Sale Catalogues of Blake's Works

**Warner’s Auction**, Catalogue (Leicester, 1999)
Young, *Night Thoughts* (1797), coloured [AA] [£12,000 to Sims Reed]

**1999 December 10**

**Christie**, Catalogue (N.Y., 1999)
110 Virgil, *Pastorals*, in a School prize binding [$18,400 to Simon Finch]

**2000 March-April**

10 Letter of 1808 January 18 (A) £40,000

**2000 April 6**

**John Windle**, "New Blake Stock" (San Francisco, 2000) <Victoria University in the University of Toronto>
Hayley, *Ballads* (1805), plates in second state, inscribed by George Cumberland to Eliza Martha Cumberland "and signed by her at the front. Both inscriptions are very faint due to washing".

**2000 April**

39 Blair, *The Grave* (1808), large quarto "in contemporary half calf, skilfully rebacked with original spine laid down, black leather label, marbled sides"; "Mounted on the verso of the front free endpaper is a MS slip: 'Mr. Cromek begs Mr. Bromley's acceptance of this Book. 423 July 20. 1808'"; also "Library labels on front pastedown of Harold P. Mellor, R.A. and Douglas Cleverdon", £3,500

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423 "William Bromley, Hammersmith" is in the Blair subscription list, so this is not a gift as Cromek's inscription would imply.
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40 Young, *Night Thoughts* (1797) "dark green wavy-grain morocco ... spine lettered in gilt and decorated in blind, sides bordered in blind within triple-line gilt rules (faded), edges gilded .... The engraving for page 27 illustrating the line 'O treacherous conscience' is repeated in this copy on the following leaf on page 29. This appears to be a freak occurrence and is not evident in other copies we have examined. With the signature of 'Henry Earp, 1852' on the verso of the front free endpaper, the armorial bookplate of Frederick Collins Wilson, with the pencilled annotation 'Brighton -- June 27 -- 1870' on front pastedown, the neat ink signature 'Ruthven Todd 11.xii.1945' at the head of the front free endpaper and the booklabel of Douglas Cleverdon on the front pastedown. A pencilled note 'Sotheby 19/6/73. Lot 269: £480' on the verso of the front endpaper refers to a different and inferior copy", £11,000

2000 September 26

Butterfield Auction House, Catalogue (Los Angeles, 2000)

9,047 Hayley, *Ballads* (1805), coloured [$1,200 to John Windle]

2000

John Windle, Antiquarian Bookseller, *Catalogue Thirty-One: William Blake* (San Francisco, 2000) <Victoria University in the University of Toronto>

16 "The Man Sweeping", Michael Phillips copy, price "please enquire"

32 Blair, *The Grave* (1808), folio, "plates only"

33 Blair, *The Grave* (1808), quarto, W. Walker's copy

47 Hayley, *Designs to a Series of Ballads* (1802) Ballad 1 "with an additional separate plate of the Elephant"; for the price "please enquire"

88 *Songs of Innocence and of Experience* (1839), "unrecorded variant of the second issue with the final two leaves never present though the fly-title that preceded them is"
Sale Catalogues of Blake's Works

2001 April

John Windle Antiquarian Bookseller, Catalogue Thirty-Two: William Blake (San Francisco, 2001) 4°, viii, 80 pp., no ISBN <Victoria University in the University of Toronto>

"Introduction" (v-vi), book owned by Blake (No. 1, Quincy, with a reproduction of the title page), separate plates (No. 2-24), Writings and Illustrations by Blake (No. 25-150), "Books about Blake" (No. 151-385), "Exhibitions and Sales Catalogues" (No. 386-404), "Samuel Palmer" (No. 405-410).

1 Quincy, Pharmacopœia (1733), signed on the title page "William Blake his Book", "poe" [Price on Enquiry]
19 "The Man Sweeping", "poe"
29 Blair, The Grave, large folio; the only text is "Of the Designs" from the quarto printing, contemporary or almost contemporary half calf, $3,750
45 Hayley, Ballads (1805), coloured, "The Horse" reproduced "poe"
50 Blair, The Grave, signed by Sophia Dibdin, the wife of T.F. Dibdin, $2,000
105 Remember Me! $8,750
146 Young, Night Thoughts (1797), copy of Caroline Bowles, $12,500
147 Young, Night Thoughts (1797)
148 Young, Night Thoughts (1797)

2001 June 7

Christie, British Art on Paper (London, 2001)

The Property of a Lady

78 Flaxman, "An album of 37 drawings for ... Hesiod", pencil, pen and grey ink, reproductions of the spine, front cover, and pl. 1-2 (both lettered "ENGRAVED BY WILLIAM BLAKE", 13-14, "within the artist's pen and ink borders, the drawings attached to the album along the left-hand edge of the sheet, watermarks 'J WHATMAN', (2) 'J WHATMAN 1815', (3)
Sale Catalogues of Blake's Works

'EDMEADS & Co | 1809', 22.7 x 30.5 cm and slightly smaller; bound in contemporary dark blue morocco ... stamped 'M.M. HOLLOWAY, LONDON,' on the lower turn-in of the upper cover; the upper cover centrally titled in gilt 'DRAWINGS BY FLAXMAN', both covers with panels formed of onlaid red morocco bands decorated with a gilt palmetto roll-tooled band; within gilt fillets and roll-tooled bands, the spine gilt in six compartments with gilt red morocco lettering-pieces, the other compartments decorated with onlaid gilt red morocco palmettes, roll-tooled gilt turn-ins, the leaf-edges gilt; the album ... 26.9 x 55.3 cm overall", "four inscribed with text, twenty-eight annotated with line references from Elton's edition of Hesiod"

"These finished drawings ... are exactly replicated in the engravings. It has been suggested that ... these are a separate, autonomous set, done perhaps for a patron. ... the order of some of the album pages for these plates, was ... changed when the album acquired its present binding [c. 1860]"

(ESTIMATE: £80,000-£120,000)

2001 October 8


5 Songs of Innocence (J), with reproductions of pl. 2-3, 5, 8, 11, 17 and the front cover; printed in green ink on leaves 16.2 x 11.6 cm, "the first four plates outlined in red; occasional letters strengthened by pen, several words on pl. 27 and 54 in blue ink, no doubt by Blake himself .... The plates printed in pairs by folio imposition on separate, aligned leaves ... short split in extreme top inner blank corner of folio 1." Bound in early-19th-century half sheep and marbled boards, seven sets of triple fillets across the spine, SONGS tooled vertically on lettering-piece in second compartment, original wove endpapers, evidence of earlier stabbing (rebacked, original
Sale Catalogues of Blake's Works

backstrip laid down, corners worn). Preserved in a late-19th-century cream fabric jacket, finely embroidered by Mrs Reginald Frampton (according to the 1925 sale catalogue). Lola F. Frampton, the wife of painter Edward Reginald Frampton (c. 1870-1923), was a trained book designer and embroiderer." The leaves "exhibit [a set of] stab-holes in the gutter margins ... [which] appear to match" the earlier of the two sets of stab-holes in the Innocence prints to Songs (E)." 424 The catalogue concludes "on the basis of this new evidence ... that Blake himself made up copy J as it stands today, with its complement of 21 [rather than the normal 31] plates". 425 (ESTIMATE: $1,000,000-$1,500,000) [$941,000 to Anon. (i.e., Justin Schiller acting for Maurice Sendak)]

2001 December 18
Christie, Old Master, Modern and Contemporary Prints (London, 2001)
<Victoria University in the University of Toronto>

83 Cumberland's card, reproduced, "on wove paper ... rust-spot at the upper edge, slight surface dirt at the right platemark, remains of old hinges on verso" 6.0 x 10.8 cm (ESTIMATE: £2,000-£3,000) [pass at £1,300]

84 First Book of Urizen pl. 3, reproduced, "printed in colours, finished by hand with watercolour ... on an unwatermarked sheet of wove paper similar to Whatman, the delicate hand-work defining the left arm, left leg and the left side of the torso, also the right foot and calf, the extreme tip of the upper left sheet corner missing, minor surface dirt (?printer's ink) at the lower and right sheet edge, a faint pencil inscription and a

424 These three stab holes in Songs (E) are "about 5.0 cm from the top and 3.5, 3.4 cm apart" (BB, 414).

425 This "new evidence" merely demonstrates that the Innocence plates [pl. 2-27, 53-54] in Songs (E) may once have been stabbed together with Innocence (J) [pl. 2-12, 16-18, 22-27, 54]. Clearly this stabbing was intended merely to keep these Innocent prints together; no one would suggest that Blake intended to issue together a copy of Songs of Innocence with 20 duplicate plates in it. The "new evidence" therefore scarcely bears upon when and by whom the prints in Innocence (J) were collated.
small pale area of staining at the lower edge of the sheet verso", 15.6 x 11.2 cm (ESTIMATE: £25,000-£35,000) [£40,000 to Edward Maggs (for R.N. Essick)]

85 *Europe* pl. 13-14, reproduced, on recto-verso of one leaf, 25.1 x 19.5 cm, "extensively finished by hand with watercolour ... unwatermarked sheet of wove paper, similar to Whatman, the hand-colouring in black, yellow and blue/green (plate 13) and grey/black, jade green, two shades of brown and tomato red (plate 14), window mounted into a support at the outer edges .... Mr Robert Essick and Professor Joseph Viscomi believe that the hand-colouring in the present example, with its broad areas of colour on plate 14, points to Catherine Blake as the colourist, rather than her husband. A comparison with Copy D of *Europe* in the British Museum supports this conclusion." (ESTIMATE: £10,000-£15,000) [£26,000 to Edward Maggs (for John Windle on behalf of R.N. Essick)]

2002 September 26


2002 November 28


235 "The Judgment of Solomon" [Butlin #392], reproduced, newly discovered, "pen and black ink and watercolour heightened with bodycolour over pencil on laid paper ... based on Raphael's fresco ... in the Vatican", 24.5 x 17.5 cm, c. 1793, "Acquired by the present owner in circa 1960"; (ESTIMATE: £15,000-£20,000)

236 "Cumea", reproduced, "previously unrecorded", inscribed "CUMEA", "pen and black ink and watercolour over pencil", "after a figure on Michaelangelo's Sistine Chapel Ceiling dates from circa 1773", "drawn from an engraving by Adamo Ghisi after a drawing by Giorgio Chisi of the Sistine Ceiling"
Sale Catalogues of Blake's Works

... published in 1773 by Carlo Losi as *Piture dipinte nella Volta della Capella Sistina nel Vaticano*; on the verso is "a study of one of the Ennudi from the Sistine Chapel", 17 x 12 cm (ESTIMATE: £10,000-£15,000)

2003 May

**Peter Nahum at The Leicester Galleries, Medieval to Modern** (London, 2003) [Sale catalogue]
Job reprint (1874) reproduced in colour, all on one page

2003 June

**Adam Mills, Blake List (2003)**
33 minor Blake items

2003

**Jarndyce Catalogue CLV: The Romantics: Part One: Byron, Blake, Bowles, Campbell, Clare & Other Authors A-C** (London, 2003) <Victoria University in the University of Toronto>
The Blakes are Lots 1-24.

2003

**John Windle Catalogue Thirty-Six** (San Francisco, 2003) 4°, iv, 88 pp.; no ISBN <Victoria University in the University of Toronto>
403 Blake entries at $3.95 to $68,750 and “Price on application”, including include his tempera of “The Virgin Hushing the Young John the Baptist” [Butlin #406] (1799), *Job*, Blair’s *Grave* (1808, 1813, 1870) (6 copies), and Stedman’s *Surinam* (1796) with contemporary colouring

2004 February 24

**Bonhams,**426 *Printed Books and Maps* ([London, 2004])
47 Blake lots, with 18 letterpress books with Blake prints

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426 101 New Bond Street, London W15 1SR.
Sale Catalogues of Blake's Works

2004 May 5
David Bindman, untitled, about the colour-print (pp. 8-19). (ESTIMATE: $1,000,000-$1,500,000) [$3,928,000427]

2004 June 3
Christie, British Art on Paper ... (London, 2004) <Victoria University in the University of Toronto>
Property from the Collection of the late George Goyder, C.B.E. (1908-1997)
70 "The Fall of Fair Rosamund" [Butlin #607] (?1793), recto, and The head and back of a demon, verso (?1815) (continued on the verso of "Non Angli sed Angeli") (ESTIMATE: £40,000-£60,000)

2004 June 23
Dominic Winter Book Auctions,428 Printed Books & Maps, Atlases, Travel, Photography & Natural History, Early Printed Bibles & Sermpore Press, Science and Medicine (Swindon, 2004) <Victoria University in the University of Toronto>
559 John Dryden, Annus Mirabilis 1668) bound with [Jean Claude], An Account of the Persecutions and Oppressions of the French Protestants (1686), and [Anon.] The Life & Death of... Mr. Richard Baxter (1692), with, on the front end-paper,

427 For details of the sale, see R.N. Essick, “Blake in the Marketplace, 2004”, Blake, XXXVIII (2005). The price was a Blake record. The buyer was a collector in Europe not previously associated with Blake.
428 The Old School, Maxwell Street, Swindon, Wiltshire SN1 5DR.
Sale Catalogues of Blake's Works

the signature of “William Blake” (ESTIMATE: £200-£300) [to an anonymous collector]

2005 May

2005 June 14
Christie, Catalogue (N.Y., 2005)

214 Stedman, Surinam (1813) “coloured in the style of the 1796 edition, not the different style of colouring in the 1806 and 1813 editions; perhaps the coloured prints were remainders from the 1796 edition.”

2005 November 25

746 Songs of Innocence and of Experience pl. 30 (ESTIMATE £200-£300) (£2,618 to John Windle in partnership with Maggs Brothers]

2005 November

1 Blake’s receipt of 5 July 1805, offered on consignment by Kenneth Rendell, “Price on application”

11-13 Job

20-23 Blair’s Grave

64 Mary Wollstonecraft, Original Stories (1796), with “plates ... so well-margined that in one plate the edge of the margin has text from another book, perhaps indicating that the plates were printed on paper left over from another printing.”

429 According to R.N. Essick, “Blake in the Marketplace 2005”, Blake, XXXIX (2006), 162. Eclectic Review, N.S., I (May 1807), 460 listed the “second edition ... 4l. 4s. or with coloured plates, 6l. 6d.”
Sale Catalogues of Blake's Works

65-67  Young’s *Night Thoughts* (1797)
68  Quincy’s *English Dispensatory* (1733) with “William Blake his Book” on the title page
405-412 “Works by Blake’s Circle: John Flaxman, Henry Fuseli, and Thomas Stothard”
413-423 “Blake’s Followers, Including Samuel Palmer, Edward Calvert, and George Richmond”
424 “The Wrong William Blake”

2006 March 29

**Christie**, Catalogue (London, 2006)

57  Virgil, *Pastorals* (1821), 16 (of 17) woodcuts pulled by John Linnell [£3,600]

2006 May 2


A very handsome, responsible catalogue, printed in red and black, with coloured reproductions.


1  Title page (ESTIMATE: $180,000-260,000) [$650,000 to Anon.]
2  “The Meeting of a Family in Heaven” (ESTIMATE: $280,000-$360,000) [$500,000 to Sievking]
3  “Death of the Strong Wicked Man” (ESTIMATE: $1,000,000-$1,500,000) [$1,400,000 to Anon (for the Louvre)]
4  “The Grave Personified”, a massive seated, moth-winged female with outspread arms and hands holding poppies (ESTIMATE: $1,000,000-$1,500,000) [$800,000 to Price]
5  “While Surfeited Upon Thy Damask Cheek”, a young couple at a graveside (ESTIMATE: $700,000-$1,000,000) [$520,000, bought in]
Sale Catalogues of Blake's Works

6 “The Reunion of the Soul & the Body” (ESTIMATE: $900,000-$1,200,000) [$900,000 to Anon.]
7 “The Soul Hovering over the Body” (ESTIMATE: $700,000-$1,000,000) [$520,000, bought in]
8 “The Descent of Man into the Vale of Death” (ESTIMATE: $700,000-$1,000,000) [$480,000, bought in]
9 “The Day of Judgment” (ESTIMATE: $1,500,000-$2,000,000) [$1,100,000, bought in]
10 “Death’s Door” (ESTIMATE $1,000,000 -$1,500,000) [$750,000, bought in]
11 “The Soul Exploring the Recesses of the Grave” (ESTIMATE: $700,000-$1,000,000) [$550,000 to the Rothmans]
12 “The Gambols of Ghosts” (ESTIMATE: $700,000-$1,000,000) [$520,000, bought in]
13 “The Counsellor, King, Warrior, Mother & Child, in the Tomb” (ESTIMATE: $700,000-$1,000,000) [$500,000, bought in]
14 “The Death of the Good Old Man” (ESTIMATE: $550,000-$700,000) [$700,000, bought in]
15 “A Father and Two Children Beside an Open Grave” (ESTIMATE: $350,000-$550,000) [$280,000 to Anon.] 
16 “Heaven’s Portals Wide Expand to Let Him In”, Christ floats with attendants towards an angel-crested archway (ESTIMATE: $350,000-$550,000) [$280,000 to Essick])
17 “Our Time is Fixed”, eight women with the thread of fate plus six babes and a crescent moon (ESTIMATE: $350,000-$550,000) [$280,000 to Anon.] 
18 “Christ Descending into the Grave” (ESTIMATE: $350,000-$550,000) [$280,000 to Parker]
19 “Friendship”, two men with laced hands walk towards a river and a radiant city (ESTIMATE: $180,000-$260,000) [$270,000 to Parker] 
20 The red morocco portfolio in which the drawings were found, reproduced also as the covers [sold for $4,200 to Windle]

No. 1-3, 6-11, 13-14, 18 were engraved in the 1808 edition.
Sale Catalogues of Blake's Works

2006 November 23

Sotheby, *Important British Drawings, Watercolours and Portrait Miniatures* at Sotheby’s (London, 2006)

192 “Tiriel Led by Hela” [Butlin #198 10], reproduced considerably larger than true size (ESTIMATE: £150,000-£200,000) (£170,400, returned)

2006 [November]


John Windle, “Introduction” (p. [3]).

There are 93 lots for sale, mostly Blake prints removed from books, each very briefly described and reproduced on a greatly reduced scale. The most remarkable lots are:

5 Engraved title page from “the very rare folio proof edition of *Blair’s* The Grave, issued in 1808 ... colored, clearly by a contemporary hand, and the coloring has a very strong connection to Blake’s and Mrs. Blake’s palette”

7 “Chaucers Canterbury Pilgrims”, 5th state, on india paper mounted on heavy wove paper, $22,500

76 *Songs* pl. 23 (“Spring”), colour-printed, reproduced twice, once in colour, trimmed to the design only with irregular outlines, P.O.E. (Price on Enquiry) [from The American Blake Foundation Library]

77 *Songs* (o) pl. 24 (“Nurses Song” from *Innocence*), in grey ink on paper with “partial Whatman watermark”, trimmed close to the print, P.O.E. [sold to Victoria University in the University of Toronto]

78 *Songs* (o) pl. 38 (“Nurses Song” from *Experience*), printed in red on wove paper without watermark, P.O.E. [sold to Victoria University in the University of Toronto]

79 *Songs* (o) pl. 53 (“The School Boy”), printed in orange on unwatermarked wove paper, P.O.E. [sold to Victoria University in the University of Toronto]
Sale Catalogues of Blake's Works

85-87 *There is No Natural Religion* (G¹), pl. a4, a6, b3, “rudimentary color printing” in olive-brown on unwatermarked wove paper, P.O.E. [from The American Blake Foundation Library] [sold to R.N. Essick]

90 “Morning Amusement” and “Evening Amusement” (Watteau-Blake), “printed in sepia, with touches of hand-coloring in blue and rose, cleaned and repaired”, $7,500 [sold to Victoria University in the University of Toronto]

2007 February

*Charles Cox, Catalogue 54* (February 2007)

199 “Bernard Quaritch’s Wholesale Stock. Annual Results”, a folio ledger of business records with “the statistics on William Blake’s *Book of Ahania* (1895) [William Griggs facsimile (n.d.)], *Songs of Innocence* [AND OF EXPERIENCE, ed. E.J. Ellis] (Quaritch, 1893) and the three-volume *Works* (1893) edited by Yeats and Ellis (small and large paper)”

2007 November 1-2

*Sotheby, Prints* (N.Y., 2007)

*First Day*

The descendants of Heinrich Neuerburg⁴³⁰ of Cologne offered *Songs of Innocence* (Y¹):

16 “Introduction” (pl. 4) (ESTIMATE: $3,000-$5,000) [$28,000 to John Windle for R.N. Essick]

17 “The Shepherd” (pl. 5) (ESTIMATE: $35,000-$45,000) [$109,000 to John Windle for R.N. Essick]

18 “The Little Black Boy” (pl. 9-10) (ESTIMATE: $45,000-$65,000) [$193,000 to John Windle for R.N. Essick]

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⁴³⁰ According to *BBS* 120, Dr Walter Neuerburg placed *Innocence* (Y), consisting of pl. 4-18, “on permanent deposit in 1978 in the WALLRAF-RICHARTZ-MUSEUM, Cologne”; the ownership and location of the seven leaves (Y³) with pl. 6-8, 11, 13-15 are not alluded to in the Sotheby catalogue.
Sale Catalogues of Blake's Works

19 “The Chimney Sweeper” (pl. 12) (ESTIMATE: $3,000-$5,000) [$73,000 to Allan Parker]
20 “The Divine Image” (pl. 18) (ESTIMATE: $5,000-$10,000) [$121,000 to John Windle for R.N. Essick]
21 “A Cradle Song” (pl. 16-17) (ESTIMATE: $10,000-$15,000) [$115,000 to Allan Parker]

2008 March 11
Bonhams, 18th & 19th Century British Watercolours and Drawings (London, 2008)
Works by Blake, Flaxman, Linnell, Palmer, and Varley

27 “Two studies of a baby’s head [Butlin #788] ... Estimate £10,000-15,000”

2008 June [3 ff]

2-54 are members from dismembered books

2008
DESCRIPTION: The archive is 9 vols., folio, 4º, & 8º, c. 1,000 pp.

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432 Bookseller of Binham, Norfolk.
unpublished correspondence on these works and other papers relative to his professional and literary career. Collected and edited by his son”, 4°, 200 pp., preface dated 23 December 1864,\textsuperscript{433} includes a list of R.H. Cromek’s engravings, fair copy

**Volume Two:** Album of autograph letters collected by T.H. Cromek for the biography of his father, 4°, 85 leaves

**Volume Three:** T.H. Cromek, manuscript notebook relating to Gilchrist’s life of Blake “etc.”, dated December 1863, 4°, c. 115 pp. <extracts on rectos, T.H. Cromek’s comments on versos>

**Volume Four:** Album of letters and manuscripts largely relating to Thomas Bewick, 4°, 52 pp.


**Volume Seven:** Thomas Hartley Cromek, manuscript Introductory Lessons in Hebrew Grammar, 6 Nov 1861, 4°, 62 pp.

**Volume Eight:** T.H. Cromek, an essay on the origins of Stothard’s Canterbury Pilgrims, foolscap, c. 150 pp., first section (pp. 1-75) dated 16 Oct 1851

**Volume Nine:** T.H. Cromek, manuscript record of his paintings with dates and purchasers, 31 Dec 1834-Dec 1872

**HISTORY:** (1) Compiled by T.H. Cromek (1809-73, the son of R.H. Cromek), from whom it passed to (2) “Mrs. [Mary C.] Warrington, at Worsborough Hall, near Barnsley, the grand-

\textsuperscript{433} In a letter of 9 August 1979 Dennis Read told me that the original copy of the Memorials dated 25 July 1865 was in the possession of Mr Wilfred Warrington, Cesterton’s, Yattendon, Near Newbury, W. Berks, RGH16 OXD. A photocopy of this version is quoted in BR (2) 224, 262.

\textsuperscript{434} Tatham’s letter of 11 April 1829 about Catherine Blake is quoted in BR, 495-496, 871.

2009 [November]

John Windle Antiquarian Bookseller, William Blake: A Catalogue of Books by and about Blake and his Circle from 1775-2008 Mainly from the Collections of Roger and Kay Easson and Roger Lipman with Additions from Stock. Catalogue 46 (San Francisco, 2009), plus a CD of the whole in lieu of index and a keepsake reproduction of Leonard Baskin’s watercolour bust of Blake after the life mask 4°, xii, 164 pp., 48 reproductions (in black-and-white version, in colour in the versions on CD Rom and on-line); no ISBN <Victoria University in the University of Toronto>

A very handsome and rewarding publication; “this may be the largest bookseller’s catalogue of books by and about Blake and his circle ever to have been issued” (p. ix). The 1706 Lots are priced at from $5.00 to $89,500 (for Hayley, Designs [1802] (Bentley-Essick copy) plus Sold and P.O.A. (Price on Application). [A distressing (to me) number are marked “Not in Bentley”].

5 Songs of Innocence and of Experience pl. 30 (sold)
34 Hayley, Ballads (1805), “Original dark gray boards, printed paper label”
39 Virgil, Pastorals (1821), with a printed slip is pasted over the price at the foot of the Vol. I title page reading “At the

435 Robert Burns, Works, ed. W. Scott Douglas (1877), II, 292, referring only to the “Memorials” (according to a letter to me from Dennis Read).
436 Dennis Read provided me with a Cromek genealogy according to which T.H. Cromek’s daughter Mary (1840-1907) married John Warrington (1820-1908), and their son Austin Warrington (1879-1953) married Isabella Wimpenny (1874-1970) and begot Paul Warrington (b. 1909). Austin’s brother Thomas Warrington (1881-1937) married Ursula Paul (1877-1964) and begat 8 children including Wilfred Warrington (b. 1910). Paul and Wilfred Warrington therefore are cousins.
Sale Catalogues of Blake's Works

French and English Juvenile Library, No. 195, (St. Clement's), Strand”, and in Vol. II the “15s” price is scratched out

2009 December 17
Sotheby, Catalogue (London, 2009)

72 Letter of 7 August 1804, partially quoted and reproduced (ESTIMATE: £25,000-£30,000) [£46,850 to John Windle (for Robert N. Essick)]

2011 January 26
Sotheby, Property from the Collection of Charles Ryskamp Sold for the Primary Benefit of Princeton University (N.Y., 2011), on-line

149 William Blake, “A Woman Enthroned, Two Figures on each side” [Butlin #88], pen and black ink (late 1770s) (ESTIMATE: $7,000-$10,000) [$5,313 to John Windle for Robert N. Essick]

208 “Sketches for America and Other Books and the Lion Lying Down with the Ox (Verso)” [Butlin #226], 26.3 x 20 cm, given by Grace Lansing Lambert to Charles Ryskamp 1969 (ESTIMATE: $30,000-$50,000) [$56,250 to John Windle (for Robert N. Essick)]

2011 March 22
Bonham’s Sale 18784 Books, Maps, Manuscripts and Historical Photographs (London, 2011)

24 Poetical Sketches ([Y]) (ESTIMATE: £60,000-£80,000) [$60,000 plus "buyer's premium" of £12,000 = £72,000 to John Windle (for Robert N. Essick)]

2011 March 29

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Sale Catalogues of Blake's Works

**Bonham's** Sale 19386: Papers & Portraits: The **Roy Davids** Collection Part II (London, 2011), on-line

264 Letter of 18 January 1808 (A) (ESTIMATE: £50,000-£60,000) [not sold]

2011 March

**John Windle**, *Omnium Gatherum, Catalogue 48* (San Francisco, 2011) <Victoria University in the University of Toronto>

28 *Job* (1826), “Proof” set, including the printed label (unpriced) and Linnell’s draft prospectus plus “the original hand-lettered wrappers”, $82,500 [previously offered in Windle Catalogue 46 (2009), Lot 8; Essick bought the draft prospectus and the wrappers]

29 George Cumberland’s card (1827) printed in pale brown [no indication of whether this copy is recorded in Essick, *Separate Plates*] $17,500

30 Hayley, *Little Tom* (1800), Muir’s excellent facsimile [1886], $750

31 Gay, *Fables* (1793), “very tall, possibly large-paper”, $1,500

32 Hayley, *Ballads* (1805), “very fine copy with large margins showing the plate marks. Bookplate of Lord Eversley”, “with the first three plates in the first state”, $6,750

33 Malkin, *A Father’s Memoirs of his Child* (1806), $1,875

34 Stedman, *Surinam* (1796), “large-paper copy”, “every plate with fine original coloring” (3 heightened with gold), “virtually identical” to a copy sold to Bob Essick in 2000, in “Contemporary marbled boards”, $29,750

2011 Autumn


Sold *For Children: The Gates of Paradise*, pl. 15.
Sale Catalogues of Blake's Works

2011 [December 11]

John Windle, *Pictorial Blake: A Catalogue of recently acquired original Blake Illustrations from a Private Collection, along with the reference library and a complete run of the Blake Trust Publications, and other facsimiles. Also Blake facsimiles from the Bibliotheca La Solana, printed by Robert N. Essick* (San Francisco, 2011) 4°, 80 pp., 135 reproductions; no ISBN

There are 249 Lots, No. 1-118 being mostly single prints by Blake taken from commercial books. The Windle catalogue reproductions include all 22 for *Job* (1826), all 13 for Blair's *Grave* (1813), and all 43 for Young's *Night Thoughts* (1797).

"A Note on the Blake Facsimiles from the Bibliotheca La Solana" (pp. 76-79).

247-248 Prints pulled in July and August 2011 from "relief photo-etchings" on copper and zinc made "in the 1970s" by "professional craftsmen" and Robert Essick of *No Natural Religion* pl. a2, *Songs* pl. 3, 8, 18, 24, 33, 47, *America* pl. 1-2, 12, 14, and *The Ghost of Abel* pl. 1-2 using "intaglio ink" and J Whatman | 1794 or 19th Century or "modern" paper.

2012 January 31


254 Virgil, *Pastorals* (1821), Vol. I, in St Paul’s School prize binding [£11,875 to Sims Reed]

2012 January

Bernard Quaritch, Catalogue (London, 2012)

73 Hayley, *Life ... of William Cowper* (1803-1804), inscribed "From the Author" to "Penelope Chetwynd", and "This Copy of Cowper's Life is presented to Mrs William Chetwynd by the author as a memorial of Friendship. 1803"

2012 April 26-27

Sotheby, *Prints* (N.Y., 2012)

Sold from *Songs of Innocence* (Y), each print reproduced
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42 "The Blossom" [pl. 11] (ESTIMATE: US $40,000-$60,000) [$74,500 to the photographer Adam Fuss]  
43 "The Lamb" [pl. 8] (ESTIMATE: US $35,000-$45,000) [$40,625 to Victoria University in the University of Toronto]  
44 "Laughing Song" [pl. 15] (ESTIMATE: US $40,000-$50,000) [$80,500 to an anonymous collector on the telephone]  
45 "The Echoing Green" [pl. 6-7] (ESTIMATE: US $70,000-$100,000) [$116,500 to the dealer James Cummins (for Northwestern University)]  
46 "The Little Boy Lost" [pl. 13] (ESTIMATE: US $10,000-$20,000) [$59,375 to John Windle (for Robert N. Essick)]  
47 "The Little Boy Found" [pl. 14] (ESTIMATE: US $35,000-$45,000) [$68,500 to John Windle (for Robert N. Essick)]

2012 September 7

Skinner Auctions, Catalogue (Boston, 2012)  
30 For Children: The Gates of Paradise pl. 10, "plate size" (i.e., platemark) 8.8 x 12.0 cm. [In fact, this is For the Sexes: The Gates of Paradise pl. 10, W.A. White facsimile (c. 1913) (8.8 x 12.0 cm). <BB #46, BBS p. 80> The dimensions of Blake's plate are 6.3 x 9.3 cm.]

2012 December 6


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438 See Adam Fuss & Andrew Roth, Ark ([Kolkata [India]: Adam Fuss], 2007). 43 cm, 35 pp. According to the colophon, it was "Designed by Adam Fuss and Andrew Roth. 333 signed and numbered copies, printed by Anderson Printing House and Laurens & Co. Press, Kolkata, India. Engraving by William Blake, 1776. All daguerreotypes, 2004."


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96  Enoch lithograph,\textsuperscript{441} reproduced; the leaf is 33.1 x 23.8 cm on wove paper without watermark; "a made up paper loss in the upper subject, a short repaired tear and pale stain in upper right, otherwise in good condition"; the Cumberland writing on the verso, reproduced, shows through on the print; purchased by Edward Croft Murray from Colnaghi's in 1957 for £3 (\textit{est}imate: £100,000-£150,000) [sold for £170,000 (hammer price) to, it is rumoured, a U.S. institution]

\textbf{2013 [January]}


*"William Blake 1757-1827. The meeting of a family in heaven." Pp. 44-49. Watercolour from the Tulk Album, reproduced


\textbf{2013 January 31}

\textit{Christie, Sale 2675, Old Masters & Early British Drawings & Watercolors Including an Important Canadian Collection and a Distinguished Private Collection} (N.Y., 2013)

147  "An angel, arms raised, with another figure", reproduced (20.7 x 15.5 cm), "indistinct inscription[s] in the hand of John Varley 'Hotspur ...' on the recto and 'is allways [sic] to keep your self collected' on the verso (\textit{est}imate: $12,000-$18,000) [$22,500 to Victoria University in the University of Toronto]. From the Smaller Blake-Varley Sketchbook (Butlin #692 53-54).

\textbf{2013 April 9-10}


\textsuperscript{441} The Enoch lithograph is also reproduced in Essick, ut supra. The leaf is 33.1 x 23.8 cm on wove paper without watermark.
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64  *Songs of Innocence and of Experience* (p), bound in "late-19th-century English green roan, sides panelled with triple gilt fillets and blind roll-tooled border, spine gilt in compartments with fleurons and lettering, gilt edges, marbled endpapers, laid-paper flyleaves", "printed in grey-black ink", "brief autograph description of the book laid in". Sold by the Pasadena bookseller Alice Parsons Millard (1873-1938) to Caroline Boeing Poole (1884-1932); acquired in 1977 by Bernard M. Rosenthal (b. 1920), who sold it in 1979 to the Vershbows. The otherwise unique selection of plates "corresponds precisely with copy d (printed in sepia ...)".  

**ESTIMATE: $100,000-$150,000** [sold for $170,000]

165  "The Waking of Leonora" [Butlin #339], reproduced, preliminary watercolour for Bürger, *Leonora* (1796) tail-piece (p. 16)  

**ESTIMATE: $60,000-$80,000** [ $100,000]

2013 June

**E-Bay.** A veteran bookseller of Bath offered a facsimile of *Songs of Innocence and of Experience* (1920s) bound in pale blue card, with a calligraphic MS title on the cover and, in the same hand, a gift-inscription from Eric Gill to his son-in-law Denis Tegitmeier: "Denis T. from | EG | 25. Dec. 1931".

The reproductions show the title pages of *Songs* [pl. 1], *Innocence* [pl. 3], and *Experience* [pl. 29], printed in reddish-brown, 12 x 15.5 cm, with red framing lines round the design (2 on pl. 1, 1 on pl. 3, 29), numbered in red ink within the top right corner of the framing lines (1, 3, 29, implying an over-all order of pl. 1-54). There is no colouring, but on pl. 1 the fig-leaves are outlined in black ink. On 14 June 2013 the bidding had reached £102.

This corresponds to no previously recorded facsimile or original.

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442 *Songs* (BB) has fragments of early blue paper wrappers (*BBS* p. 127).
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The reproductions suggest to me that this is an original of 1818-1827. 443

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443 Songs copies R, S, T [1818], U [1818], V [1821], X [1827], Z [1826], and AA [1826] have framing lines; they left Blake's hands after 1817.