge Auctioneers in Macclesfield, UK. The work is framed and mounted, with gold lettering on the mount identifying the subject, “M<sup>RS</sup> BLAKE”, and the artist, “EDMUND SCOTT”. A contemporary of Blake, Scott was a portrait painter and stipple engraver who appears to have been apprenticed to Francesco Bartolozzi around the time that Blake was apprenticed to James Basire (Bryan et al., *Dictionary of Painters and Engravers*, 1889, 2: 482). He exhibited works at the Free Society of Artists’ annual exhibitions in 1774 and 1775, including a series of portraits in chalks (*A Catalogue of the Paintings ... Now Exhibiting by the Society of Artists*, 1775, 15). At this time, he was residing at no. 74 Gray’s Inn Lane, less than 800 meters from 31 Great Queen Street, where Blake was learning his trade under Basire. Like Blake, Scott attended the Royal Academy schools, registering as an engraver on 5 Nov. 1781, two years after Blake registered in Oct. 1779 (Martin Myrone, “A Biographical Dictionary of Royal Academy Students, 1769–1830,” *The Volume of the Walpole Society* 84 [2022]: 455-56). During the 1780s, Scott produced stipple portraits of notable contemporary political figures and prints after George Morland and Thomas Stothard. By 1786 he was taking on apprentices, and his proficiency in portrait engravings, coupled with the popularity of stippling, saw his appointment as engraver to the Duke of York. If Scott is responsible for this portrait, then it could have been made during the mid-1780s.

The portrait appears to be on laid paper and sits within a lightly drawn roundel frame. Beneath the frame is the inscription “M<sup>RS</sup> Blake” in brown ink. The subject is a youngish, fashionable lady sporting a white headscarf similar to the scarf worn by Mary Wollstonecraft in John Opie’s famous 1790–91 portrait in Tate Britain. Scott has used black watercolor on the eyes and eyebrows, with traces of red on the lips and white and black on the nose. While the face and hair are clearly delineated, the sitter’s slightly elongated neck and upper body are lightly sketched out. If this is Catherine, the portrait depicts her at a young age, possibly shortly after marriage. There are some parallels between the Scott portrait and the few accepted portraits of Catherine, particularly the shape of the nose and the dark eyes and curly brunette hair (Butlin #683). Gilchrist describes Catherine at the time of her first meeting Blake as “dark-eyed” and, upon marriage, as “a bright-eyed, dark-haired brunette, with expressive features and a slim graceful form” (1863, 1: 37-38). In Robert Blake’s sketchbook (Butlin #R1, p. 29), there is a sketch of a young woman in profile that shares similarities with the Scott portrait, including the headscarf, dark eyes, and curls. The shape of the nose, particularly the slightly arched nostril, is also similar.



14. Electrotype printing pls., Blake's woodcuts for Thornton's Virgil, c. 1937. Reproduced with permission. These four pls. are part of a set of seventeen and are likely the set commissioned for Geoffrey Keynes's *The Illustrations of William Blake for Thornton's Virgil with the First Eclogue and the Imitation by Ambrose Philips* (Nonesuch Press, 1937). The pls. were later reproduced in Keynes, *Blake Studies*, 2nd ed. (Clarendon Press, 1971). Each pl. is mounted on a one-inch-thick wooden block. The pls. are accompanied by a sheet of proof impressions that accord with the published st. of the woodcuts. The four pls. shown here are those depicted in illus. 12. The differences between that proof and the published pls. reveal the extent of the trimming that occurred, with areas of image loss in all four woodcuts.

William Blake, *Songs of Innocence*SIBYLLE ERLE<sup>a</sup>

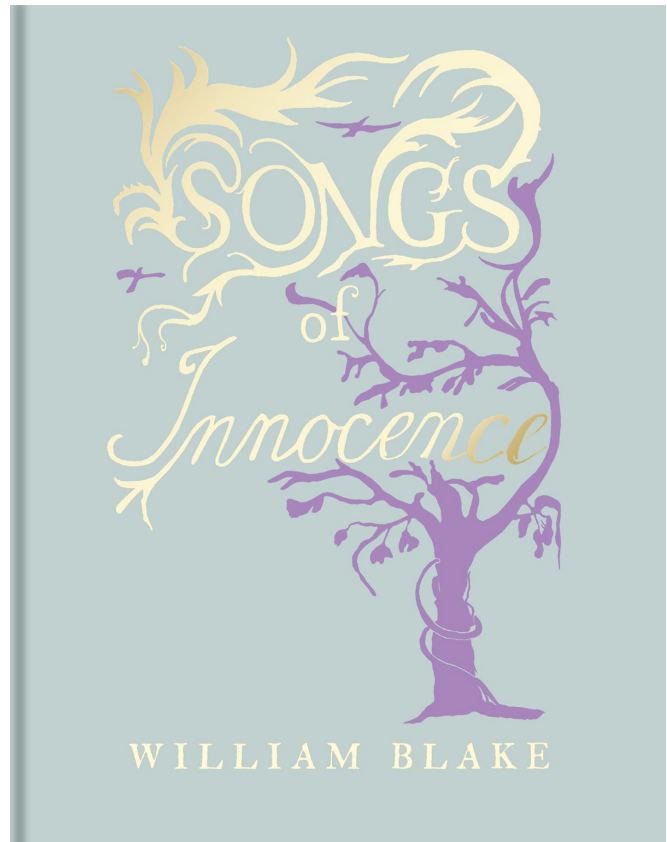
## Blake/An Illustrated Quarterly

Vol. 59, Issue 4, 2026

William Blake. *Songs of Innocence*. Introduction by Mark Crosby. Bodleian Library Publishing, 2024. 72 pp. £20.00/\$30.00, hardcover.

*Songs of Innocence* (1789) is a first introduction to William Blake for many. It's a collection of delicately illustrated poems originally written for children. The images abound with flowers and tiny figures, as well as Christian symbols. This copy of *Songs of Innocence*, relief etched and printed in raw sienna ink in 1789, is copy L from the Bodleian Library in Oxford. Copy L is highly regarded because it is believed to be a prime example of William and Catherine Blake's collaboration. It is one of twenty-five known copies (editions), with twenty-seven of the thirty-one plates, and part of the first print run of about eighteen versions created together in 1789 (Crosby 12). Little is known about its early provenance. Miss Alice Grace Elizabeth Carthew (1867–1940), a collector of prints, Brazilian ceramics, and Mycenaean antiquities, bequeathed this copy to the Bodleian in 1940, at least twenty years after acquiring it. The library's facsimile renders the pages with the plates in a darker color, and includes a design from "Infant Joy" as a tailpiece. The light-blue cover with its gray-blue tree shadow presents title and author in gold. The book comes with transcriptions and a superb introduction written by Mark Crosby. This introduction starts with a survey of Blake's life, excels in its description of illuminated printing, and aligns *Songs of Innocence* with literature written for children.

Blake's songs, set in the "realm of innocence" (14), come with simple language, limited word choice, and basic rhyme schemes. There are many motifs typical of contemporary children's literature. Blake's view of childhood, Crosby empha-



sizes, chimes with the perception that children are not miniature adults but innocents that need protecting, a view that has gained in force since the Romantic age. The poems are responses to and corrections of the puritanical views propagated in the works of Isaac Watts and John Bunyan, and are in sync

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with the educational programs of Charles Wesley, Anna Barbauld, and Mary Wollstonecraft, whose radical ideas and approach to education Blake encountered firsthand while designing and engraving plates for the second edition of *Original Stories from Real Life*, published by Joseph Johnson in 1791. Then, as now, children's books were profitable, and Blake was acutely aware of the growing book market (18). His role in the canon of children's literature is, of course, contested. *Songs of Innocence* disappeared into private collections and would, therefore, most likely have had a marginal impact on those writing for children. Crosby, however, celebrates its significance for readers of all ages.

The introduction contextualizes Blake's career and Crosby emphasizes that Blake was a determined student, eager to draw and study, as well as a print collector, keen to educate himself (5). The apprenticeship to James Basire was a compromise, but Blake, who excelled at whatever he put his mind to, benefited not only from his master's expertise but also from his connections. Basire taught Blake engraving and sent him to Westminster Abbey, but not, as has often been assumed, because he was difficult to work with; Blake, in Basire's eyes, was reliable, "a quick learner" and safe hand (8). Crosby, unsurprisingly, roots Blake in his profession (copy engraver) and grounds his printing experiments in the time spent in Basire's studio, where he would have been able to scrutinize prints and engravings, as well as absorb all there was to know about "eighteenth-century decorative book illustration" (15). While the design of *Songs of Innocence* can certainly be put into dialogue with other works for children, written to better them, the borders on the plates also evoke the look of medieval manuscripts; another important context, Crosby proposes, exists through medieval architecture: "While Blake may have had only a brief encounter with such manuscripts during his time in Westminster Abbey, he was familiar with the decorative flourishes of vines and flowers on the Gothic tombs he sketched as an apprentice" (16). In short, Crosby explains and emphasizes the role of Basire, who was important to Blake for what he learned about engraving.

Crosby impresses with precise language in his discussion of the way in which the development of Blake's printing experiments (resulting in poems/books in "illuminated printing") benefited from the techniques that he learned and mastered in Basire's workshop. He makes it easy to "see" Blake at work (10-13). It is a shame that there are no references (my guess is that this was the format Crosby had to work with). At times, I think, the summarizing prose blunts the distinctiveness of the interpretations of Blake's life, as well as how Crosby constructs *his* Blake. From the start, he presents Blake as "busy" (8): busy collecting prints and educating himself to advance

his career and build his life. He had talent and ambition and was determined to become a painter. He enrolled himself at the Royal Academy, but his plans were thwarted when he couldn't secure a sponsor for the trip to Italy. In the 1780s, Blake married, set up a print shop, and frequented the Mathews' literary salon (8-9), where he found a ready audience for his poetry and singing, as well as inspiration for a satire (*An Island in the Moon*). Around this time, he started experimenting with printing. Crosby explains how Blake's method differs from the intaglio technique (10); since the process was laborious, it is most likely that the Blakes were equal partners: "Blake and his wife passed the plate through the rollers of their own starwheel rolling press" (11). The discussion of their "collaboration" acknowledges the shift in the critical literature on Blake and printing; long gone are the days that a plate colored by just Catherine would fetch less money at Sotheby's. When Crosby mentions Robert Blake's untimely death in 1787, he reminds his readers of an oft-told tale: Robert "came to [William] in a vision, revealing a method of relief etching that combines text and design" (9). Robert's ghost, according to the biographers, visited and told him what to do. So while there is much to learn about Blake the poet and painter, both Blake *and* Crosby appear to hide some of Blake the printer.

Crosby also engages with the critical discussion of Blake's working process: "Blake's relief-etching method was autographic, enabling him to compose directly on to the surface of the copperplate without the need for a preliminary drawing or draft text" (11). He goes on to discuss the "autographic approach" and principles of composition, as well as consequences of bad planning, pointing out what Blake did when he "ran out of room" (11) or drawing attention to how the text and its meaning were affected by "the printing process and subsequent colouring" (13). What Crosby achieves is that he invites readers to look closely and examine the plates. This approach to introducing Blake to a wider audience hones in on his experiments and presents him as an "improving" artist<sup>1</sup> who worked with what happened on the page.

There is, of course, a limit to what we can see in the facsimile. In a note, Crosby writes, "Blake's spelling is not always consistent with modern standards and his punctuation can, at times, be challenging to decipher. The transcriptions that follow preserve what can be read in this version of *Songs of Innocence*" (19). Nevertheless, with his excellent description of Blake's process and the labor he shared with his wife, Crosby raises questions about syntax and the pauses that commas and full stops introduce to the flow of words in poetry. If we look closely, which we are continually encouraged to do, we might ask ourselves which of the splashes of color or squiggles

<sup>1</sup> Joseph Viscomi, *William Blake's Printed Paintings: Methods, Origins, Meanings* (Paul Mellon Centre for Studies in British Art, 2021) 112.

might actually qualify as punctuation marks. Crosby's framing returns the reader/viewer to an approach (to Blake) that makes the most of material conditions of his poetry. Taking into account those conditions, and reflecting on the interventions that a critical introduction can afford, I felt prompted to think about the aesthetic effects of the different versions of the plates in the different editions of *Songs of Innocence*.

Crosby, who discusses "The Little Black Boy" in detail, cautions that this is "a poem that from our contemporary perspective may be considered troubling" (14). Censorship in Blake's time is another matter, but Crosby's discussion does not consider how the images of copy L transform into narrative. He explains what the little black boy has internalized—that he thinks he is worthless and, therefore, needs to disregard his own desires, take a step back, and resign himself to his fate (in the design on the second plate, the little white boy is closer to Jesus)—suggesting that Blake does not tackle the inherent racism head on, while insisting that "Blake was aware of, and influenced by, the abolitionist movement" (14). This interpretation follows conventional patterns. Blake, of course, cannot but have been aware of slavery, and Crosby's explanations are a valuable reminder of what was at stake in terms of both the historical context and political positions. But, looking at the plate and pondering the black boy's "subordinate position" (15), should we really stop at that? Crosby talks about "physical bodies" and "disembodied souls" (15), but without acknowledging the possibility of racism. If, indeed, the image on the second plate is set in the afterlife, should we not consider that the little black boy—still black in this copy—is looking out at us, the beholders, as well as talking directly to us, the readers? He has stepped aside and stands proudly, while the other boy is about to kneel. Crosby appears to use the expression "disembodied soul" in its literal meaning or Platonic sense—a soul free of the body it once inhabited. What we see quite clearly, however, has a body—is an embodied soul. Caught in the little black boy's gaze, I wonder what Blake is telling us.

Crosby says nothing about the importance of color in connection with "The Little Black Boy" and copy L, even though he mentions it to justify the publication of yet another copy of *Songs of Innocence*: "Unlike later copies of *Innocence*, the colouring in the Bodleian version is at times effervescent, delicate, and subtle, perhaps even tentative as the Blakes developed their colour scheme" (17). In copy L, the little black boy, or rather his embodied soul, is "black." It is through the change in color of the figure in the different versions of the plate that Blake and his poetry really challenge the dualistic thinking in religion, perception, and colonialism, including slavery. This, of course, is something that we—adult readers—imagine. A child reader is unlikely to pick up more than one copy of *Songs of Innocence*. But questions are left hanging: What is a child, and what can a modern child process and handle?

Perhaps more than we think. If we look at the different copies, we literally see the little black boy change color and merge into what he really wants to be: white and loved. And yet, as noted, the print run of 1789 is seventeen or eighteen versions, some of which can be accessed at *The William Blake Archive*: "The Little Black Boy" comes in different colors, colors other than black. As I put this lovely and well-produced book to one side, I want to say this: maybe his training as an engraver gave Blake the freedom to express himself as a poet and painter. That is why I think that more needed to be said about color: choices and combinations of color and correspondences between colors suggest a coordinated and staged process. Blake, for Crosby, is "an experimenter and iconoclast striving against the eddies and currents of history" (18-19). Working and printing alongside Catherine allowed Blake to see and think for himself and with his wife from beginning to end, without compromise and with every single copy that they produced. The "transformative" power of reading Blake, which Crosby celebrates, originates from the different versions. If we consider them together, we might be able to construct new narratives about all of our relationships.

# R E V I E W

## Esther Chadwick, *The Radical Print: Art and Politics in Late Eighteenth-Century Britain*

MEI-YING SUNG<sup>a</sup>

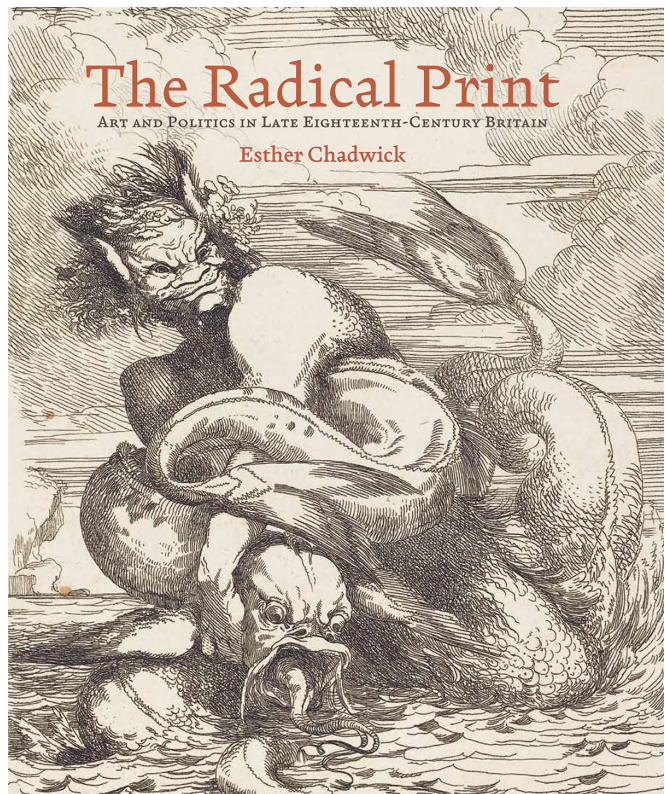
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Esther Chadwick. *The Radical Print: Art and Politics in Late Eighteenth-Century Britain*. Paul Mellon Centre for Studies in British Art, 2024. viii + 240 pp. \$60.00/£45.00, hardcover.

Esther Chadwick, currently a lecturer in art history at the Courtauld Institute, presents *The Radical Print*, a work derived from her doctoral thesis at Yale University. The study is characterized by meticulous archival research, reflecting her fellowships at esteemed institutions, including the Paul Mellon Centre in London, the Huntington Library in California, the Lewis Walpole Library in Connecticut, and the Center for Advanced Study in the Visual Arts in Washington, DC. Her curatorial experience in the Department of Prints and Drawings at the British Museum further informs her scholarly approach.

The introduction articulates the book's primary objectives: firstly, to investigate "late eighteenth-century graphic critique from the point of view of printmaking as an artistic practice," and secondly, to analyze why print served as a crucial medium for "critical image-making" during this period (1). The term "radical" encompasses both aesthetic innovation and political opposition to authority, aligning with the art and politics emphasized in the subtitle. To establish this connection, Chadwick employs specific philosophical concepts applied to the selected works and ideas of five artists/printmakers: James Barry, John Hamilton Mortimer, James Gillray, Thomas Bewick, and William Blake. Their inclusion is not unexpected within the context of late eighteenth-century British printmaking, and, as Blake's admirers will appreciate, these figures form a conceptual circle of painter-printmakers culminating in Blake's complex and revolutionary art and print practices.



In my view, the book seeks to engage with three principal dimensions: historical, technical, and philosophical. Chapter 1, titled "Barry's Contemporaneity," analyzes Barry's 1776 print "The Phoenix, or the Resurrection of Freedom." Historically, the work was created in the immediate aftermath of the American Declaration of Independence, serving as a form of political support. The composition features figures of both contemporary and historical thinkers, including Barry him-

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self, surrounding a dead goddess and gazing at a faint, distant statue of Liberty. The title, “Phoenix,” symbolizes the death of British freedom and the rise of American liberty. Technically, Barry pioneered innovative techniques, including using the reverse side of a copperplate for soft-ground etching (see fig. 16, “St. Sebastian”) and employing the then-new aquatint process to evoke a drawing effect. To support her philosophical analysis, Chadwick closely examines different states of “The Phoenix” (see figs. 27, 28), relating the roughness of the aquatint’s foul-biting to the “unpolished passion for Liberty,” a phrase used in the *London Evening Post*, July 1776, to describe the ardor of the revolutionaries. The radicalism of Barry’s print, therefore, resides in its opposition to the refinement characteristic of more commercial and fashionable intaglio techniques, such as mezzotint and stipple engraving.

Chadwick also examines Barry’s etchings created after his paintings for the Society for the Encouragement of Arts, Manufactures, and Commerce. His boldness and his revisions in these prints can be interpreted as deliberate political statements. For Chadwick, this series reflects Barry’s perspective on history, which links back to “The Phoenix”—symbolizing both the American Revolution and Barry’s view of printmaking as a form of renewal. The gestures of the figures in “The Phoenix” bear a resemblance to Raphael’s renowned fresco *School of Athens* (c. 1510), with Barry placing his self-portrait within the composition, mirroring Raphael’s inclusion of his own image. Through this, Chadwick concludes that Barry sought to dialogue with and echo his contemporaries via the medium of printmaking.

Chapter 2, “Mortimer’s Caprice,” examines the prints of John Hamilton Mortimer, with particular attention to his appropriation of and self-identification with the seventeenth-century Italian painter Salvator Rosa. The primary works analyzed include the *Fifteen Etchings Dedicated to Sir Joshua Reynolds* (1778), which serve as imitative renditions of Rosa’s banditti motifs. Chadwick contends that Mortimer’s imitation of Rosa’s opposition to conventional or academic art represents a form of artistic independence achieved through “caprice.”

Mortimer’s promotional material implies that these prints were aimed at patrons possessing countercultural or oppositional tendencies. Through self-publishing and active promotion, Mortimer aligned himself with William Hogarth’s approach, engaging critically with contemporary society by depicting antisocial figures. The term “caprice,” as used in this context, derives from Edward Edwards’s *Anecdotes of Painters* (1808), wherein Mortimer’s *Fifteen Etchings* are described as “[a] Set of Monsters, and other capricious subjects.” Chadwick associates the concept with the seventeenth-century graphic genre of *capriccio* prints, which employed etching techniques to emulate engraving. Like the *capriccio*, an artistic form characterized by “deviation from classical proportion,” Mortimer’s grotesque figures and fantastical imagery serve both as a testament to artistic freedom and as a vehicle for critique (72).

However, in this section, Chadwick’s emphasis on the technical aspects of printmaking appears less convincing. The association between Mortimer and the *capriccio* genre seems to rest more on thematic content—the subjects depicted—than on specific engraving techniques, which complicates the strength of her argument.

In the section “Art World Politics,” she posits that Mortimer’s dedication of the *Fifteen Etchings* to Reynolds signifies engagement in a critical dialogue with Reynolds’s pedagogical and artistic principles. Through his participation in the Society of Artists and his association with the Royal Academy, Mortimer purportedly articulated his ideological stance via two allegorical figures, Salvator Rosa and Gérard de Lairese, representing, respectively, the ideals of liberty and academicism. Chadwick invokes the term “counterpoint” to elucidate the apparent contradiction between notions of originality and imitation within Mortimer’s work.

The chapter grapples with the complexity of asserting that Mortimer employed printmaking as a medium to respond to Reynolds and his circle. While Reynolds championed imitation and emulation as foundational to artistic practice—an ethos emphasized throughout his discourses—Mortimer considers Rosa, the libertine and emblem of independence, as an “alter ego” embodying artistic freedom and individualism (75). This juxtaposition underscores a nuanced negotiation between adherence to classical ideals and a desire for expressive autonomy. Nevertheless, Chadwick’s overarching argument faces challenges in definitively establishing how Mortimer’s prints directly mediated or contested Reynolds’s doctrines.

In this chapter, Chadwick’s arguments can sometimes appear arduous and difficult for readers lacking familiarity with printmaking techniques. Printmaking, in her words, is “a concatenation of differences born from identity.” She elaborates that “[a]s a product of transfer and reversal, each print is the result of displacements and deferrals that stand between the artist’s gesture and the resulting image” (81). While such an analogy linking printmaking to radical thoughts may seem somewhat abstract or far-fetched, it becomes more comprehensible when contextualized within her discussion of Mortimer’s engagement with Hogarth’s Copyright Act.

This historical framing clarifies why printmaking could symbolize a stance of originality and defiance—a radical voice within the artistic landscape. The chapter ultimately concludes that Mortimer attained a form of artistic independence and selfhood through the medium of printmaking, as demonstrated by his identification with Rosa and his association of “outlaw masculinity” with Rosa’s banditti figures. This linkage underscores how Mortimer’s prints embody a conception of self rooted in both artistic and masculine rebellion, positioning his work as an act of resistance against normative aesthetic and societal expectations.

Chapter 3, “Gillray’s Materiality,” opens with a detailed analysis of Gillray’s etching and aquatint “Shakespeare Sacrificed;—or—The Offering to Avarice” (1789). In this work, two young boys depicted in the lower-left corner serve as allegorical figures representing the painter and printmaker. Gillray’s satirical critique targets Boydell’s Shakespeare Gallery, illustrating avarice and greed while also voicing a broader protest against the artistic establishment’s marginalization of printmakers. Printmakers like himself were often rejected by the art world, Gillray laments, despite the recognized societal importance of and demand for printmaking as a medium.

The section “Fidelity and Distortion” examines Gillray’s training as a line engraver and writing engraver under numerous masters, highlighting the nuanced interplay between likeness and deformation in his satirical caricatures. His technique involved deliberate distortion and exaggeration; despite these manipulations, a recognizable resemblance persisted. This allowed him to critique and distort his subjects while maintaining their identifiable features.

Chadwick selects two prints to illustrate Gillray’s more radical tendencies. In “The Tree of Liberty, with the Devil Tempting John Bull” (1798), Gillray caricatures opposition leader Charles James Fox and the London Corresponding Society (LCS), criticizing their radicalism. Paradoxically, in another print from the same year, “The London Corresponding Society Alarm’d—Vide. Guilty Consciences,” he depicts members of the LCS—many of whom were artisans—as being intimidated or silenced. During this period, Gillray was under threat from the government’s spy system and had to disguise the figures in his caricatures.

In the section “Distortion, Disruption, Interception,” Chadwick contends that although Gillray produced works for the *Anti-Jacobin* journal and received an annual pension from the government, his visual satire often contained subtle, ambiguous messages that reversed the apparent intent. She further highlights Gillray’s technical innovations, such as the use of soft-ground etching to create textured effects, as evidence of his radicalism and experimental approach within the constraints imposed by political and social pressures.

Chapter 4, “Bewick’s Currency,” explores Thomas Bewick’s designs for currency and his innovative engraving techniques. Chadwick asserts that Bewick was deeply interested in indexicality—the notion that his images could serve as direct, recognizable signs—and describes his printmaking as “the product of a conjunction of technical, aesthetic and political experimentation” (137). In essence, Bewick adapted his wood-engraving technique to copperplate engraving to enhance anti-counterfeiting measures in paper currency.

Bewick’s distinctive white-line effect in wood engraving proved particularly challenging to replicate, contributing to the security features of his currency engravings. Chadwick notes that Bewick’s involvement in banknote design occurred

during the Restriction period of 1797–1821, “when the exchange of banknotes for gold was suspended by law” (146). During this time, the value of paper money increasingly depended on textual and visual security features, making anti-forgery measures vital.

Chadwick highlights the social status of the engraver in this context—resisting mechanization and embracing manual techniques, like Blake, Bewick championed the idea of unique, natural printing over machine engraving. These shared values between Bewick and Blake underscore a broader cultural preference for artisanal craftsmanship and authenticity. As Chadwick concludes this discussion, she connects Bewick’s practices to the focus of the final chapter, Blake’s printmaking.

Chapter 5, titled “Blake’s Millennium,” analyzes “Laocoön” (c. 1826–27), which was created in response to the radicalism associated with millenarianism and its opposition to traditionalist values. A significant issue in this context concerns whether the title of the separate plate should be “יה & His Two Sons Satan & Adam,” as designated by Blake himself, a viewpoint notably argued by Morton Paley in *The Traveller in the Evening: The Last Works of William Blake* (2003). Although Chadwick references Paley’s publication in her notes and, later, in the section where she states that “Blake relabelled the statue with the words ‘יה [“Yah” or God] & his two Sons Satan & Adam ...’” (166), she continues to refer to the work as “Laocoön” in her text. This inconsistency raises questions regarding the accurate identification and interpretation of the piece.

She selects the work for discussion because the engraved images and inscriptions serve as Blake’s summative reflection on his career at the end of his life. In this work, he employs inscriptions to transform the classical figures of Laocoön and his two sons into allegories of Christian salvation and damnation: God and his sons Satan and Adam. The surrounding words articulate his radical critiques of commerce, politics, and religion—providing a visual and textual commentary on societal issues.

Interpreting “Blake’s *Laocoön*” within the broader framework of “Millenarian Graphic Culture,” Chadwick aligns with David Bindman’s theory identifying Blake’s print as a “hieroglyphic print”—a concept exemplified by Garnet Terry’s “Prophetic Vision: Daniel’s Great Image” (1793). Terry’s work, rich in millenarian symbolism and combining text with image, similarly critiques material wealth and worldly power, and is seen as an influence on Blake’s visual and thematic experimentation.

Chadwick further develops her argument by connecting the theme of millenarianism to the notion of “time”—tracing these concepts from apocalyptic endings to the rigorous temporality of engraving itself, a labor-intensive process that embodies a form of time’s materiality. She compares Blake’s

engraving techniques with those of William Sharp, a commercial line engraver. Given that traditional engraving demands extensive time, Chadwick suggests that this process concretizes the concept of “time-as-currency” (177, referencing E. P. Thompson)—a shared value among eighteenth-century engravers like Blake and Sharp.

Though the theoretical framework that Chadwick constructs involves complex ideas and nuanced connections, she aims to articulate a link between millenarian imagery, the passage of time, and the laborious techniques of engraving, ultimately positioning Blake’s art within a broader cultural discourse of temporality and spiritual urgency.

The subsequent section explores “Magical Thinking about Print” (178), focusing on Sharp’s engraving practices and his spiritual beliefs, particularly his admiration for contemporary prophetesses and prophets like Joanna Southcott and Richard Brothers. Chadwick relates Sharp’s and Blake’s approaches to engraving to their spiritual ideologies: “In 1832 one commentator ... suggest[ed] that it was precisely the work of engraving that facilitated Sharp’s spiritual beliefs, allowing his mind to wander as his hand repeated its familiar rounds” (181). The work that Chadwick highlights to interpret this idea is Blake’s “Joseph of Arimathea among the Rocks of Albion” (1773, c. 1810–25). In this engraving, Blake transforms a figure from Michelangelo’s *St. Peter*, depicting him as Joseph of Arimathea, who was credited with bringing Christianity to England. As with “Laocoön,” Blake’s reinterpretation of a reproduction into an original work exemplifies his tendency to radically transform existing images through print.

In the section titled “Immediacy,” Chadwick discusses Blake’s response to a contemporary event—the seizure of the *Laocoön* sculpture by Napoleon from Rome in 1796 and its subsequent return in 1816. Blake employed reproductive engraving techniques, such as cross-hatching, in “Laocoön,” but he used inscriptions to subvert the sculpture’s traditional meaning, signaling his refusal to accept art as a domesticated, socially sanctioned institution. Chadwick cites Christopher Wood’s *Forgery, Replica, Fiction* (2008) to support this, emphasizing Blake’s stance against art commodification.

This ties back to the paradox that she presents at the outset of the chapter: Blake’s desire “to liberate the artist from engraving *by means* of engraving” (161, citing Robert N. Essick), referring to his innovative attitude toward reproductive processes. His utilization of the *Laocoön* icon was thus a radical gesture, allowing him to craft a compelling argument “for a radically different conception of art itself: ‘Christianity is Art’; ‘Prayer is the Study of Art / Praise is the Practise of Art’ ...” (190). These phrases were inscribed around the sculpture, encapsulating Blake’s all-encompassing view that art, spirituality, and daily practice are intrinsically intertwined.

Overall, *The Radical Print* succeeds in situating its detailed technical investigation within a rich historical context, offering a compelling philosophical argument about revolutionary printmaking. Its most significant contribution lies in the careful observation and analysis of innovative print techniques that challenged traditional paradigms.

The book is rich in material research. Beyond single prints and paintings, Chadwick incorporates a wide array of evidence from the paper age, including advertisements, book illustrations (frontispieces, title pages, vignettes, tailpieces), study drawings, trade cards, various states of print, charts, admission tickets, handbills, receipts, banknotes, experimental specimens, test prints, nature prints, transfer drawings, and progress proofs.

In terms of printmaking technique, her analysis is thorough and detailed. As noted, fig. 16 (p. 22) presents Barry’s soft-ground etching “St. Sebastian” (c. 1776), which bears a platemaker’s stamp, indicating it was printed from the back of a copperplate. From a private collection, this example, carefully identified by Chadwick, offers valuable insights into print production. Particularly valuable are her studies of unfinished proofs—works not published, and thus unseen publicly—sourced from museum collections. These include Gillray’s aquatint “Lawful Liberty; Liberty without Law” (1793, fig. 96) and Bewick’s “An Experiment by T. Bewick” (c. 1818, fig. 126), which provide a rare glimpse into artistic and technical processes.

For Blake scholars, a central concern is whether Chadwick offers any meaningful contribution to Blake studies. While the chapter does not present many new discoveries, given the extensive secondary literature on Blake, *The Radical Print* remains a valuable resource. Its detailed examination of Blake’s role as a printmaker enhances understanding of his place within eighteenth-century British art history and print culture.

A potential controversy arises from the central thesis of the book—namely, whether there exists a connection between the radical political views of the artists and their innovative graphic techniques. The author clearly advocates for this link and has engaged extensively in the discussion. However, a long-standing debate persists concerning the relationship between the hand and the mind in artistic practice. Regardless of whether the artist or engraver’s hand closely collaborated with the intellectual process, the author tends to concur with the poet’s assertion regarding the unity of execution and invention or conception, as articulated in the *Public Address*.

This ongoing discourse highlights the complex interplay between ideology, technique, and artistic intention, ultimately inviting further reflections on the deeper connections between creators’ beliefs and their methods of expression.

*William Blake: Burning Bright*, Yale Center for British ArtJENNIFER DAVIS MICHAEL<sup>a</sup>

## Blake/An Illustrated Quarterly

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*William Blake: Burning Bright*. 26 August–30 November 2025, Yale Center for British Art, New Haven.

The recent exhibition at the newly refurbished Yale Center for British Art offered an excellent introduction to the depth and range of Blake's career as an artist. As the items on display were nearly all from the Paul Mellon Collection (the heart of the YCBA), the show was indirectly a tribute to Mellon as a devotee and collector of Blake's art. Plates from Blake's own illuminated books, such as *Songs of Innocence and of Experience*, *The Book of Urizen*, *America*, *Visions of the Daughters of Albion*, and *Jerusalem*, were presented alongside his illustrations of the books of others, in particular his luminous watercolors accompanying the poems of Thomas Gray. The selections also showcased Blake's skill in various media: pencil drawing, watercolor, conventional white- and black-line engraving, relief etching, and color printing, as well as tempera. Beyond what the exhibition showed us about Blake, it also exemplified a museum committed to its public mission of education and, as Blake would put it, "rouz[ing] the faculties to act" (letter to Dr. Trusler, E 702).

This was the first Blake show at the YCBA in nearly thirty years. A brief look at reviews from the 1997 exhibition, *The Human Form Divine* (curated by Patrick Noon), reveals how much has changed in the Blakean world. Deborah Solomon, writing in *The Wall Street Journal*, commented that Blake was less well known as an artist than as a poet because "there haven't been many exhibitions of his work." Not only has *The William Blake Archive* made his visual art available to anyone with an internet connection, I know of at least seven major exhibitions since 1997, including two at Tate Britain. Indeed, the 1997 exhibition at Yale set a high bar,<sup>1</sup> and I could not help comparing my memory of that one with the cur-

rent one. While Noon's exhibition was extravagantly inclusive—roughly three times larger—*Burning Bright* was more deliberately curated. I was fortunate to be able to speak to the curators, Elizabeth Wyckoff and Timothy Young, and they told me that considerations of accessibility and movement through the galleries meant that fewer works could be included. Nonetheless, this was a generous and thoughtful display that lent itself to teaching newcomers about Blake, with treats for the specialist as well.

Magnifying glasses were provided throughout the exhibition for close study of the works. Indeed, the exhibition as a whole invited viewers "[t]o see a World in a Grain of Sand." The curators made a deliberate choice not to begin with a big, splashy image, but rather to start small ("as Blake did," one of them told me), and gradually enter into the larger scale and intense color of his mature work. In front of a deep-blue wall was a small case (illus. 1) with a bound copy of *For Children: The Gates of Paradise* (1793), open to the design of a figure climbing a ladder to the moon, with the caption "I want! I want!" (illus. 2). (During a tour, a guide compared this experience to encountering Blake's works as tiny stars in the firmament.) Nearby hung the tempera painting *The Virgin and Child* (c. 1810–20) (illus. 3). While the work has darkened over time (like all of Blake's temperas), the new lighting in the remodeled gallery showed it off beautifully. We thus encountered Blake working in media as diverse as the handheld book "for children" and the sacred icon, and playing with contradictions in each case. *The Virgin and Child* follows closely in the tradition of the Theotokos Panagia, but with important differences: here the icon is set against a field of stars, with golden "thorns of light" (Billingsley 68) emanating from the halos. While the tiny children's book demonstrates the immensity of aspiration and desire, the icon emphasizes the fleshliness of the Incarnation: Mary's smile and

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<sup>1</sup> For instance, the display of all 100 plates of *Jerusalem* in the 1997 show fulfilled Northrop Frye's fantasy of hanging the poem in his office in such a manner (Frye 122).



1. *Burning Bright* installation image. Photo credit: Richard Caspole.

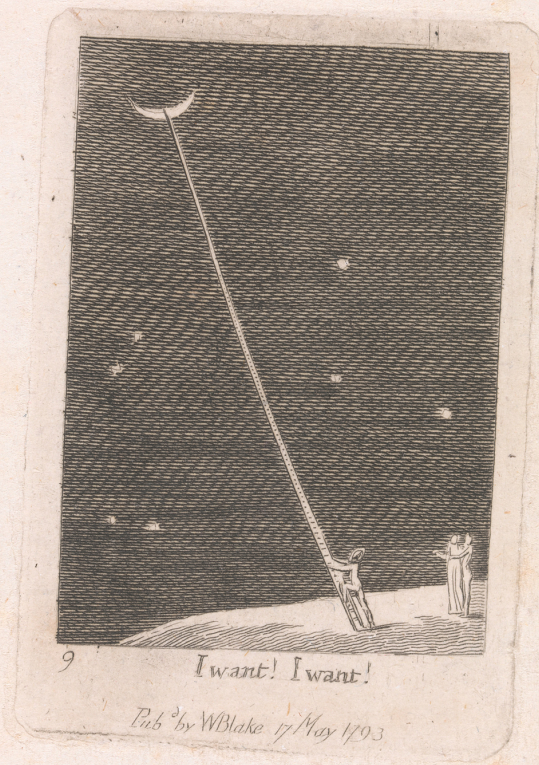
her tears, the infant Jesus's right hand reaching backward to bless her as he blesses the viewer with his left.

After these two windows into Blake, the main part of the exhibition told a story about his development and reputation as an artist. To me, it was somewhat confusing to have the illustrations for Blair's *Grave* (1808) alongside the early works of the 1780s, but the curators told me that the original heading for this section was to be "Establishing Blake's Reputation," which makes more sense. Reputation was always a fraught matter for Blake. *Poetical Sketches* was published not by Blake but by well-meaning friends, with copies distributed as gifts rather than sold commercially. *There Is No Natural Religion*, the first of Blake's own illuminated books acquired by Mellon (Noon 4), is thought to be his first attempt at illuminated printing and therefore a means to gain control over the artistic process from invention to execution to dissemination. In the context of the exhibition, it was a step on the way to *Songs* and the later illuminated books. The *Grave* illustrations are important for a different reason, and the sketch *An Angel with a Trumpet* allowed us to compare drawing to en-

graving (illus. 4 and 5). But in this case, Blake did not control the process: his publisher, Robert Cromek, engaged another artist, Luigi Schiavonetti, to execute the engravings, and Blake never forgave the slight. Ironically, as noted in the exhibition, these illustrations were a great commercial success and the most widely circulated of all Blake's works.

I appreciated the curators' choice to show entire pages in such a way that edges and stab marks were visible. Especially in the case of relief etching, the pages are three-dimensional objects, sculptural in detail. Seeing them in this way is an entirely different experience from viewing digital copies on *The Blake Archive* or a flat reproduction in a book. As the YCBA owns a disbound copy of *Songs of Innocence* and two copies of the combined *Songs*, one disbound and one bound, the curators were able to display the bound copy as Blake intended the work to be experienced, while also using the disbound copies to demonstrate the variations in printing and coloration. A reading room halfway through the exhibition provided additional focus on the book: high-quality facsimiles from the Trianon Press were available for visitors

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2. Blake, "I want! I want!," *For Children: The Gates of Paradise* copy E (1793). Leaf 13.7 × 11.4 cm. Yale Center for British Art, Paul Mellon Collection, B1978.43.1484V.

to handle and page through, while an inviting bench on the opposite wall offered a reading space for relevant children's books, such as *A Visit to William Blake's Inn* and *Where the Wild Things Are*. A table held a guide for the visually impaired, including Braille captions and tactile representations of the images. While it's easy to be caught up in the spiritual realm when considering Blake, these elements collaborated to ground the visitor in the physicality of the work.

In contrast to the 1997 show, this exhibition gave less prominence to the prophetic books, not showing any one in its entirety. Again, the emphasis was on the materiality of the works: one copy of *Urizen* (A) was bound, the other (C) disbound at some previous time, allowing us to experience the "bookness" of the work, so integral to its theme, but also to see multiple pages on the wall. For viewers already familiar with the manner in which *Urizen* deconstructs the idea of an authoritative text, the display reinforced that sense of indeterminacy in a different way from clicking through images in *The Blake Archive*. The selection of plates was thoughtful as well: the floating body of Urizen in a dark void (Bentley plate 12) contrasted with the image of him unfolding an illegible book (plate 5) that covers and even seems to take the place of his body. And the portrait of a child with a dog (plate 26) in evident distress—a scene disconnected from the poem's narrative—tied this work to the multiple versions of "The Little Boy Lost" displayed nearby.

An entire room was devoted to the watercolor illustrations to the poems of Thomas Gray, with the pages mounted in clear cases in the center of the room, so as to be viewed from both sides. Pinholes showed where the pages had once been bound together. This installation allowed the visitor not only to study these luminous works up close, but also to consider Blake's art as a mode of reading and interpretation. The intertextuality here is physical: as a placard explained, "Blake took apart a copy of the 1790 edition of *Poems by Mr. Gray* and inserted each of the printed pages into a rectangular cutout in the center of a larger sheet of watercolor paper. This created a double-sided frame around the texts, on which Blake drew his fantastical designs." With the display cases themselves frameless, Blake's own visual framing of the text appeared to float in space. The various representations of both cat and goldfish in the "Ode on the Death of a Favourite Cat" (illus. 6 and 7) express Blake's idea that nothing is ever simply one thing. Similarly, these pages become a double voicing of Gray the poet and Blake the artist, revising the text in the sense of re-seeing it.

While *Jerusalem* did not receive the pride of place it enjoyed in 1997, when all 100 plates were displayed, the selections this time emphasized Blake's dialogue with a range of cultural influences, such as the Druidic monument of Stonehenge (plate 70) and the Hindu pantheon (plate 53) (illus. 8). Nearby was a pencil sketch of *Albion Compelling the Four Zoas to Their Proper Tasks*, as well as a sketch for Blake's engraving of the *Laocoön* for Rees's *Cyclopaedia* (illus. 9). These images of masculine power, juxtaposed to the softer image of a couple embracing inside a flower (*Jerusalem*, plate 28 proof, illus. 10), helped to ground Blake's esoteric myth in more traditional iconography of the human body, history, and religion. The room also included a posthumous monochrome copy of *Jerusalem* from Yale's Beinecke Library, allowing viewers to appreciate both the linear intricacies and the stunning illuminations.

The final room focused on Blake's illustrations to Job and Dante and on his large engraving of "Chaucers Canterbury Pilgrims." Given how few of Blake's copperplates have survived, it was impressive to see the plate of this work, on loan from the Yale University Art Gallery (illus. 11). Blake used both engraving and etching to create the intricate contours of this plate. Again, there is a sense both of his tremendous skill and of his disenfranchisement as an artist, as Blake clashed again with Cromek over the supposed theft of his Chaucer idea when Cromek commissioned a work on the same theme from Thomas Stothard.<sup>2</sup>

Bringing the exhibit almost full circle, the figure captioned "What is Man!" from *For the Sexes: The Gates of Paradise* reprised and revised Blake's earlier *For Children: The Gates of Paradise*. Rather than the aspirant figure reaching for the stars, the child here is wrapped in a cocoon, with a caterpillar looming above. This copy of the work, though dated 1826 by the YCBA, was printed by Catherine Blake c. 1828–29 (*Blake Archive*), thus highlighting Catherine's role in the ongoing production of Blake's work.<sup>3</sup> The final image in the exhibition, the miniature *Horse* tempera, intended to illustrate a ballad by William Hayley, offered another image of a mother and child, in this case the mother protecting her child from a horse (Hargraves), though the horse does not appear threatening in Blake's version (illus. 12). Compared with the icon of *The Virgin and Child*, where the figures are right up against the plane of the image, *Horse* recedes behind a heavy frame, and I couldn't help feeling that this was a more domesticated Blake (though no doubt my reaction was influenced by my knowledge of his fraught relationship with Hayley).

<sup>2</sup> See Ward.

<sup>3</sup> Copies F-I of *For the Sexes* are printed on paper with an 1826 watermark, which may be the source of the date for copy G in Yale's online catalogue. Viscomi has established definitively that the copy was printed posthumously, by Catherine.



3. Blake, *The Virgin and Child* (c. 1810–20). 28.6 × 23.5 cm. Yale Center for British Art, Paul Mellon Collection, B1977.14.91.

In lieu of the traditional audio guide, the exhibition offered a more extensive and more durable audio component via the Arts+Culture app from Bloomberg Connects. Through this free app, visitors could access readings of poems and brief descriptions and explications of visual works by Yale faculty and students. (This material remains on the app after the exhibition's close.)

The book *Blake* by Elizabeth Wyckoff, released alongside the exhibition, does not bill itself as a catalogue, though it includes many images from the exhibition, as well as others from the collection. It is part of the YCBA Collection Series, along with volumes on Constable and Turner. In a recent interview, director Martina Droth described the book series as motivated by the same spirit as the Turner and Blake exhibitions, to “introduce, or in some instance, reintroduce audiences to the museum’s incredible holdings” (Cummings). *Blake* is a beautiful volume, containing a comprehensive introduction to Blake’s life and work by Wyckoff and culminating in an essay by Sarah T. Weston, “The Infernal Prism: Blake’s Colors Unbound.”

When I first began studying Blake in the late 1980s, my teachers tended to downplay his use of color. For one thing, before *The Blake Archive*, it was difficult to obtain good reproductions, and the variations among copies undermined any definitive claims about the meaning of this or that color. Despite Jean Hagstrum’s assertion that “one simply cannot write off color as an irrelevant afterthought” (15), many critics followed Blake’s own preference for linearity over the “Blots

& Blurs of Rubens & Titian” (Mitchell 445, quoting Blake, E 576). Moreover, I suspect that the role of Catherine Blake in hand coloring the plates played a part in the dismissal of color as a serious topic. Thankfully, color is now receiving the attention it deserves in the Blake world. Building on the ground broken by Joyce Townsend et al. in *William Blake: The Painter at Work*, Weston’s article introduces readers to the dynamic interplay between text and design in Blake, showing how meaning can be destabilized both within a single plate and across various copies. She contextualizes his “visual experiments” (111) with the work of Newton and Goethe (among others), who both theorized and manufactured color in earlier decades. Using the YCBA holdings to exemplify Blake’s work in watercolor and color printing, as well as the addition of gold in his later work, Weston ends by acknowledging the unfixeness of these images. Not only do they decay and fade with time, “they were built to be chimerical and fleeting” (121).

An exhibition too is a fleeting moment, but *Burning Bright* lingers in the mind long afterwards. By embracing rather than eliding the physical contingencies surrounding a work of art in time, this exhibition anchored Blake in the real world that his art so often reaches beyond. I trust that for the variety of audiences I saw passing through the galleries, from undergraduates to casual visitors to advanced scholars, the flame will continue to burn.



4. Blake, *An Angel with a Trumpet* (c. 1805?). 19.7 × 10.5 cm. Yale Center for British Art, Paul Mellon Collection, B1975.4.44.

THE  
GRAVE,  
A Poem.

*Illustrated by twelve Etchings*

Executed

BY

LOUIS SCHIAVONETTI,

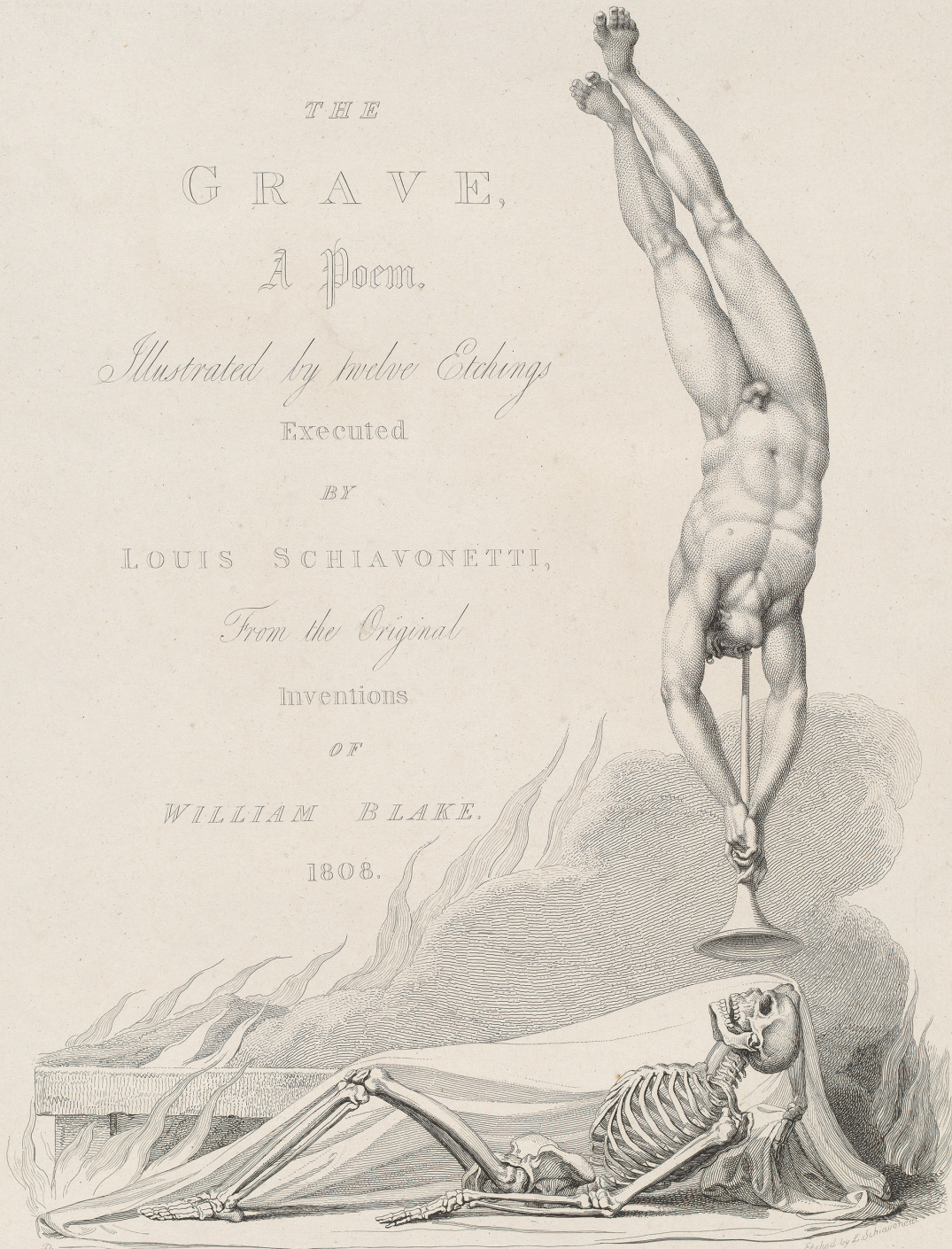
*From the Original*

Inventions

OF

WILLIAM BLAKE.

1808.



*Drawn by W. Blake*

*London, Published by R. H. Green, N° 64, Newman Street.*

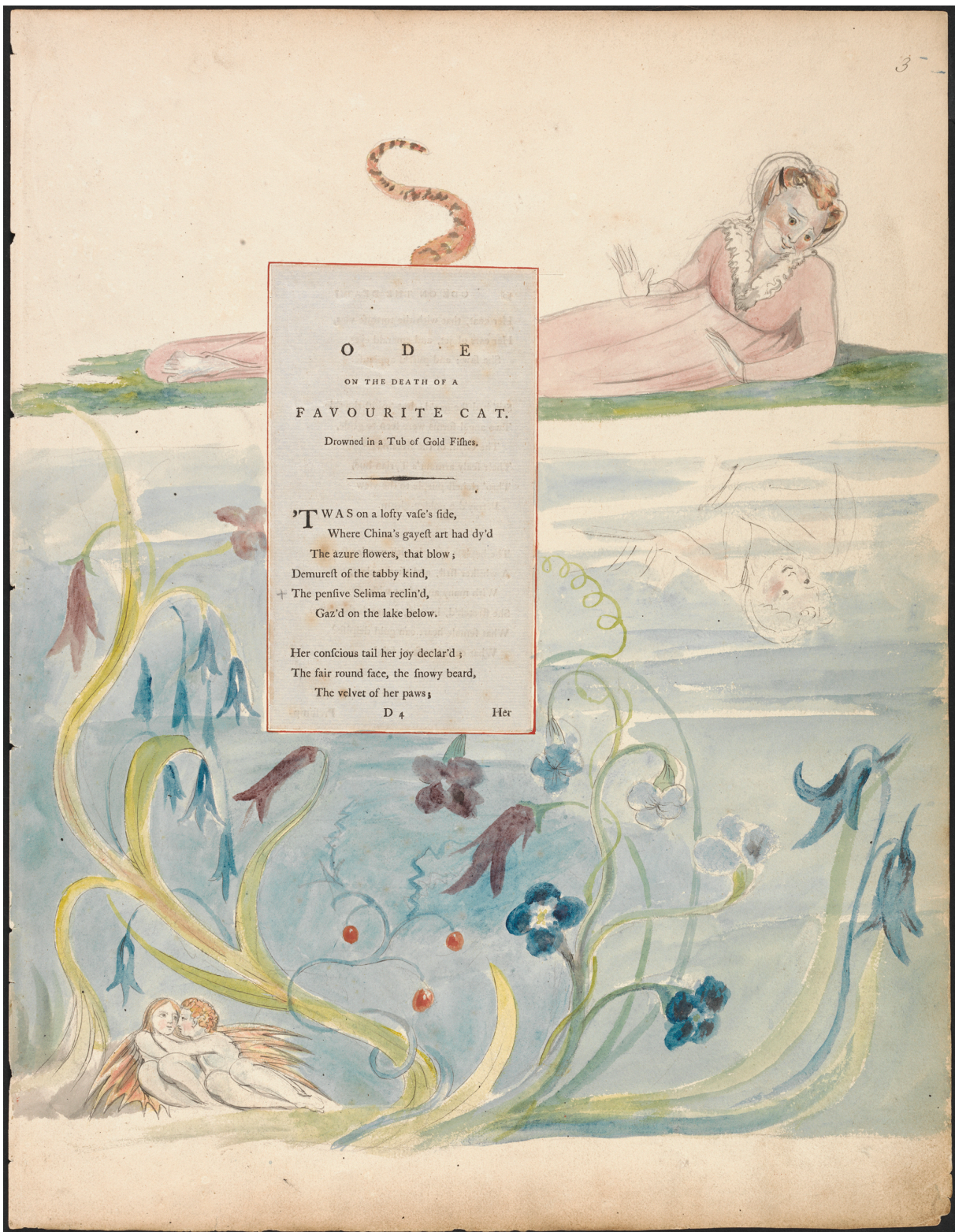
*Etched by L. Schiavonetti*

*Proof Copy R. H. C. Price 5.5.0.*

5. Robert Blair, *The Grave*, title page (1808). Plate 36.2 × 27.6 cm. Yale Center for British Art, Paul Mellon Collection, B1978.43.1472.



6. *Burning Bright* installation image. Photo credit: Robert Hixon.



7. Blake, "Ode on the Death of a Favourite Cat," p. 3, *Illustrations to Gray's Poems* (c. 1797–98). Leaf 41.9 × 32.4 cm. Yale Center for British Art, Paul Mellon Collection, B1992.8.11(5).



8. *Burning Bright* installation image. Photo credit: Robert Hixon.



9. *Burning Bright* installation image. Photo credit: Robert Hixon.



10. Blake, *Jerusalem* plate 28, proof impression. Leaf 11.1 × 15.9 cm. Yale Center for British Art, Paul Mellon Collection, B1992.8.1(105).



11. *Burning Bright* installation image. Photo credit: Robert Hixon.



12. *Burning Bright* installation image. Photo credit: Robert Hixon.

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