Blake in the Marketplace, 1984

BY ROBERT N. ESSICK

Beginning in the Winter 1973–74 issue, this journal has published reviews of Blake sales every two years through 1982–83. With this issue, we initiate a new series of yearly reviews. This first contribution will follow the same format, and offer the same coverage of both Blake and his circle, as the 1982–83 report (Blake 18 [1984], 68–93). The main reason for the change in frequency is to provide information about the sale of important materials as quickly as possible. Fortunately, 1984 offers an additional rationale for an early report because of several newsworthy auctions.

As far as I can determine, no complete copies of Blake’s illuminated books changed hands in 1984 and only 2 pages in relief etching were sold. Both are illustrated here and briefly described (illus. 1 & 2). The only significant sale of a book illustrated by Blake was the December auction, and subsequent offer by a dealer, of an unrecorded colored copy of Young’s Night Thoughts.

The list of drawings includes 6 examples, with a lovely preliminary drawing for the Job engravings (illus. 3) as the stellar attraction. At £56,160, this work sold at auction for over 2½ times the estimate and established a new record for a working (and slightly faded) drawing by Blake. I have not been able to confirm reports that the purchaser was Ian Woodner, one of the leading collectors of old master drawings in this country. If true, then the sale clearly indicates that Blake has arrived—at last and alas—in the big-time, big-money art world. Yet even this auction pales beside the remarkable price fetched by one of the 4 silver gilt castings of Flaxman’s “Shield of Achilles” which, at £484,000, set all sorts of records. The whirligig of time seems to have restored Neoclassicism to its former eminence.

The print category includes one notable auction. On 14 June, Sotheby’s London offered 17 Blake etchings and engravings in 7 lots. Most were run of the mill items, but the offerings included such rarities as an unrecorded impression of the frontispiece to Songs of Experience (illus. 2), the frontispiece to The Prologue and Characters of Chaucer’s Pilgrims (only the eleventh known impression), and a previously unrecorded final state of the “James Upton” portrait (illus. 8). One lot featured two impressions of the “Wilson Lowry” portrait by Linnell and Blake, plus a “book illustration by the same”—which in this context could mean either artist or both. This under- and mis-described print turned out to be a previously unknown work signed “Blake sc.” in the plate (illus. 7). The anonymous vendor of most, or perhaps even all, of these lots reported to Sotheby’s that the prints came from a scrapbook which had languished in her attic for nigh on 40 years. I have not been able to discover anything further about the history of this collection, now dispersed.

The most entertaining spectacle in the 1984 marketplace offered a heady mixture of thrills and disappointments. Early in June I learned that Christie’s London would be offering, in its sale of “Important Old Master Prints” on 27 June, a group of 6 plates described by the auction house as being from For Children: The Gates of Paradise. One East Coast collector was prepared to pay many times the estimate of £700–1000 for these rare prints. A sharp-eyed bookdealer soon depressed the excitement more than a little and reddened the faces of Christie’s print experts: the plates were actually from the more common For the Sexes: The Gates of Paradise, and at least some were probably posthumous pulls on mid-nineteenth century paper. When the catalogue finally made its way to California, I found that it included a reproduction of plate 11 (“Aged Ignorance,” appropriately enough) which did not match any recorded states. My pleasure over this minor discovery of a new state lasted until I compared the illustration to William Muir’s convincing, but distinctively inaccurate, facsimile of 1888. The much-heralded Christie’s plates, or at least the one chosen for reproduction, was clearly a Muir. After a flurry of phone calls between interested dealers and collectors, Christie’s was informed of the evidence and withdrew the lot. The episode inspired Jenijo La Belle to sum up the matter in verse:

The Gates of Paradise: Epilogue

Truly, my Christie’s, thou art but a dunce,
And dost not know the true print from the fake;
Every harlot was a virgin once,
Nor canst thou ever change Muir into Blake.
ABBREVIATIONS

**BBA** Bloomsbury Book Auctions, London
cat. catalogue or sales list issued by a dealer (usually followed by a number or letter designation) or auction house (followed by the day and month of the sale)

**CL** Christie, Manson & Woods, Ltd., London
cny illus. Christie, Manson & Woods, New York

the item or part thereof is reproduced in the catalogue

**pl(s).** plate(s)

**SL** Sotheby Parke Bernet, London

**SNY** Sotheby Parke Bernet, New York

state of an engraving, etching, or lithograph

**Swann** Swann Galleries, Inc., auctioneers, New York

# auction lot or catalogue item number

The year of all sales and catalogues is 1984 unless noted otherwise. Except for Swann, the auction houses listed above add their purchaser’s surcharge to the hammer price (i.e., the winning bid at auction) in their price lists. These net amounts are given here, following the official price lists in all cases.

I wish to thank those friends, particularly Shelley Bennett, Martin Butlin, Detlef Doerrbecker, Ruth Fine, and Thomas Lange, who have generously given me information about Blake sales.

ILLUMINATED BOOKS


*Songs of Experience,* frontispiece only. SL, 14 June, #200, illus. (£10,450 to D. Heald for R. Essick). See illus. 2.

DRAWINGS


*Head of a Young Man, possibly Antinous,* from the Blake-Varley Sketchbook. Pencil, 8 × 6¾ in. Butlin #692.86. CL, 20 Nov., #104 (not sold).


*Job and His Daughters.* Pencil, gray ink, water color, 7¾ × 10 in. Butlin #556. CL, 10 July, #225, illus. color (Ian Woodner[?], £56,160). See illus. 3.


*Queen Constance and Her Son.* Pencil & pen, wash, 20.9 × 24.9 cm. Sketch of a foot & 2 figures on verso. Butlin #151. CL, 10 July, #85, illus. (Spink & Son, £3780). Sold by Spink by Oct., apparently to a private collector. See illus. 5 & 6.

*Sketch for War Unchained by an Angel, Fire, Pestilence, and Famine Following* (recto, c. 1780); *Studies of a Child,* perhaps for the frontispiece to Malkin’s *Memoirs of His Child* (verso, c. 1805). Pen & India ink, 17.7 × 22.1 cm. Butlin #186. Purchased April by R. Essick from a private collector in Scotland.

MANUSCRIPTS

Edward Garrard Marsh. Series of “over fifty” autograph letters to William Hayley, 1801–14, with references to Blake. SL, 6 Dec., #87, 1 letter illus. (not sold; estimate £4000–5000).

SEPARATE PLATES & PLATES IN SERIES, INCLUDING PLATES EXTRACTED FROM PRINTED BOOKS

“Beggar’s Opera, Act III,” after Hogarth, 4th st. SL, 14 June, #195, some staining (£143).

Chaucer, *Prologue and Characters of Chaucer’s Pilgrims,* 1812, frontispiece only. SL, 14 June, #199, illus. (£968 to D. Heald for R. Essick).

Gay, *Fables,* 1793, pls. from Ben Abraham Books, Jan. cat. 3, #18, 5 pls. by Blake (£35 each).

Job, engraved illus. to, 1825. Lawson, Jan. cat. 218, #54, 1st issue without “Proof,” bookplate of Barron Field (£4000). Walford, Feb. private offer, 1874 printing (£7500). SNY, 3 May, #425, pl. 4 only, published “Proof” on laid India, buckled, foxed (£330). Black Sun Books, July cat. 64, #49, “Proof” issue on laid India, original blue paper boards with label, chipped (£17,000). SNY, 11 Oct., #619, pls. 7 & 12 only, published “Proof” issue (£550); #620, pls. 7, 8, 12, regular issue on Whatman paper (£900); #621, pls. 19 & 21, regular issue on Whatman paper (£400). SNY, 8 Nov., #3, 1874 printing, some foxing, pls. 3 & 5 illus. (not sold).

David Tunick, winter cat. 12, #133, “Proof” issue on laid India, some foxing, from collection of Beverly Chew, half-leather binding, pl. 14 illus. (“price on request”—apparently meaning over $18,000). CL, 7 Dec., #655, pls. 7, 17–19 only, “Proof” issue on laid India, pl. 17 illus. (£1300).

“Lavater, Rev. John Caspar,” after an unknown artist. SL, 14 June, #198, 3rd (final) st., stained, illus. (bought-
in at £250).


Rees, Cyclopaedia. Lawson, Jan. cat. 218, #56, 6 pls. from, not specified (£45).

"Upton, James," Blake and Linnell after Linnell. SL, 14 June, #197, previously unrecorded 3rd (final) st., illus. (£275 to D. Heald for R. Essick). See illus. 8.

"Venus Dissuades Adonis from Hunting," after Cosway. SL, 14 June, #196, printed in black, imprint cropped, with "May-Day in London" from The Wit's Magazine, "Shipwreck" from Hayley's Life of Romney, "Orlando Uprooting a Pine" from Ariosto's Orlando Furioso, 6 pls. from Scott's Poems, Blake's pl. from Enfield's The Speaker, and 1 pl. not by Blake (£154 to D. Heald for R. Essick).

Although it was by far the most important print in the lot, "Venus Dissuades" was not named in the catalogue. The pl. for Enfield was lost before the lot was delivered to Heald.

1. Blake. The Book of Urizen, plate 4. Relief etching with water colors. Etched 1794; probably printed in orange and hand colored (blue, red, orange) in 1815 or later as part of copy G but never numbered and included in that copy. Image 15.6 × 10.8 cm., excluding hand-drawn framing lines in orange; wove sheet 29 × 22.8 cm. Essick collection. The plate was printed crooked in relation to the edges of the sheet and the hand coloring applied in an awkward attempt to rectify the misalignment. An article on this print and what it tells us about Blake's methods of production will appear in the 1985 volume of Studies in Bibliography.

2. Blake. Songs of Experience, frontispiece. Relief etching with pen & ink and water colors (green, blue, rose, yellow, orange). Etched 1794; printed in brown and numbered "2," upper right, probably c. 1800–1806. Image 11 × 7 cm.; wove sheet 19.7 × 13.3 cm. with three stab holes 5.95 and 7.3 cm. apart from the top hole. Essick collection. Perhaps originally part of Songs copy J (now in the collection of a member of the Rothschild family) and removed when the rest of the plates were cut down and mounted on larger sheets.

4. Blake. *The Mourners*. Pen & ink over pencil with gray washes, 18 × 24 cm., c. 1785. Essick collection. The grouping of figures is similar to the huddled women above the text on plate 10 of *Visions of the Daughters of Albion* (1793), but this drawing is not a direct preliminary for the relief etching.
Virgil, Pastoral of, Blake's wood engravings for Thornton's edition. SL, 8 March, #310, 2 cuts, Linnell reprints, 1 stained in the margin (not sold). CNY, 1 May, #365, "Menalcus Watching Women Dance" only, wove paper, small stains ($55). W. & V. Daiy, complete set of Linnell reprints mounted in a red leather album, offered summer-fall at $4500, acquired Oct. by "an institution which wishes to remain anonymous" (according to the Daileys).

"Winged Figure Flying through Clouds," after Stothard. See Bray, Life of Stothard, under "Stothard," below.

BOOKS WITH ENGRAVINGS BY & AFTER BLAKE

Ariosto, Orlando Furioso. 1783. Swann, 16 Feb., #7 ($130).


Bryant, New System . . . of Ancient Mythology, 2nd ed. Traylen, Aug. cat. 97, #142 (£160).


Cumberland, Outlines from the Antients. Joseph Felcone, May cat. 27, #19, "large paper copy" (£175).


Hayley, Ballads. 1805. Lawson, Jan. cat. 218, #60, lacking 4 leaves of text (£100).


Hayley, Life of Romney. Sims, Reed & Fogg, Feb. cat. 57, #90 (£150); same copy, June cat. 63, #1197 (£150); same copy, Aug. cat. 66, #28 (£125); same copy, Oct. cat. 68, #349 (£150). Rainsford, June cat. A39, #976 (£175).

6. Blake. Verso of illus. 5, showing pencil sketches of a large foot and two figure groups, the latter perhaps for the recto. Sheet 26.8 × 32.7 cm. Not previously reproduced. Photo courtesy of Martin Butlin and Spink & Son.


SL, 22 May, #480, 1st ed. quarto, imprint shaved, inner margin soiled (Hammond, £1650). Quaritch, Nov. cat. 1044, #16, 1st ed. quarto, some spotting ($3800).


7. "Carfax Conduit, Oxford." Intaglio etching/engraving signed "Blake sc." lower left in the plate. Image 29.2 X 19.1 cm.; plate mark 35.8 X 26.4 cm.; wove sheet 44 X 30.3 cm. Etched c. 1780(?); printed in sepia (at a much later date?). Essick collection. An article tentatively attributing this plate to William Blake appears in the March 1985 issue of *Print Quarterly*. 


Royal Universal Family Bible. Swann, 9 Feb., #30, dis-bound (not sold).

Scott, Poems, 1782. Pickering & Chatto, July cat. 39, #55, some waterstaining (£250).


Virgil, Pastorals, ed. Thornton. Phillips auction, London, 16 Feb., #191, both vols., some spotting, modern green morocco (£1561). The only 2 vol. copy I have seen on the market for about 10 years.

Wollstonecraft, Original Stories. SL, 27 July, #511, 1791 ed., soiled, pl. 4 illus. (Schiller, £715); #512, 1796 ed., light offsets (Schiller, £440).


Young, Night Thoughts, colored. SL, 17 Dec., #318, all pls. hand colored, with Explanation leaf, “red straight-grained morocco gilt, uncut . . . probably acquired by Charles John, fifth Baron Dimsdale,” p. 4 and title page to Night the Third illus., the latter in color (Sam Fogg, £13,750). Same copy offered Sims, Reed & Fogg, Jan. 1985 cat. 70, #245, where it is reported that Death on pl. 1 of this previously unrecorded copy is colored gray as in the Houghton Library copy, title page to “Night the Third” illus. (£20,000). Sold by Jan. 1985 to a private collector.

BLAKE’S CIRCLE & FOLLOWERS

Works are listed under artists’ names in the following order: untitled paintings and drawings sold in groups, single paintings and drawings, letters and manuscripts, separate plates, books with plates by or after the artist.

BARRY, JAMES

Series of Etchings, 1808. CL, 6 Nov., #63, stained, binding loose, with an album of engravings after Coyepl (£237).

“John Milton Dictating Paradise Lost,” etching, proof before letters. SL, 14 June, #193, some staining (£385).

BASIRE, JAMES


CALVERT, EDWARD


FLAXMAN, JOHN

Dante and Beatrice. Pen & ink over pencil, 32 × 37 cm. SL, 21 Nov., #7, illus. (£2640).

Miss Denman with Children of the Talk Family. Pencil, 24 × 20 cm. SL, 21 Nov., #73, illus. (£1100).

Shield of Achilles. Cast silver, gilt, 93 cm. diameter, 1821. From the collection of the Duke of Northumberland. SL, "Important Silver and Gold," 3 May, #124, illus. color with details and preliminary drawings not for sale (E.C. & T. Koopman & Son/Armitage, £484,000). Reported as a world record for a work in silver; certainly a record for any work by Flaxman. According to Country Life, 16 June 1984, the purchaser was Hamed Al Tajir, Ambassador for the United Arab Emirates to the Court of St. James. The only other silver castings were made for George IV (still in the Royal Collection), the Earl of Lonsdale (now at Anglesey Abbey, the property of the National Trust), and the Duke of York (acquired by the Huntington Library & Art Collections in 1975).

Studies of Classical Figures. 2 sheets, recto & verso, pen & ink, each 21 × 35 cm. SL, Nov. 1983, #4 (not sold).

Aeschylus Illustrations. James Fenning, fall cat. 71, #161, 1870 ed. (£25).


FUSELI, HENRY

Head of Caractacus. Oil, cut from a larger painting now destroyed, 22.9 × 17.8 cm. CL, 23 Nov., #60, illus. (£5400).

Huron & Amanda by the Dead Body of Alphonsos (for Sotheby's Oehron, engraved R.H. Cromek 1806). Oil, 61 × 44.5 cm. CL, 23 Nov., #59, illus. color (not sold).

Richard Plantagenet Throws the Head of the Duke of Somerset at the Feet of His Father. Pencil & brown wash with gum arabic heightened with oil, inscribed "Roma 70," 29 × 40.5 cm. SL, 17 Nov. 1983, #95, illus. color (not sold; estimate £15,000–20,000).

"Woman Sitting by a Window" ("O Evening thou Bringest All"), lithograph. SL, 8 March, #308, 1st st., foxed & soiled, vertical crease, 2 skinned patches, illus. (£532); subsequently acquired by Weston Gallery, sold Feb. 1985 to R. Essick. CL, 6 Nov., #62A, st. not given, some staining (£864).

Bible, published Macklin, 1800. Swann, 9 Feb., #41, lacking Apocrypha (issued later), worn, covers detached ($225).

Boothby, Sorrow Sacred to the Memory of Penelope. Deighton Bell, July cat. 228, #601, paper boards worn (£130). Quaritch, fall cat. 23, #109, fancy binding ($1250).

BoydeU, Heritage Booksl op, Feb. private offer, 93 pLs. only, many working proofs including 4 of pls. after Fuseli (R. Essick; previously sold Swann, 21 April 1983, #127, for $550).


Pope, Rape of the Lock, 1798. Claude Cox, July cat. 43, #11, large paper, fancy binding (£60).

SmolleU, Humphry Clinker, 1769. John Andrew, Oct. 84 cat. 5, #141, 1st issue, "grubby set" (£65).

LINNELL, JOHN

Backs of Old Houses, with a Broken Fence. Black & white chalk on blue paper, 10 × 13½ in. CL, 15 May, #201, with 2 landscapes by R. Hills (£183).

Entrance of the River Lea into the Thames & The River Lea. 2 water colors, 44 × 59 cm. SL, 17 Nov. 1983, #70, both illus. (£968).


Portrait of Professor Mylne. Oil, 41 × 34.5 cm., 1835. SL, 29 Feb., #32, illus. (£880).

Timber Wagon. Oil, 44.5 × 63.5 cm., signed & dated 1855. SL, 21 Nov., #84, illus. (£3080).

Varley, John, study of. Pencil, 6½ × 4½ in., signed & dated "about 1821." CL, 10 July 84, #233, with a smaller study by Varley (£756).
8. "James Upton." Intaglio etching/engraving by Blake and John Linnell after Linnell. Previously unrecorded 3rd (final) state with full imprint (London Published July 1st 1819 by R Pontifex Lisle Street). Inscribed "PROOF" lower right, with a pencil inscription ("1819") just above on this impression. In the image, a mole has been returned to Upton's right cheek (removed in the 2nd state) and a ring added to the small finger on his left hand. Image 26.1 × 19.4 cm.; laid sheet 36 × 27 cm. with all but the top plate mark cut off. The plate was heavily wiped of ink before printing, except in the oval left more darkly inked around Upton's head. Essick collection.
MORTIMER, JOHN HAMILTON

*Beatrice.* Pen & ink study for (or after?) the Shakespeare etching of 1776. SL, 21 Nov., #71, illus. (not sold—because a copy?).

Collection of 55 etchings by and after. SL, 14 June, #204 (£242).


"Self Portrait," etching, perhaps by Blyth. SL, 14 June, #202, with 4 pls. by or after Mortimer (£231); same impression (?) of the self portrait, Weston Gallery, Jan. 1985 cat. 1, #18, proof before letters, illus. (£510).

Shakespeare Characters. SL, 14 June, #202A, including Ophelia, Bardolph, Edgar, Caliban, Richard II, Poet (proof before letters), some foxing (£264); #203, including Beatrice, Lear, Cassandra, York, Shylock, Falstaff (£308).


PALMER, HANNA

*The Villa d'Este at Tivoli,* attributed to Hanna Palmer. Water color, 49.7 × 35 cm. Agnew, Jan. cat., #174 (£850).

PALMER, SAMUEL

*Evening: A Countryman Returning Home Greeted by His Children.* Water color heightened with white, 7 1/2 × 16 1/8 in. CL, 20 March, #104, illus. color (not sold; estimate £5000-8000).

*The Gypsy Dell.* Water color, 31.5 × 46.5 cm., exhibited 1847. SL, 17 Nov. 1983, #172, illus. color (£11,000).

*Sheep in the Shade,* pencil & water color, & a landscape sketch in pencil & sepia wash on the verso, 6 × 9 in., c. 1851. Martyn Gregory, Feb. cat. 35, #102, illus. color (£5500).


Palmer and John Linnell, *Young Angler.* Oil, 45 × 28.5 cm. SL, 21 Nov., #96, illus. color (£35,200).


"Herdman's Cottage," etching. CL, 25 April, #439, 2nd st., with 8 pls. not by Palmer (£140). Craddock & Barnard, Aug. cat. 148, #299, 1st st. (£525); #300, 2nd st. (£190).


"Skylark," etching. Craddock & Barnard, Aug. cat. 148, #298, 7th st. (£335). CNY, 7 Nov., #267, proof after the pl. was cut down between 6th and 7th st. (£330).


"Weary Ploughman," etching. CNY, 1 May, #186, 7th st. but before the number, slight staining (not sold); 7 Nov., #271, 8th st., laid India (£352).


*Book of Favourite Modern Ballads,* 1860. Lawson, Jan. cat. 218, #219 (£45).

Dickens, *Pictures from Italy,* 1846. Lawson, Jan. cat. 218, #220, original cloth (£65).

*Etchings from the Art Union,* 1857, with "Sleeping Shepherd" & "Skylark." CL, 25 April, #442, worn album (£594).

Hamerton, *Etching & Etchers,* 1868, with "Early Ploughman." Lawson, Jan. cat. 218, #35, rebound (£500). Swann, 3 May, #197, original cloth very worn, some foxing (£1000).

Milton, *Shorter Poems,* 1889. Ars Artis, Feb. cat. 49, #1834 (£150). Wilsey Books, April cat. 12, #151, original cloth, marginal foxing (£150). Blackwell's, Sept. cat. A68, #350, some spotting, original cloth rebacked...
9. Frederic Shields. *William Blake's Workroom at 3 Fountain Court the Strand*. Pencil & gray wash, 23 × 32.5 cm., 1880. Also pictured is the mount (of c. 1900?) bearing D.G. Rossetti's sonnet in response to the picture. Essick collection. Shields executed at least 4 other versions of the design: a pencil and wash sketch without the hovering spirits (untraced; reproduced T. Wright, *Life of Blake* [1927], pl. 73), a wash drawing with spirits but without the bonnet on the bed and with other variations from the version reproduced here (untraced; reproduced *Life & Letters of Shields*, ed. E. Mills [1912], facing p. 256), a water color without the spirits (Delaware Art Museum; reproduced [R. Elzea], *The Samuel and Mary R. Bancroft, Jr. and Related Pre-Raphaelite Collections* [Delaware Art Museum, 1984], p. 153), and an oil painting with spirits (City Art Gallery, Manchester; reproduced in its *Concise Catalogue of British Paintings* [1976], p. 173).
Palmer, A.H., *Life and Letters of S. Palmer*, 1892. Sims, Reed & Fogg, Feb. cats. 56 & 57, #149 & 211, large paper, original cloth (£200); same copy, June 84 cat. 63, #1022 (£200). Rainsford, June cat. A39, #890, large paper, original cloth (£260).


*Songs and Ballads of Shakespeare*, Etching Club, 1853, with "Plumpy Bacchus." Ars Artis, Feb. 84 cat. 49, #1832, spine repaired (£150).


10. Thomas Stothard. *Yet Man, Fool Man: Here Buries All His Thoughts*. Pencil, pen & wash illustration, 13.3 × 9.5 cm., for "Night the First" of Edward Young's *Night Thoughts*. The design was engraved by P. Rothwell for T. Heptinstall's 1798 edition of the poem. Photo courtesy of Sam Fogg of Sims, Reed & Fogg.
April cat. 12, #150, 1883 ed., “large-paper,” rebound ($1000).

RICHMOND, GEORGE (excluding later portraits)
Adoration of the Shepherds. Oil sketch, 23.5 × 32.5 cm. SL, 24 Oct., #261, illus. (£275).


Man with a Team of Oxen & Warriors Resting by a Parapet. 2 water colors, 13 × 16.5 & 16.5 × 11.5 cm. SL, 21 Nov., #68, Man with Team illus. (£935).

A Mother and her Child. Pencil, pen & ink, 8 7/8 × 7 1/4 in. CL, 18 Dec., #179 (£140).


ROMNEY, GEORGE (excluding portrait paintings)

Fall of the Rebel Angels. Pencil sketch for, 15 7/8 × 12 in. CL, 10 July, #83, illus. (not sold).


Group of Mourners. Pen, 6 × 10 in. CL, 24 July, #92 (not sold).

Studies of a Reclining Figure: Serena in the Boat of Apathy. Pen & ink, 4 7/8 × 7 1/4 in., the subject from Hayley’s Triumphs of Temper. CL, 20 March, #3, illus. (£302).


Study of the Rape of the Sabines. Pen & wash, 15 × 23.5 cm. CNY, 1 March, #444 (£352).

SHERMAN, WELBY

SHIELDS, FREDERIC
William Blake’s Workroom at 3 Fountain Court the Strand. Pencil & gray wash, 23 × 32.5 cm. SL, 12 July, #66, framed, illus. (J.S. Maas & Co., £2090). Sold by Maas Nov. 84 to R. Essick. See illus. 9.

STOTHARD, THOMAS
Beauty, Victory and Love in a Rose Bower. Pencil, ink & water color, 5 × 6 1/2 in. CL, 18 Dec., #16 (£216).

Britannia. Oil, 45 × 35.5 cm. CL, 25 May, #77, illus. (£756).

Britannia Mourns the Ashes of Nelson. Pencil, pen, brown wash, oval, 5 1/4 × 3 1/2 in. An illus. to Southey, Life of Nelson. CL, 10 July, #117 (£86).

By the Rivers of Babylon. Water color, 5 × 6 1/8 in. CL, 10 July, #108 (£183).

Canterbury Pilgrims. Oil on panel, 12 × 40.5 cm., painted 1813 for Samuel Rogers. SL, 14 March, #106, illus. color (£7700—well over estimate and probably a record for a painting by Stothard).


The Family Reunion. Oil, 11 1/2 × 15 in. CL, 27 July, #208 (not sold).

The Farewell. Oil on panel, 24.8 × 30.5 cm. CL, 2 Nov., #162, illus. (£432).

Gathering in the Vintage. Oil, 21.5 × 15 cm., similar to a design for Rogers, Pleasures of Memory. SL, 16 May, #215 (not sold).

King Lear and His Daughters. Water color, 11 × 7 1/2 in. Martyn Gregory, Feb. cat. 39, #122 (£250).

Mission in Africa. Pen & water color, 3 7/8 × 3 1/4 in. CL, 24 July, #24, with a drawing by Monro (£86).


Pair of large George III silver gilt sideboard dishes designed by Stothard, showing in the center a bold relief of Bacchus and Ariadne, 77.5 cm. diameter. SL, “Important Silver and Gold,” 3 May, #105, illus. color with the preliminary drawing for the central design, not part of the lot (£286,000). No doubt a record for any work designed by Stothard.

Sancho Panza and the Duchess. Oil, 48.2 × 38.7 cm. CL, 27 July, #207 (not sold).

Sterne, Tristram Shandy & A Sentimental Journey. 6 pencil & gray wash drawings for, 4 7/8 × 3 1/2 in. and smaller. CL, 10 July, #116, with 6 pls. after the drawings (£453).

The Victory of Assaye for the Wellington Shield. Pencil & brown wash, 6 × 11 3/8 in. CL, 10 July, #118, illus. (£972).

Young, Night Thoughts. 8 pencil, pen, & wash illustrations for the 1798 ed., 5 1/4 × 3 3/4 in. CL, 10 July,
#115, with 6 of the pls., 1 drawing illus. (Sims, Reed & Fogg, £918). See illus. 10.

Large group of prints after Stothard illustrating Milton, Richardson, Bunyan, etc. CL, 6 March, #38 (£183).


Bijou, an annual of literature and the arts, 1829. Pickering & Chatto, Feb. cat. 652, #431, worn (£65).

Bocaccio, illustrations of the Decameron, 10 proofs on laid India, 1825. Pickering & Chatto, winter cat. 34, #55, original wrappers frayed (£650).


Literary Souvenir, 1828. James Fenning, April cat. 68, #409, original printed boards (£18.50).


Rogers, Pleasures of Memory, 1810. BBA, 29 Nov., #386, contemporary "Etruscan" style binding by J. Rodwell (Marlborough, £154).

Rogers, Poems. Jarnydce, winter 1983–84 cat. 32, #759, 1812 ed. (£20); #760, 1834 ed. extra-illustrated (£32).


Shakespeare, Plays, 9 vols., 1825. Maggs, summer cat. 1048, #109, original cloth, with S. Mauder, Little Lexicon [1825], spines illus. (£450).


Young, Night Thoughts, 1798 (see also drawings, above). Claude Cox, winter cat. 40, #211 (£35). James Fenning, April cat. 68, #457, light foxing (£24.50). Sanders, April cat. 534, #534 (£40).

VARLEY, JOHN (selection only)


VON HOLST, THEODORE M.

44 drawings in pencil & pen, 12 × 7¾ in. & smaller. CL, 15 May, #7, 1 illus. (not sold; estimate £400–600).