

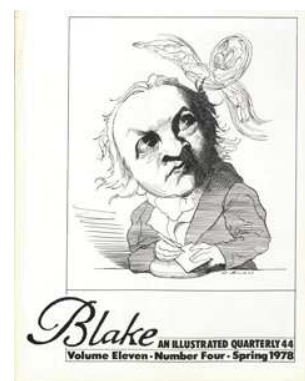
AN ILLUSTRATED QUARTERLY BLAKE

C H E C K L I S T

Handlist of the Essick Blake Collection

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HANDLIST OF THE ESSICK BLAKE COLLECTION

BY JANICE S. LYLE

The Robert N. Essick collection, one of the more important Blake collections still in private hands, is the result of careful but avid acquisition since 1969. Probably the largest collection, public or private, of Blake's commercial book illustrations, the Essick holdings also include Blake drawings, paintings, pages from the Illuminated Books, separate prints, and works by and after Blake's contemporaries (Flaxman, Fuseli and Stothard) and followers (Calvert, Linnell, Palmer and Richmond). This is the range of work included in the checklist; excluded are original prints by and after artists of the preceding generation (Barry, Mortimer, and Runciman), which form an important part of the Essick collection, and the approximately 800-volume library of critical books, sale and exhibition catalogues, facsimiles, editions of Blake's writings, books by and about Blake's associates, and other types of support material. This collection and that of the Henry E. Huntington Library and Art Gallery make Southern California a significant center for Blake scholarship.

I wish to thank Professor Essick for giving so freely of his knowledge about these works, particularly concerning the states of the engraved plates. The meticulous research he conducted when purchasing these items minimized the problems of compiling this checklist.

I. DRAWINGS & PAINTINGS BY BLAKE

1. *The Making of Magna Charta*. (Illus. 1) c. 1780. Watercolor. 13.2 x 17.9 cm.¹
2. *The Good Farmer*. Early 1780s. Pencil, black ink, and grey wash. 32.5 x 46.5 cm. Pencil, black ink, and grey wash sketch of the same subject on verso, inscribed (not by Blake) "The Good Farmer giving His fields in famine."
3. *Pestilence*. (Illus. 2) c. 1784. Watercolor. 17.9 x 27.1 cm.
4. *Tiriel Departing from Har and Heva*. (Illus. 3) c. 1788. Monochrome wash drawing. 18.2 x 27.3 cm.²
5. *Lamech and His Two Wives*. (Illus. 4) 1795. Color printed drawing. 38.5 x 48 cm.³
6. Sketch of standing male figure and two heads. (Illus. 5) After 1796. Pencil (head on right margin in red chalk). 19.8 x 16.5 cm. Inscribed "Blake inv. f." probably not by Blake. On verso of proof of Frontispiece for Gottfried Bürger, *Leonora*, 1796 (see III, B440).
7. Pencil sketch, probably by Blake, in upper right corner of Fuseli's drawing of Michelangelo (see VII, Fuseli, A 1).
8. *Death Pursuing the Soul through the Avenues of Life* (a rejected preliminary design for Robert Blair's *The Grave*). (Illus. 6) 1805. Monochrome wash drawing. 24.6 x 11.5 cm.⁴
9. *Harold killed at the Battle of Hastings*. 1819.

1. *The Making of Magna Charta*. c. 1780. Watercolor.

2. *Pestilence*. c. 1784. Watercolor.



Pencil. 19.4 x 14.9 cm. From Blake-Varley Sketch-book with title inscription by Varley.⁵

II. BLAKE'S ILLUMINATED BOOKS

Unless otherwise noted, plate numbers and copy designations follow G. E. Bentley, Jr., *Blake Books*, Oxford, 1977.

1. *America, A Prophecy*. Modern impression from extant fragment of cancelled plate a. Large etched white areas intentionally foul inked.⁶

2. *The Ghost of Abel*. (Illus. 7) Plate 1 only. Copy E in G. E. Bentley, Jr., "A Supplement to *Blake Books*," *Blake, An Illustrated Quarterly* 43 (Winter 1977-78).

3 *Tiriel Departing from Har and Heva*. c. 1788. Monochrome wash drawing.

3. *Songs of Innocence and of Experience*. "The Clod and the Pebble" only. (Illus. 8) From Copy T.

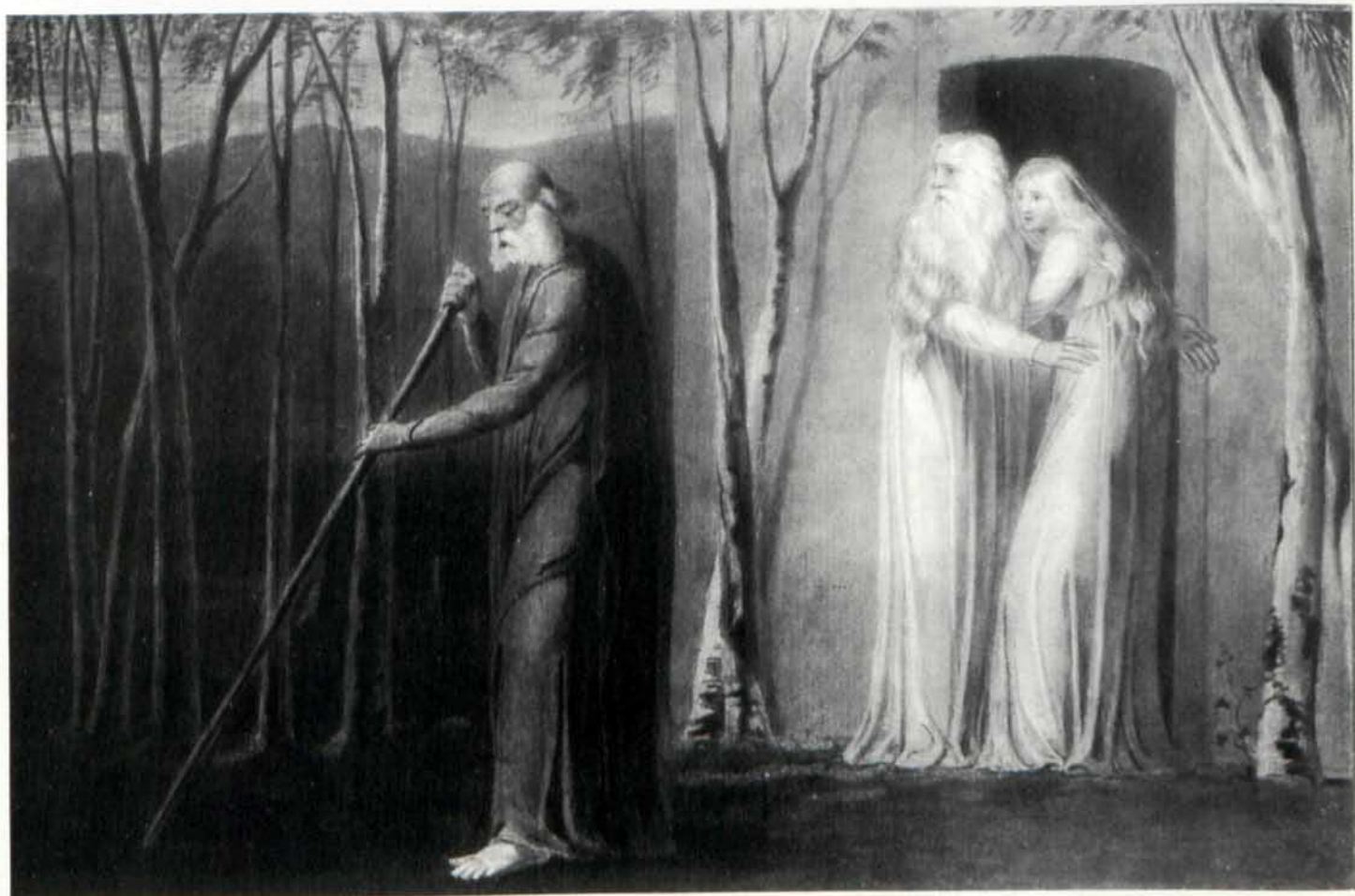
4. *There is No Natural Religion*. Plates a3 (Copy G¹) and a9 and b12 (Copy I) only.

III. BOOK ILLUSTRATIONS DESIGNED &/OR ENGRAVED BY BLAKE

Entry numbers are those used in G. E. Bentley, Jr., *Blake Books*, Oxford, 1977, hereafter referred to as B. References to plates from the following volumes indicate plates designed and/or engraved by Blake only. Information on the states of the plates not in B is based on Roger R. Easson and Robert N. Essick, *William Blake: Book Illustrator*, Normal, Illinois, 1972 (volume I published; typescript of volumes II and III consulted). Plates listed individually are disbound and matted unless otherwise indicated.

B415 Allen, Charles. *A New and Improved History of England*. 1798.

Idem. Plates only.





B416 _____. *A New and Improved Roman History*. 1798. Original boards, uncut.

B417A Ariosto, Lodovico. *Orlando Furioso*. 5 vols. 1783.

B417B *Idem*. Second edition. 1785.

B417C *Idem*. 2 vols. 1791.

B417D *Idem*. 1799.

Idem. Three copies of plate only: two in first state (one printed on a large sheet), one in third state.

B420 *The Royal Universal Family Bible*. (Illus. 9) 1780-81 (i.e. 1782).

Idem. Plate 1 only. A later state, cut down; printed on paper watermarked 1803 and not known to have been published in this state.

4 *Lamech and His Two Wives*. 1795. Color printed drawing.

B421A *Illustrations of The Book of Job*. Invented and Engraved by William Blake. 1825. Published proof impressions on laid India paper, original printed labels.

Idem. Plate 2, "Thus did Job continually". Pre-publication proof. State c in Lawrence Binyon and Geoffrey Keynes, *Illustrations of the Book of Job by William Blake*, New York, 1935. Inscribed in pencil lower left "Trial Proof. Linnell Collection."

Plate 3, "When the Almighty was yet



- 5 Sketch of a standing male figure and two heads. After 1796. Pencil and red chalk.
- 6 *Death Pursuing the Soul through the Avenues of Life.* 1805. Monochrome wash drawing.
- 7 *The Ghost of Abel*, plate 1 only.

with me". Pre-publication proof.
State *b* in Binyon and Keynes.

Plate 12, "With Dreams upon my bed".
Pre-publication proof. State *e* in
Binyon and Keynes.

B435A Blair, Robert. *The Grave.* 1808 folio.

B435B *Idem.* Quarto. Original boards, presentation
inscription Cromek to Phillips dated 15 July
1808.

B435D *Idem.* 1313 quarto.

B435E *Idem.* 1813 (i.e. 1870) folio. Publisher's
binding.

Idem. Complete plates loose in portfolio as
issued, 1870.

B435F *Idem.* New York. 1847. Plates re-engraved
by A. L. Dick.



B435J *Idem.* Complete plates in portfolio as issued,
1926.

Idem. Plate 3. Proof lacking letters.

Plate 4. Proof lacking letters.

Plate 5. First state.

Plate 10. Proof lacking letters
except signatures.



Plate 11. Proof before plate was cut down with imprint dated 1 Feb. 1806.

Death Pursuing the Soul through the Avenues of Life. Rejected preliminary drawing (see I, 8).

- B437 Boydell's ... Shakespeare. 1803?
- B438 Plate only from Brown, John. *The Elements of Medicine*. 1795.
- B439A Bryant, Jacob. *A New System, or an Analysis of Ancient Mythology*. 3 vols. 1774-76.
- B439B *Idem*. Second edition. 1775.
- B440 Bürger, Gottfried. *Leonora*. 1796. Frontispiece disbound, matted.
- Idem*. (Illus. 10) Frontispiece only. Proof lacking finished work in design, trimmed to design. Sketches by Blake on verso (see I, #6).
- B441 Catullus. *The Poems of Caius Valerius Catullus*. 2 vols. 1795.
- B442 Chaucer, Geoffrey. *The Poetical Works of Geoff. Chaucer*. 14 vols. 1782 (i.e. 1783).
- B446A Cumberland, George. *Outlines from the Ancients*. 1829.
- B446B *Idem*. Variant issue.
- B447 _____. *Thoughts on Outline*. 1796. Original boards, uncut.
- B448B Dante Alighieri. *Blake's Illustrations of Dante*. 1892? Original printed label.
- B450A Darwin, Erasmus. *The Botanic Garden*. 1791. With first edition of Part I.
- B450B *Idem*. With second edition of Part I.
- B450C *Idem*. Third edition. 1795.
- B450D *Idem*. Fourth edition. 1799.
- B450E _____. *The Poetical Works of Erasmus Darwin*. 3 vols. 1806.
- Idem*. Plates 1, 3 and 4 as appearing in first three editions.
- Plate 6. Proof lacking finished work in design and letters except signatures.
- B452A Emlyn, Henry. *A Proposition for a New Order in Architecture*. 1781.
- Idem*. Third edition. 1797.
- B453C Enfield, William. *The Speaker*. A new edition. 1785.
- B456A Flaxman, John. *Compositions from ... Hesiod*. 1817. Two copies.
- B456B *Idem*. 1870. Two copies: one the separate issue in publisher's binding, one the composite issue (see B page 563).
- B457A _____. *The Iliad of Homer*. 1805. Two copies, one in original boards.
- B457B *Idem*. 1870. Composite issue only (see B page 563).
- Idem*. Plate 2 from first edition.
- Sketch for plate 2 (see VII, Flaxman, A).
- B459 Fuseli, John Henry. *Lectures on Painting*. 1801. Original boards, uncut.
- Idem*. Plate only. Proof before letters except signature.
- Sketch for plate (see VII, Fuseli, A 1).
- B460A Gay, John. *Fables*. 2 vols. 1793.
- B460B *Idem*. 1793 (i.e. 1811).
- Idem*. Plates 1, 2, 4, 7-9, 11, 12 only.
- B461 Gough, Richard. *Sepulchral Monuments in Great Britain*. Part I, Vol. I. 1786.
- B462 Plates only from Grego, Joseph. *Mrs. Q-- and*



The CLOD & the PEBBLE

Love seeketh not itself to please,
Nor for itself hath any cure;
But for another gives its ease,
And builds a Heaven in Hell's despair.

So sang a little Clod of Clay,
Trodden with the cattle's feet;
But a Pebble of the brook,
Warbled out these metres meet.

Love seeketh only Self to please,
To bind another to its delight;
Joys in another's lals of ease,
And builds a Hell in Heavens despite.



- Windsor Castle*. 1906. (See IV, B 9).
- B464A Hartley, David. *Observations on Man*. 1791.
- B465 Hayley, William. *Ballads*. 1805. Two copies: one in boards, uncut, with first state of plates; other with second state of plates 1-3.
Idem. Plates 1-4 only. First states.
- B466 _____. *Designs to A Series of Ballads*. 1802. Front matter and first ballad only.
Idem. Plate 1 only.
- B467 _____. *An Essay on Sculpture*. 1800.
- B468A _____. *The Life ... of Cowper*. 3 vols. 1803-4.
- B468B *Idem*. Second edition. 1803.
Idem. Plates 1, 2, 4-6 from first edition only.
- B469 _____. *The Life of George Romney*. 1809.
- B471A _____. *The Triumphs of Temper*. Twelfth edition. 1803. Large paper copy; original boards, uncut and partly unopened.
- B471B *Idem*. Thirteenth edition. 1807. Presentation inscription from Maria Flaxman to Maria Tulk dated 12 May 1811.
- B472 Henry, Thomas. *Memoirs of Albert de Haller*, M. D. 1783.
- B473 Hoare, Prince. *Academic Correspondence*. 1803.
- B474 _____. *An Inquiry into the ... Arts of Design in England*. 1806. Original boards, uncut.
- B475 Blake's plate only from Hogarth, William. *The Original Works*. (See IV, B 1).
- B476A Hunter, John. *An Historical Journal*. 1793 quarto.
- B476B *Idem*. Octavo.
- B477E Josephus, Flavius. *The Whole Genuine and Complete Works of Flavius Josephus*. 1800?
- B478 Plates 1 and 3 only from Kimpton, Edward. *A New and Complete Universal History of the Holy Bible*. 1781?
- B480A Lavater, John Caspar. *Aphorisms on Man*.
Trans. by J. H. Fuseli. 1788.
- B480B *Idem*. Second edition. 1789.
- B480C *Idem*. Third edition. 1794. Second state of plate.
Idem. Plate only. First state.
Sketch for plate (see VII, Fuseli, A 2).
- B481A _____. *Essays on Physiognomy*. 3 vols. bound in 5. 1789-98.
- B481C *Idem*. 1810.
Idem. Plates 1 and 3 only.
- B482 Malkin, Benjamin Heath. *A Father's Memoirs of His Child*. 1806. Original boards, uncut.
Idem. Plate only.
- B483 Plate only from *The Monthly Magazine*. Vol. IV, no. xxiii (October 1797).
- B484 Plates 3-5, 7 and 8 only from Mora, Jose Joaquin de. *Meditaciones Poeticas*. 1826.
- Nicholson, William. *An Introduction to Natural Philosophy*. 2 vols. London. 1782.⁷
- B485A *The Novelist's Magazine*. Vol. VIII. 1782. With engraved titlepage 1782; first state of the plates.



8 *Songs of Innocence and of Experience*, "The Clod and The Pebble" only.

9 From *The Royal Universal Family Bible*. 1780-81. Plate 1.



10 *Leonora*. Frontispiece only.

11 *Joseph of Arimathea among the Rocks of Albion*. Second state.

B485C *Idem*. 1792. With engraved titlepage 1792; second state of the plates.

B486A *The Novelist's Magazine*. Vol. IX. 1782. With engraved titlepages of 1782 (*Sentimental Journey*, *Gulliver's Travels*, *David Simple*, and *Sir Launcelot Greaves*); first state of the plates.

B486C *Idem*. 1793. With engraved titlepages of 1785 (*Sentimental Journey*), 1792 (*Gulliver's Travels*), 1792 (*David Simple*), 1792 (*Sir Launcelot Greaves*), 1792 (*Peruvian Princess*), 1793 (*Jonathan Wild*); second state of the plates.

Idem. Plate 2 first state and plate 3 second state only.

B487A *The Novelist's Magazine*. Vol. X-XI. 1783. With engraved titlepage 1783; first state of the plates.

B487B *Idem*. 1785. With engraved titlepage 1785; second state of the plates.



- B488 Olivier, J. *Fencing Familiarized*. 1780.
- B489 Rees, Abraham. *The Cyclopaedia*. Complete in 39 vols. plus 6 vols. of plates. 1820.
Idem. Plates 1-3, 5 and 7 only.
- B490A *Remember Me!* 1825. In *Blake Books Binding* no. 7.
Idem. Plate only.
- B491 Ritson, Joseph, ed. *A Select Collection of English Songs*. 3 vols. 1783.
Idem. Plate 2, printed on a card, only.
- B492A Salzmann, C. G. *Elements of Morality*. 3 vols. 1791. First state of the plates.
- B492B *Idem*. Third edition. 1792. Second state of the plates.
- B492C *Idem*. Fourth edition. 1799. Third state of the plates, handcolored.
- B492E *Idem*. 2 vols. 1815? Third state of the plates.
Idem. Plates inscribed nos. 33-47, 49-50, second state.

Plates inscribed nos. 30-50, third state.
- B493 _____. *Gymnastics for Youth*. 1800.
Idem. Plates only.
- B494A Scott, John. *The Poetical Works of John Scott*. 1782.
- B494B *Idem*. Second edition. 1786.
- B497A Shakespeare, William. *The Dramatic Works of Shakespeare*. 9 vols. 1802 (i.e. 1803).
- B498B _____. *The Plays of William Shakespeare*. 10 vols. 1805. Lacking volume 10.
- B498C *Idem*. 9 vols. 1805.
- B499A Stedman, J. G. *Narrative of a Five Years' Expedition*. 2 vols. 1796.
- B499B *Idem*. Second edition. 1806.
- B499C *Idem*. 1813. Plates handcolored.
Idem. Plates 1, 3, 5-7, 13-15 only.
- B500 Stuart, James and Nicholas Revett. *The Antiquities of Athens*. Vol. III. 1794.
- B501 Varley, John. *A Treatise on Zodiacal Physiognomy*. 1828.
- B503 *Vetusta Monumenta*. 1789?
- B504 Virgil. *The Pastorals of Virgil*. Third edition in 2 vols. 1821.
Idem. Plates 1-25 only.

Plate 7 as printed in *The Athenaeum*, 21 Jan. 1843.
- B512C Whitaker, John. *The Seraph, A Collection of Sacred Music*. 2 vols. 1825-8?
- B513 *The Wit's Magazine*. Vol. I. 1784. January-May issues individually sewn. January issue with plate 1; other issues lacking plates.
Idem. Plates 1-5 only.
- B514A Wollstonecraft, Mary. *Original Stories*. 1791. Second state of plates 1 and 2; first state of plates 3-6.
- B514B *Idem*. Plates only from second edition. 1796. Bound in a folder; third state of plates 1 and 2, second state of plates 3-6.
- B515 Young, Edward. *The Complaint, and the Consolation; or Night Thoughts*. 1797. Two copies: one uncut with the two-page Explanation of the Engravings and impressions of plates 5 and 25 before imprints; other disbound and mounted, lacking explanation leaf.

IV. SEPARATE PLATES ENGRAVED BY BLAKE

Information concerning the states of the separate plates is based on Geoffrey Keynes, *Engravings by William Blake The Separate Plates*, Dublin, 1956, hereafter referred to as K.

A. ORIGINAL GRAPHICS

1. *Chaucer's Canterbury Pilgrims*. K XVII. Fifth state.
2. *Christ Trampling Upon Urizen*. K XII.
3. *Joseph of Arimathea among the Rocks of Albion*. (Illus. 11) K I. Second state; probably posthumous impression on mid-nineteenth century paper. Copy J in G. E. Bentley, Jr., "A Supplement to *Blake Books*," *Blake, An Illustrated Quarterly* 43 (Winter 1977-78).

B. COPY PLATES

1. *Beggar's Opera, Act III*, after Hogarth. K XXXII. Six copies: first state, second state, third state, fourth state (Boydell impression, Heath impression, modern restrike).

- 12 *Evening Amusement*, engraved by Blake after Watteau. Printed in terracotta.

- 13 Portrait of Blake, possibly by Linnell. Monochrome wash drawing.

2. *Calisto*, after Stothard. K XXVIII. Imprint cropped.

3. *Earl Spencer*, after Phillips. K XXXVIII. Proof before letters. Inscribed in pencil "Blake sculpt" "unpublished".

4. *Evening Amusement*, after Watteau. (Illus. 12) K XXIV. Printed in terracotta.

5. *The Idle Laundress*, after Morland. K XXXI. Printed in brown. Inscriptions cropped, state unidentifiable.

6. *The Industrious Cottager*, after Morland. K XXX. Printed in brown. Inscriptions cropped, state unidentifiable.

7. *James Upton*, by Blake and Linnell after Linnell. K XLI. Two copies: one unfinished proof with pencil inscriptions probably by Linnell; other finished plate.⁸

8. *John Caspar Lavater*, after an unknown artist. K XXXVII. Second state.

9. *Mrs. Q*, after Villiers. K XLII. Printed in colors. Two copies: one an early impression; the other from Joseph Grego, *Mrs. Q-- and Windsor Castle*, 1906.

10. *Venus Dissuades Adonis From Hunting*, after Cosway. K XXIX. Printed in colors with additional handtinting. Inscriptions cropped, state unidentifiable but probably second.

11. *Wilson Lowry*, by Blake and Linnell after Linnell. K XLIV. Fourth state.

12. *Zephyrus and Flora*, after Stothard. K XXVII. Printed in black.

V. PORTRAITS OF BLAKE

1. Monochrome wash drawing. (Illus. 13) Possibly by Linnell. Oval, 24.4 x 20.2 cm.⁹

2. Engraving. Schiavonetti after Phillips. From 1808 folio of Blair's *The Grave*. Published proof on laid India paper.

3. Engraving. Schiavonetti after Phillips. From Jose de Mora, *Meditaciones Poeticas*, 1826. (See also III, B435A-F).

VI. MISCELLANEOUS UNIQUE MATERIALS RELATING TO BLAKE

1. Letter from William Etty to Thomas Campbell. 25 March 1830. Contains a description of Sir Thomas Lawrence's kindness to Blake.¹⁰

2. Six letters from H. P. Horne to H. H. Gilchrist. 1886-87. Contain minor references to Blake and Richmond.

3. Manuscript of Graham Robertson's "Catalogue of Works by William Blake" in two bound notebooks. Published as *The Blake Collection of W. Graham Robertson*, ed. Kerrison Preston, London, 1952.

4. Notebook inscribed on cover (by Kerrison Preston?) "Graham Robertson's rough Notes on Blake's Books and Drawings etc."

5. Typescript with manuscript notes of "The W. Graham Robertson Collection of works by William Blake. Second draft of Catalogue, 1942". Bound in a notebook with presentation inscription from Ruthven Todd to W. Graham Robertson, 14 July 1942.

6. Millboard block made by W. Graham Robertson after Blake's design for plate 3 of *The Book of Urizen*. Inscribed in pencil "Orc or 'Flames of Desire'" "Block from which 12 impressions have been taken".

7. Impression from W. Graham Robertson's millboard block. Inscribed in pencil "First impression from Block Local colours to be added by further printings".

VII. ASSOCIATES & FOLLOWERS OF BLAKE

FLAXMAN

A. Drawings

Preliminary sketch for *Minerva Repressing the Fury of Achilles*, plate 2 from *The Iliad*. (Illus. 14) c. 1805. Pen and pencil. 10 x 15.4 cm.

B. Engravings of Classical Compositions

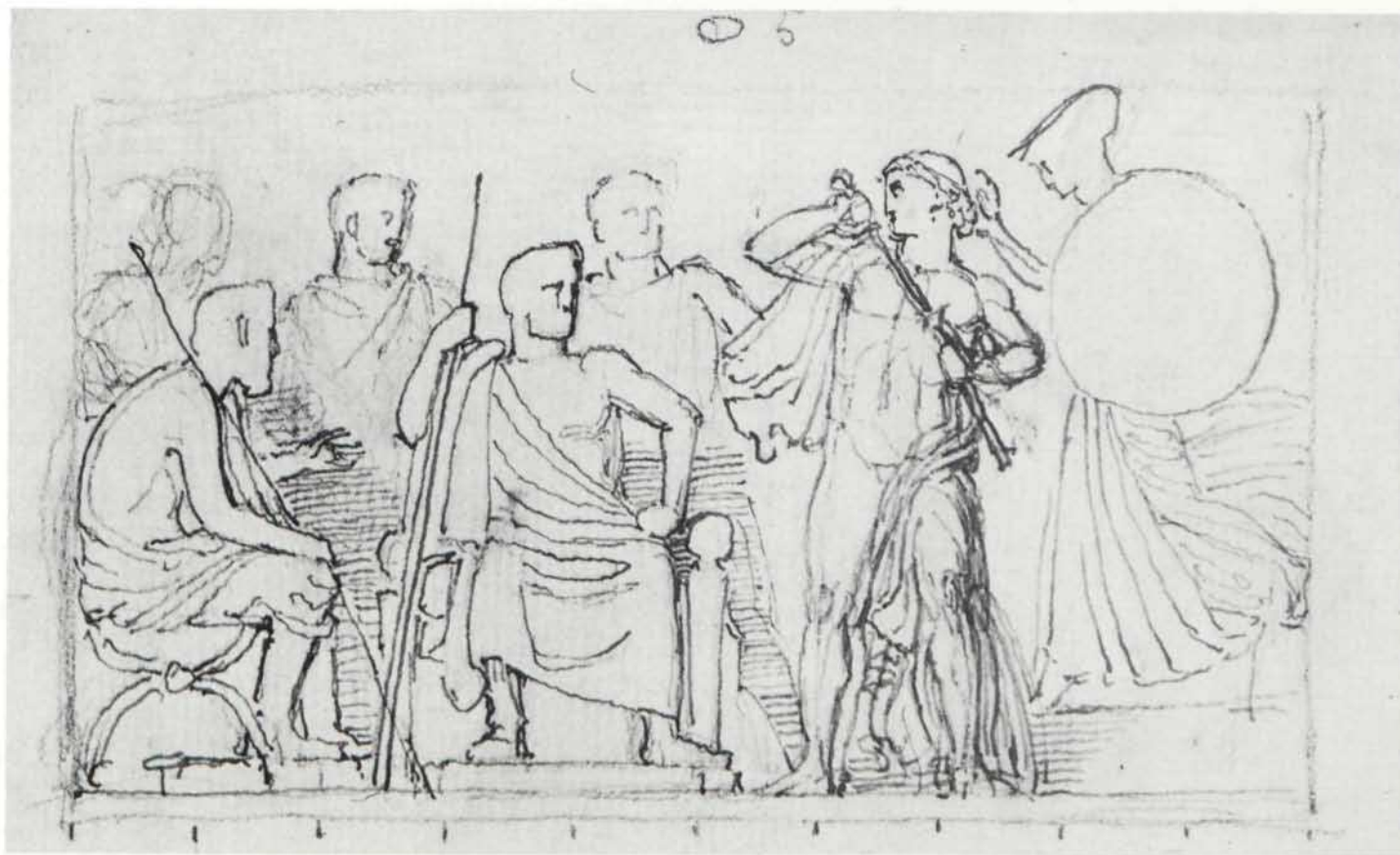
Entry numbers follow G. E. Bentley, Jr., *The Early Engravings of Flaxman's Classical Designs*, New York, 1964, hereafter referred to as BF.

Odyssey

BF4 *The Odyssey of Homer*. London. 1805. Two copies, one in original boards.

BF10 *Oeuvres de John Flaxman*. Paris. n.d. Variant from description in BF.





- 14 *Minerva Repressing the Fury of Achilles.*
John Flaxman. c. 1805. Pen and pencil.

BF12 *The Classical Compositions of John Flaxman.*
London. 1870.

---- *Composizioni de Giovanni Flaxman scultore
inglese tratte dall' Odissea di Omero.* n.p.
n.d. Not in BF.

Iliad

BF2 *The Iliad of Homer.* London. 1795.

BF6 *The Iliad of Homer.* London. 1805. Two
copies, one in original boards.

BF11 See *Odyssey*, BF10.

BF12 See *Odyssey*, BF12.

---- *Disegni d'invenzione dello scultore inglese
Giovanni Flaxman sulla Illiade di Omero.* n.p.
n.d. Not in BF.

AESCHYLUS

BF1 *Compositions from the Tragedies of Aeschylus.*
London. 1795.

BF5 *Compositions d'apres les tragedies d'Eschile.*
Paris. 1803. Variant lacking imprint, bound
with *Odyssey*, BF10.

BF7 *Compositions from the Tragedies of Aeschylus.*
London. 1831.

BF8 See *Odyssey*, BF12.

DANTE

BF1 *La Divina Comedia ... Composto di Giovanni
Flaxman.* Rome. 1793. Complete proof copy
with pen inscriptions by Mrs. Flaxman and
minor pencil additions in the designs probably
by John Flaxman. Manuscript label on cover
reads: "First proofs before printing (titles
written by Mrs. Flaxman) The frontispiece of
Purgatorio p. 72 signed by Flaxman for the
Printer The plates were lost on the Voyage
home and again engraved in England for the
Edition now in common use".

BF5 *Compositions by John Flaxman ... from the
Divine Poem of Dante.* London. 1807.

BF8 *Illustrations ... of Dante Aligheri by John
Flaxman.* London. 1867.

HESIOD

BF1 *Compositions from ... Hesiod.* (See III,



5,6 B456).

BF4 See *Odyssey*, BF10.

FUSELI

A. Drawings

1. Sketch for Blake's plate in Fuseli's *Lectures on Painting* (see III, B459). c. 1801. Pen and pencil. 22.4 x 18.7 cm. Inscribed "Mich. Angelo by Fuseli original Drawing had From Wm Blake". Pencil sketch of Michelangelo's legs and right arm, probably by Blake, upper right corner. Unrelated pen and pencil sketches on verso.¹¹
2. Sketch for Blake's plate in Lavater's *Aphorisms on Man* (see III, B480). c. 1788. Pen. 22.5 x 18.1 cm. Sketch of two heads (possibly of Lavater) on left margin. Unrelated pen sketch on verso. Inscribed on verso "Given by W. Blake to John Linnell[,] by Fuseli". See endnote 11.

B. Book Illustrations

1. Cowper, William. *Poems*. 2 vols. London: J. Johnson. 1806.
2. Fuseli, John Henry. *Lectures on Painting*. London: Cadell and Davies. 1820.

- 15 *A Shepherd with his Family*. John Linnell. c. 1840. Oil on board.

3. Gray, Thomas. *The Poems of Gray*. London: T. Bensley. 1800.
4. Milton, John. *Paradise Lost*. London: J. Johnson. 1808.
5. _____. *The Poetical Works of John Milton*. London: H. G. Bohn. 1852.
6. Shakespeare, William. *Collection of Prints from ... the Dramatic Works of Shakespeare*. 2 vols. London: Boydell. 1803.
7. Sotheby, William. *Oberon, a poem*. 2 vols. London: W. Bulmer and Co. 1805.
8. Thomson, James. *The Seasons*. London: T. Bensley. 1802.
9. Winkelmann, Abbé. *Reflections on the Painting and Sculpture of the Greeks*. Trans. by J. H. Fuseli. London: A. Millar. 1765.

(See also III, B415, B416, B437, B450, B459, B480, B481, B497 and B498.)

C. Separate Engravings After Fuseli

1. *A Midsummer Night's Dream Act 3 Scene 1*, engraved Rhodes. 1794.
2. *Belisane & Percival Under the Enchantment of Urma*, engraved Smith. 1782.
3. *The Death of Cardinal Beaufort*, engraved Rogers. n.d.
4. *Eros & Dione*, engraved Houghton. 1803.
5. *King Arthur's Dream*, engraved Thomson. 1797. Title cropped.
6. *Macbeth Act 1 Scene 3*, engraved Bromley. 1817.
7. *The Night Mare*, engraved Burke. 1802. Handcolored.
8. *The Night Mare*, engraved Raddon. 1827.
9. *Queen Katherine's Dream*, engraved Bartolozzi. 1788.
10. *Titania and Bottom from A Midsummer Night's Dream*, engraved Tomkins. 1787. Two impressions, one color printed.
11. Unidentified subject, engraved Benedetti. n.d.
12. *The Weird Sisters*, engraved Smith. 1785.
13. *The Witches*, engraved Tomkins. n.d.

STOTHARD

The engravings after Stothard's designs in eighteenth century books and magazines, as well as the large published proof of *Pilgrimage to Canterbury*, form a substantial collection within the Essick holdings. Because these engravings are so numerous, they will not be listed here.

Drawings

1. Pen drawing. 2.5 x 4.9 cm. Inscribed "She fell to the ground" on the mount. This and the following probably intended for a calendar.
2. Pen drawing. 2.4 x 4.7 cm. Inscribed "She wept in wild despair" on the mount.
3. Four monochrome wash drawings for funeral monuments. All approx. 8 x 10 cm. Inscribed "T Stothard" not in the artist's hand.

CALVERT

Entry numbers and information on the states of the plates follow Raymond Lister, *Edward Calvert*, London, 1962, hereafter referred to as LC.

Prints by Calvert

- LC2 *The Bacchante*, wood engraving by Welby

Sherman after Calvert's design.

- LC6C-8C, *The Ploughman; The Cider Feast; The Bride; 9B, 12C, The Sheep of his Pasture; The Brook; The 13C, 14B, Lady with the Rooks; The Return Home; 15B The Chamber Idyll* as published in *A Memoir of Edward Calvert, Artist by his Third Son*, 1893.

- LC10 *The Flood*, apparently one of the five remainder impressions not used in the Carfax portfolio, 1904 (see LC page 103).

- LC11 *Ideal Pastoral Life*, from the Carfax portfolio, 1904.

LINNELL

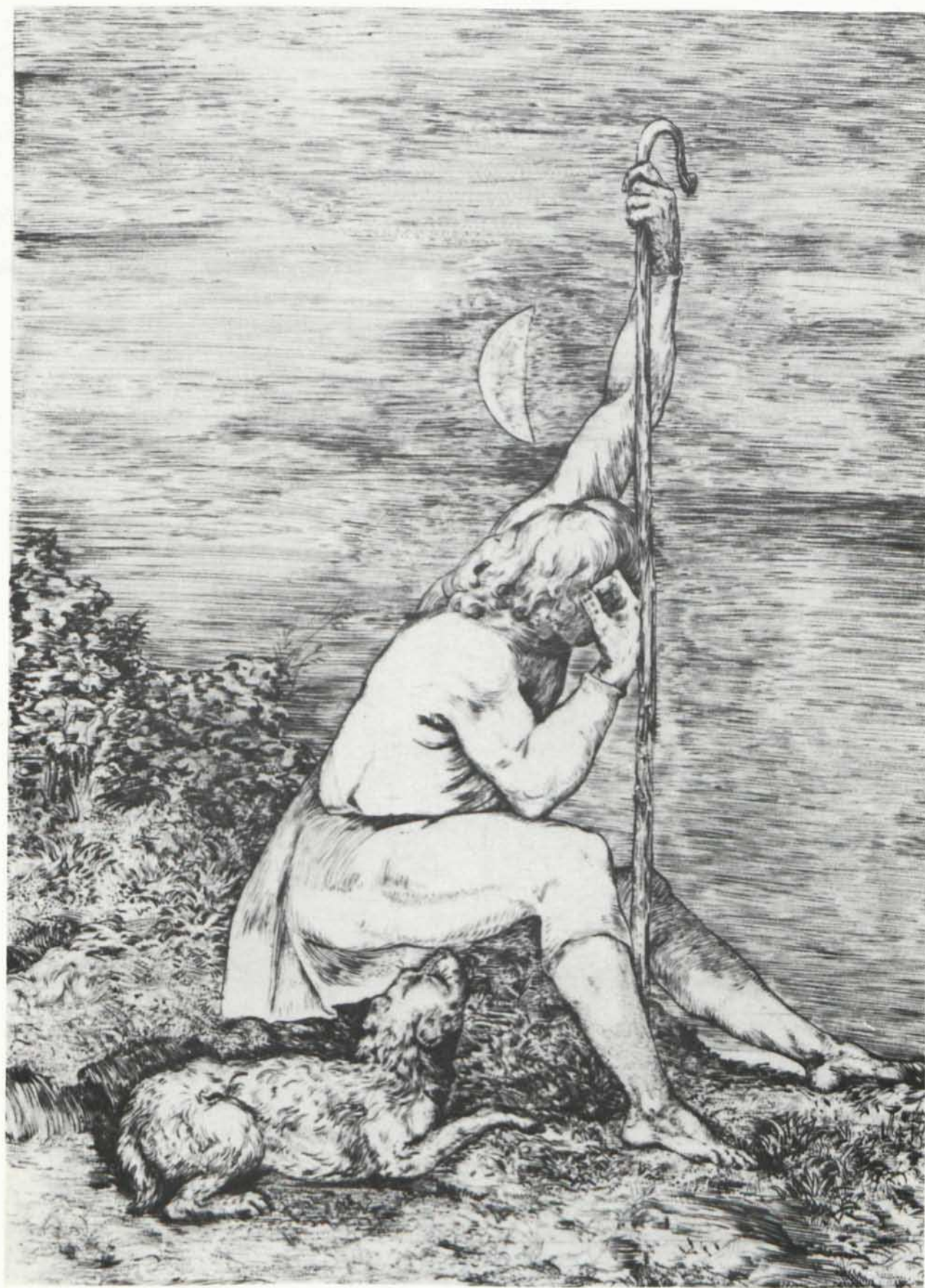
A. Drawings and Paintings

1. *A Shepherd with his Family*. (Illus. 15) c. 1840. Oil on board. 26.7 x 35.2 cm. Signed "J Linnell".
2. Sketch of a faun. 1809. Pencil and chalk. 70 x 50.5 cm. Inscribed "John Linnell for permission to study as probationer, 1809".
3. Sketch of a man's hand. c. 1807-10. Pencil and chalk. 31 x 44.3 cm. Inscribed "John Linnell for the Life".
4. Sketch of figures by a river bank. Pen and pencil. 13.5 x 18.2 cm. Inscribed "Painted for W. Collard Size 24 x 18 inches".
5. Sketch of two men in a field. Pencil and wash. 9.5 x 13.8 cm.

B. Engravings by Linnell.

1. Blencowe, portrait of. 1841.
2. *John Martin*, the large plate. 1813. Two impressions with variations in title inscription.
3. *John Martin*, the small plate. 1817.
4. *Jos. Strutt*. 1842.
5. *The Journey to Emmaus*. 1839.
6. Robert Gooch, portrait of. 1831. Inscribed in pencil "Proof before letters. J-L."
7. Portrait of a Gentleman, mezzotint. No inscriptions, probably by Linnell.
8. *The Rev. Joseph Hallet Batten*. 1838.

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- 16 *The Shepherd*, engraved by Welby Sherman after Palmer.
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9. *The Rev. Rowland Hill*. 1827. Two impressions, one an unfinished proof lacking letters with pencil inscriptions probably by Linnell.

10. *The Rt. Hon. Thos. Spring Rice*. 1836.

11. *Sheep at Noon*. 1818.

12. *Thomas Norris*. 1837.

(See also III, B501 and IV, B 7, 11).

PALMER

States of the plates are identified according to Raymond Lister, *Samuel Palmer and his Etchings*, London, 1969, hereafter referred to as LP.

Prints by Palmer

LP1 *The Willow*. State ii as published in A. H. Palmer, *The Life and Letters of Samuel Palmer*, 1892.

LP2 *The Skylark*. State vii.

LP3 *The Herdsman's Cottage or Sunset*. State ii.

LP4 *Christmas or Folding the Last Sheep*. State iv as published in A. H. Palmer, *Samuel Palmer A Memoir*, 1882.

LP5 *The Vine or Plumpy Bacchus*. State iv, large paper issue.

LP6 *The Sleeping Shepherd; Early Morning*. State iv.

LP7 *The Rising Moon or An English Pastoral*. Between states vi and vii, with changes in the design as in state vii but before additional inscriptions.

LP8 *The Weary Ploughman or The Herdsman or Tardus Bubulcus*. State viii.

LP9 *The Early Ploughman or The Morning Spread Upon the Mountains*. State viii?

LP10 *The Morning of Life*. State vii.

LP11 *The Bellman*. State vii.

LP12 *The Lonely Tower*. State iv.

LP13- *Opening the Fold or Early Morning; The Homeward Star; The Cypress Grove; The Sepulchre; Moeris and Galatea* as published with inscribed verses in Samuel Palmer, *An English Version of the Eclogues of Virgil*, 1883.

Harvest under a Waning Moon, woodcut. No. 9 of 50 printed January 1932.

The Shepherd, engraved by Welby Sherman after Palmer. (Illus. 16)

RICHMOND

For catalogue of Richmond's prints see Campbell Dodgson, "The Engravings of George Richmond, R.A. and Welby Sherman," *Print Collector's Quarterly*, 17 (October 1930), 352-62.

A. Drawings

1. Drawing of Prospero. (Illus. 17) Pen. 33.3 x 22 cm. Inscribed in pencil "Prospero".
2. Drawing of a sleeping shepherd with his dog. Pen. 13.5 x 22 cm.
3. Sketch of a man's hand. Pencil. 15.5 x 10.8 cm. Inscribed "Angelo".
4. Profile of a man's head with small pencil sketch of girl's face. Red chalk. 20.5 x 16.2 cm.

B. Prints by Richmond

1. *The Shepherd*. Second state. Inscribed in pencil "Geo Richmond R. A. designed & engraved 1827."
2. Subject from *Macbeth* or *The Fatal Bellman*.

¹ See David Bindman, "Blake's 'Gothicized Imagination' and the History of England," in *William Blake: Essays in Honor of Sir Geoffrey Keynes*, ed. Morton Paley and Michael Phillips (Oxford: Clarendon Press, 1973), pp. 29-49; catalogue entry by Janice Lyle in Corlette Walker, *William Blake in the Art of his Time* (Santa Barbara: University Art Galleries, 1976), p. 33.

² See Gerald Eades Bentley, Jr., ed., *William Blake, Tiriel* (Oxford: Clarendon Press, 1967); David Bindman argues for an earlier date "nearer the middle of the 1780s than the end" for the series of *Tiriel* designs in *Blake as an Artist* (Oxford: Phaidon, 1977), pp. 43-44.

³ See catalogue entry by Nancy Smith in Walker, *Art of his Time*, p. 84.

⁴ See Robert N. Essick, "A Preliminary Design for Blake's Grave," *Blake Studies*, 4 (Spring 1972), pp. 9-13.

⁵ See Martin Butlin, *The Blake-Varley Sketchbook of 1819 in the Collection of M. D. E. Clayton-Stamm* (London: Heinemann, 1969), Notebook p. 76.

⁶ For reproduction of copperplate and a different impression see John W. Wright, "Blake's Relief-Enching Method," *Blake Newsletter* 36 (Spring 1976), pp. 105, 109, 112.

⁷ See C. Heppner's essay on Blake's engraving in this book, forthcoming in *Blake, An Illustrated Quarterly*.

⁸ For reproduction and discussion see Robert N. Essick, "Blake, Linnell, & James Upton: An Engraving Brought to Light," *Blake Newsletter* 7 (Spring 1974), pp. 76-79.

⁹ See discussion in Martin Butlin, "A New Portrait of William Blake," *Blake Studies* 7, no. 2, pp. 101-03.

¹⁰ See Robert N. Essick, "William Blake and Sir Thomas Lawrence," forthcoming in *Notes and Queries*.

¹¹ For reproduction and discussion see Ruthven Todd, "Two Blake Prints and Two Fuseli Drawings," *Blake Newsletter* 5 (Winter 1971-72), pp. 173-81.