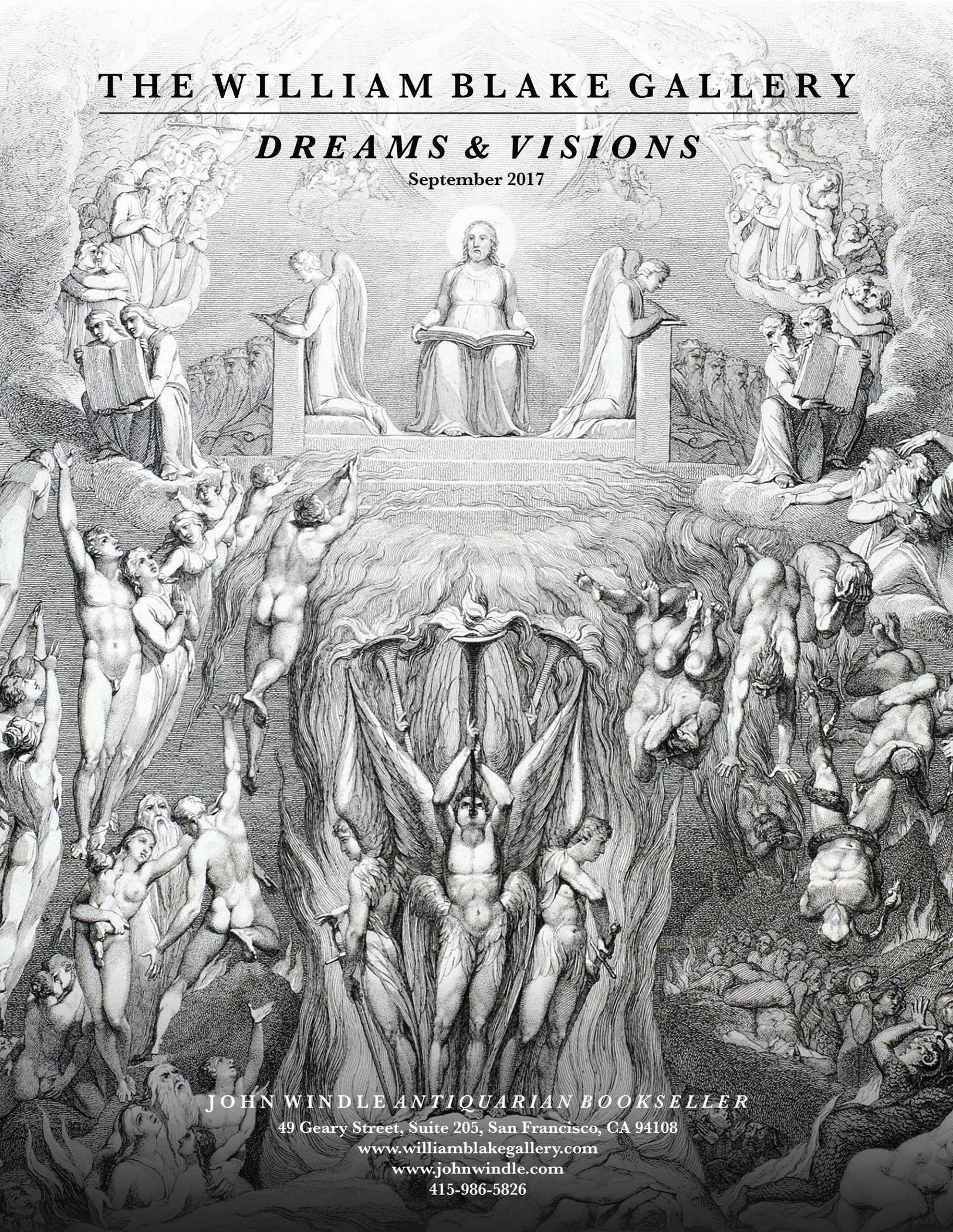


THE WILLIAM BLAKE GALLERY

DREAMS & VISIONS

September 2017



JOHN WINDLE ANTIQUARIAN BOOKSELLER

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William Blake: Dreams and Visions

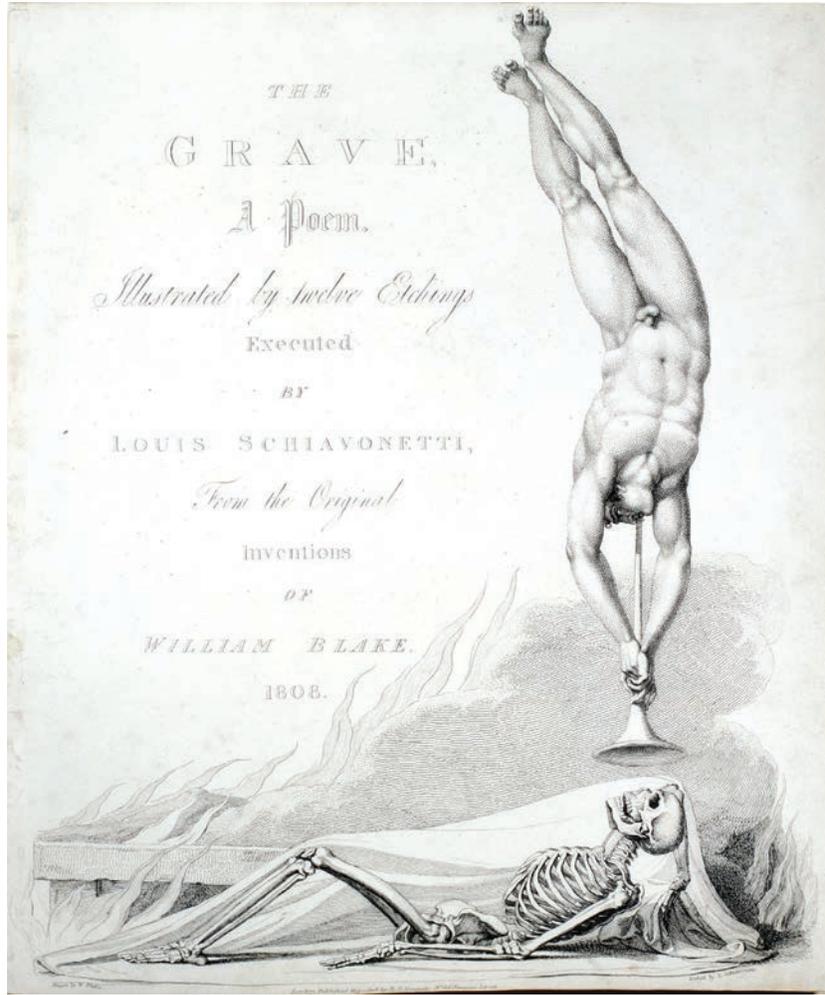
William Blake: Dreams & Visions comprises a selection of some of Blake's most personal and adventurous works. This collection showcases his fascination with a world unique to his own perception in which the boundaries between imagination and vision dissolve away. It includes one of Blake's "Visionary Heads," from a series of sketched portraits of historical figures who visited Blake in spirit form as he sat by his London fireside, along with other works created from a place somewhere between dream and vision.

1. to 9. *The Grave. A Poem*, London: Cadell and Davies, 1808.

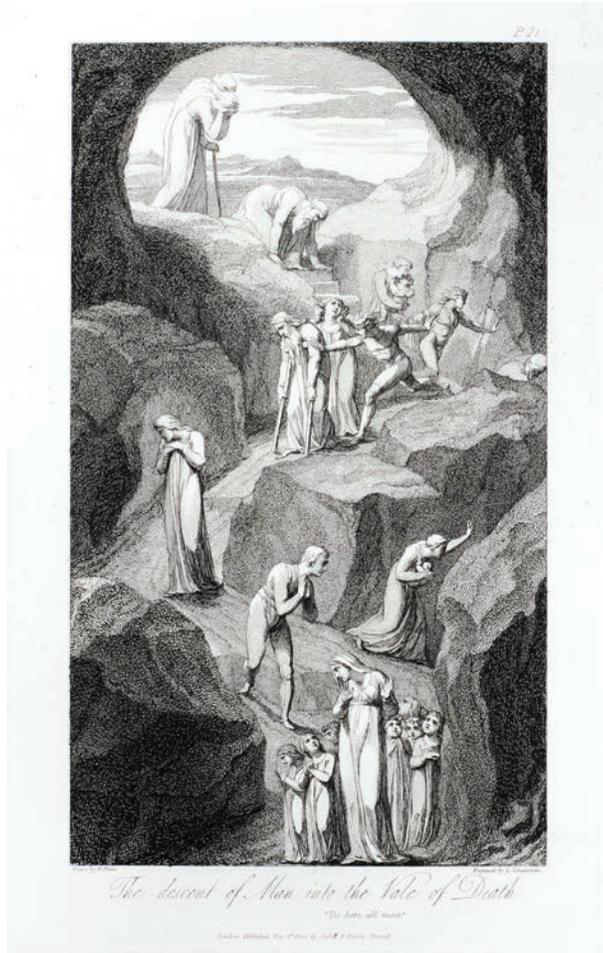
Single plates etchings on wove un-watermarked paper.

§ The first 4to edition. Plates engraved by Luigi Schiavonetti after Blake's designs. Bentley, Blake Books, 435 A. The Scottish poet Robert Blair's meditation on death and resurrection would be little remembered today were it not for Blake's extraordinary illustrations. Yet the creation of this edition was troubled: in the prospectus Blake was listed as both the designer and the engraver, but he was bitterly disappointed when his trial engraving, a wild and gloomy white line rendition of Death's Door, was rejected by the publisher and the commission for the engravings was transferred to Luigi Schiavonetti. Ironically, the publisher promoted the book so well that these designs were among the most widely recognized of Blake's works through much of the nineteenth century.

1.	“ <i>The Grave, a Poem</i> ”: Title Page. (107319)	\$875.
2.	“ <i>The Counsellor, King, Warrior, Mother & Child, in the tomb.</i> ” (107320)	\$575.
3.	“ <i>The Descent of Man into the Vale of Death.</i> ” (107322)	\$575.
4.	“ <i>The Death of the Strong Wicked Man.</i> ” (107321)	\$875.
5.	“ <i>The Day of Judgement.</i> ” (107328)	\$675.
6.	“ <i>Soul Hovering over the Body reluctantly parting with Life.</i> ” (107327)	\$575.
7.	“ <i>The Reunion of the Soul and Body.</i> ” (107323)	\$675.
8.	“ <i>Death of the Good Old Man.</i> ” (107318)	\$675.
9.	“ <i>The Meeting of a Family in Heaven.</i> ” (107324)	\$475.



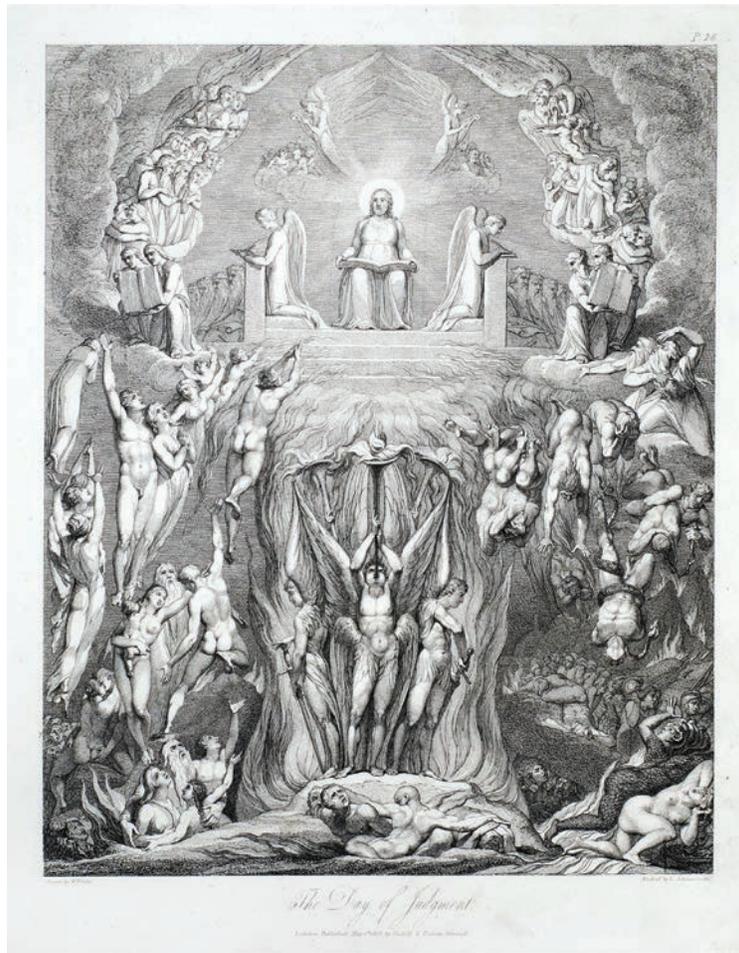
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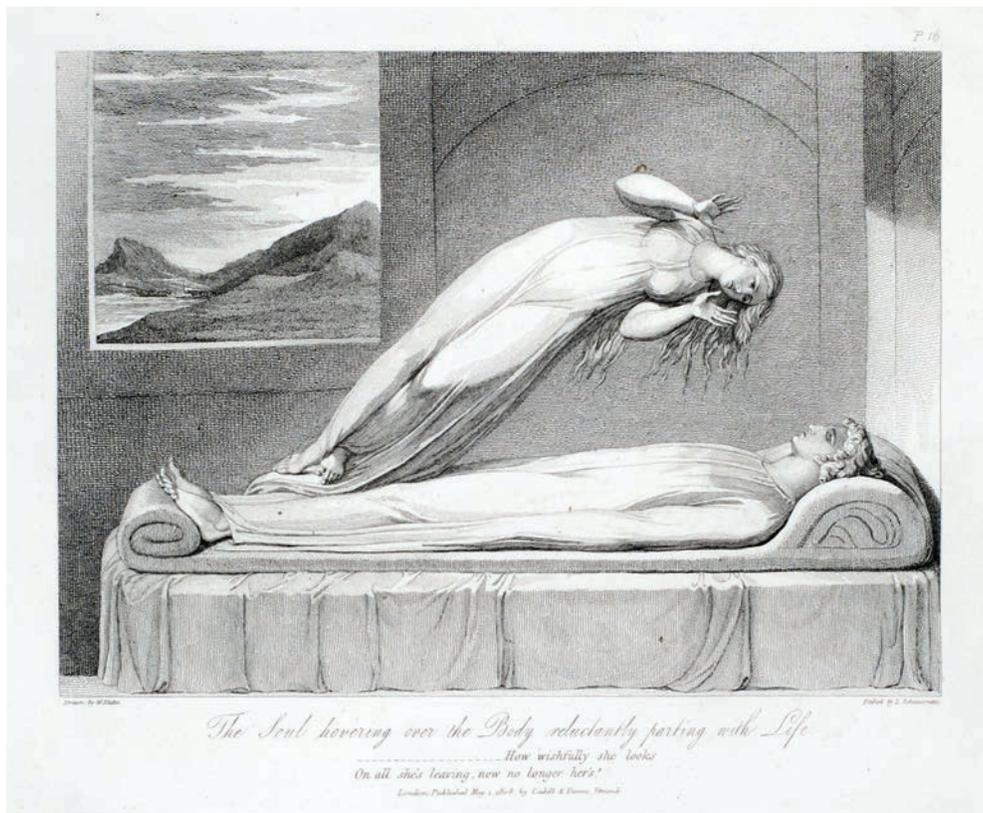
4.



5.



6.



7.



The Renunciation of the Soul & the Body

London: Published by J. Johnson, St. Paul's Church-Yard, & Printed by G. G. & J. Smith, Strand.

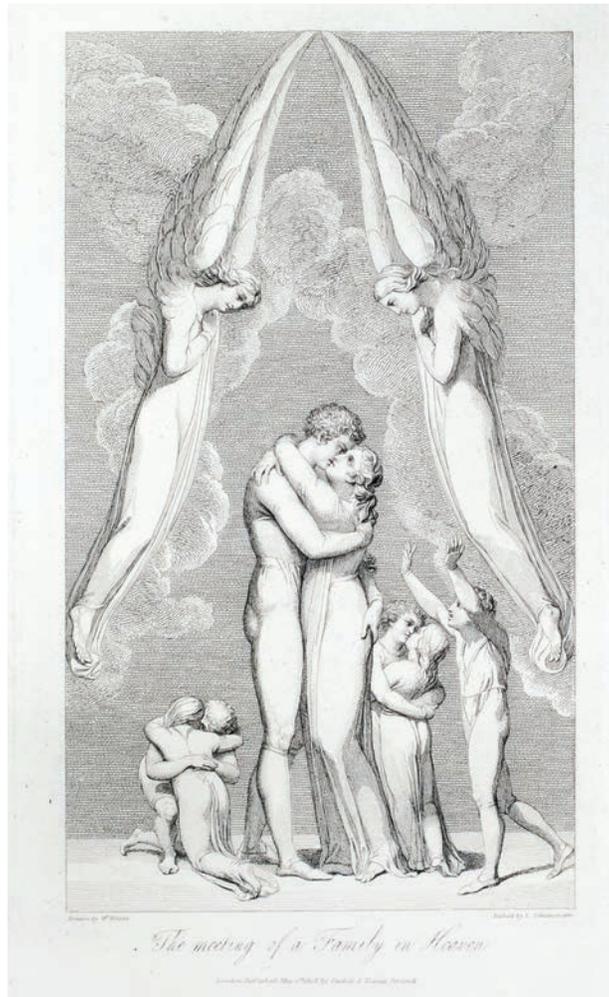
8.



The Death of The Good Old Man.

*How the last end
Of the good Man is pass'd? How shall he rest?
How shall the Child be made a Parent's bed?*

9.



The meeting of a Family in Heaven.

From the Engraving by J. G. Kneller & Co. London.

10. *Little Tom the Sailor*. [facsimile by Walker] Printed for & sold by the Widow Spicer of Folkstone for the Benefit of her Orphans, [London: c.1886] .



Little TOM the Sailor

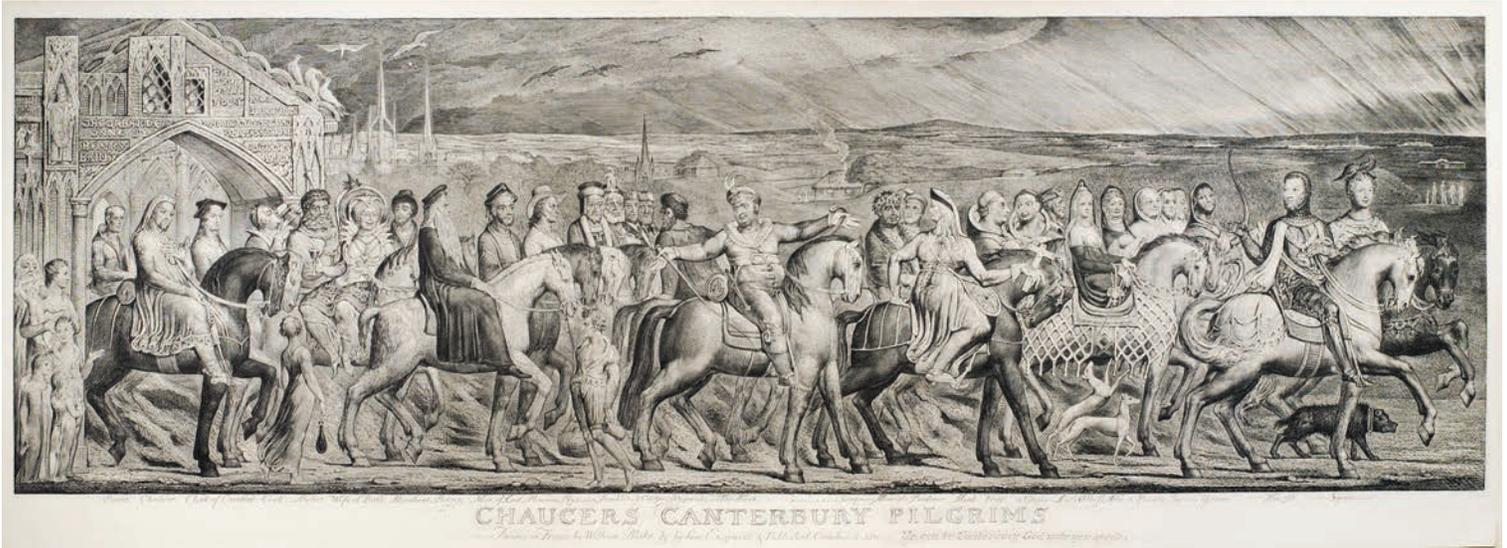
And does then the Ocean pelted
The promising, brave, little youth,
Who, display'd, in a scene of distress,
Such intemperate, Courage, and Frisk;
Little Tom is a Cottagers Son;
His years not amounting to ten,
But the Dawn of his Manhood begun
With a Soul like the noblest of Men.
In an Hospital, distant from Home,
He lost his unfortunate Sire;
And his Mother was taught to roam,
But to see that kind Father expire.
To depart from her Cottage was hard;
To desert the dear dying, was worse;
Yet, She had an Infant to guard,
And a sick little Infant to nurse.
The brave little Tom tried to cheer
The Great that He shouldered to see;
"Go! Mother, (He said) without Fear
Go! and leave these poor Creatures to me!
Go, you my sick Father restore!
And I will take Care of these two:
I will not stir out of the Door,
For what without me could they do?
I will carefully dress them, and feed,
Go you our dear Father to save,
I will not desert them indeed,
And Tom kept the promise he gave.
But his Mother a Widow came back,
Went and Sorrow her Portion must be;
And her Heart, on necessity's track,
Has sent little Thomas to Sea.
O Sea! Thou grand Servant of God!
The Children of Britain defend!
As a haven the Deep never trod
Little Thomas will find thee a Friend:
And when He's adult in the Shrouds,
His Stern, things shall, to destroy,
His Fathers true Soul, in the Clouds,
Will watch o'er the venturesome Boy:
I hear, when the Teppists appall,
That Spirit paternal exclaim,
"O God! This Professor of Ill!
Let me shelter this dear little Frame!
A Defender, with Honour, his Due!
In the Man, may his Country admire!
Since the Child was a Guardian so true
To the desolate Cot of his Sire."



Printed for & Sold by the Widow Spicer of Folkstone
for the Benefit of her Orphans
October 3, 1800.

Single sheet, 54.3 x 22.5 cm, photo-zincograph printed on French laid paper watermarked [P] le BAS; some browning from the mat but the image clear, a few creases but very good. In a period frame.

§ The very fine William Muir/Emery Walker facsimile, often mistaken in the past for the original though the absence of a plate mark alone suffices to denote the facsimile. Originally etched in relief and white line by Blake on four plates, printed in black ink, uncolored; copies are also known hand colored or printed in brown ink. This is one of Blake's rarest works; it is also amongst the rarest of Blake facsimiles. It is found on five different papers, one as issued in *The Hobby Horse* and four others separately - this is one of the separate issues (Keynes issue v) and the only copy I have ever seen. Although it seems that this was produced by Emery Walker for *The Hobby Horse* and that William Muir the facsimilist of so many Blake illuminated books was also involved (copies as late as 1926 were issued from Quaritch colored by Muir), it is not known whether the four kinds of paper used for printing other than the paper for the *Hobby Horse* edition were experimental printings prior to landing on the Dickinson paper or later printings for an unknown purpose. Keynes does note that the original print used for this reproduction was much more lightly inked than any other known original printings, and it remains to this day untraced. Bentley, *Blake Books*, 470D. Keynes, *Blake Studies*, 2nd ed., p. 110 #v. With regard to the untraced original from which this was taken, Essick wrote: "it was based on an original in the collection of the Gilchrist family, now untraced. Anne Gilchrist died in Nov. 1885 and the original *Little Tom* probably passed by inheritance to her son, Herbert H. Gilchrist. His name appears at the end of the two-page note on *Little Tom* published in the Oct. 1886 issue of *The Century Guild Hobby Horse* with the facsimile bound-in. This note gives a brief description of "the impression from which our present reproduction is taken" (p. 159), but he does not specifically state that he owns that original." (108154) \$2000.



11. *Chaucers Canterbury Pilgrims Painted in Fresco by William Blake & by him Engraved & Published October 8 1810.* [London: Colnaghi printing, after 5 March 1881].

Impression measures 93.9 x 30 cm., printed on laid India paper; recently cleaned.

§ Final (5th) state. With this large-format engraving, based upon his own painting of the subject, Blake hoped to achieve the critical and financial success that had evaded him for so long. It was not to be and Blake's bitterness was increased when his former friend Thomas Stothard executed a successful print of the same subject. "Most contemporary connoisseurs probably found the print old-fashioned and 'Gothic' in the pejorative sense.... The record of prices brought by the print at auction indicates that it has attracted strong interest from collectors only in the last few years" (Essick, pp. 86-88). Blake made substantial changes in the fourth and fifth states of this famous plate and "it is only in the last two states of the plate that we find Blake's mature artistry as an original printmaker, bringing to his largest and most ambitious single print the same techniques distinguishing his Job and Dante engravings." Essick, *Separate Plates of William Blake*, XVI, and see *William Blake, Printmaker*. (108279) \$25,000.



12. *Songs of Innocence*. “A Cradle Song” [two plates].
London: The Author & Printer W. Blake, 1789.



Two relief etchings printed in light brown, with extensive hand-coloring in watercolor and additions in black ink, numbered by Blake 15 and 16 respectively, in black ink in the upper right corners, on wove paper with partial Buttanshaw watermarks.

§ These two plates are from a copy (designated copy Y) recorded but untraced until discovered by Detlef Doerrbecker in Germany in 1980. “Cradle Song” is modeled on “Cradle Hymn” in Isaac Watts’s *Divine and Moral Songs* but the trance-like diction and the transcendence

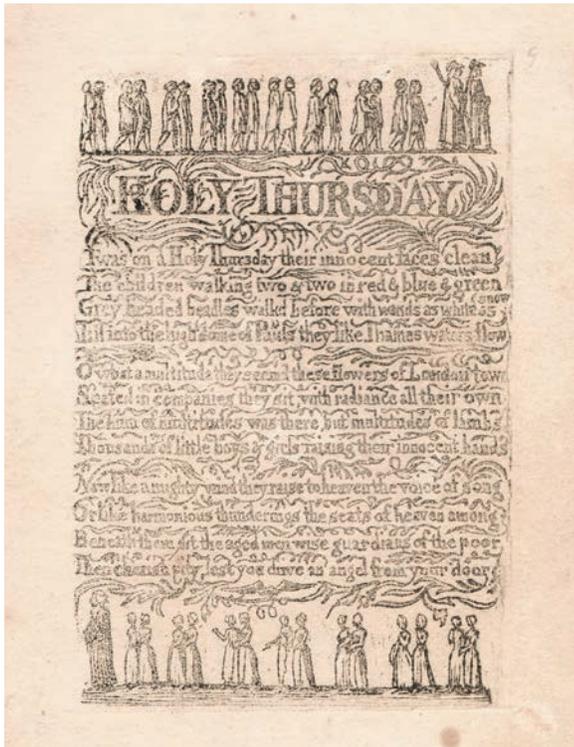


of the infant is pure Blake. It was written to be sung, as were the other Songs, but Blake’s melodies were not recorded. Benjamin Britten incorporated “Cradle Song” into his *Charm of Lullabies* song cycle in 1947. Fewer than forty copies of the *Songs of Innocence* and the combined *Songs of Innocence and of Experience* exist and yet the poems have become among the most influential and widely quoted in English literature. (108504) P.O.R.

13. *Songs of Innocence*. Plate 19. “Holy Thursday”.
[London]: The Author & Printer W. Blake[,] 1789.

Single sheet, relief etching, printed in black on wove paper, plate 11.4 x 74.0 cm, leaf 20.3 x 12.0 cm. Matted.

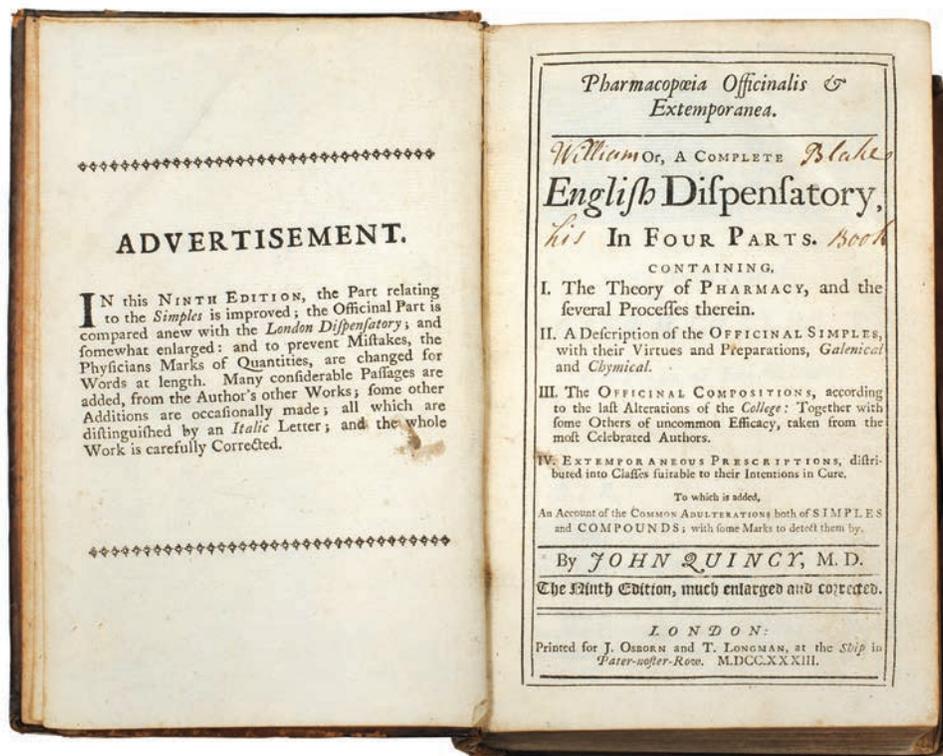
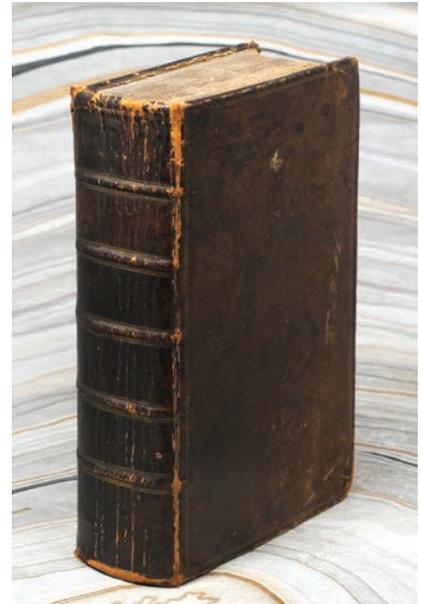
§ First printing, first issue, of Blake’s first extant attempt at illuminated printing, from copy W as listed in the standard bibliography, G. E. Bentley, Jr., *BB*, pp. 366, 411-12. This is the earliest impression of an illuminated plate printed by Blake ever offered for sale. There has never been, and will never be again, an opportunity to own Blake’s first tentative attempts at illuminated printing and it is hard to overstate the importance of this small and humble (and at the same time bold) beginning. (107301) P.O.R.

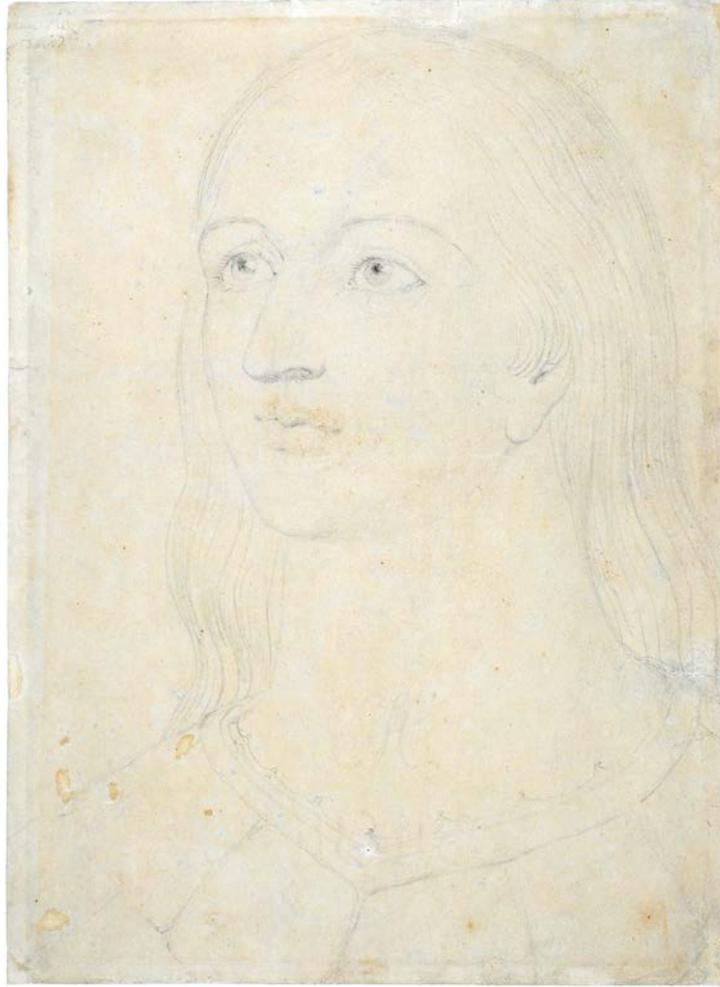


14. [Blake's copy] Quincy, John. *Pharmacopoeia Officinalis & Extemporanea. Or, A Complete English Dispensatory, In Four Parts... The Ninth Edition, much enlarged and corrected.* London: J. Osborn and T. Longman, 1733.

Thick 8vo, xvi, 700, lx (index) pages. Original calf, final two leaves creased, lacking rear free end-paper.

§ William Blake's copy, signed on the title-page "William Blake his Book" in brown ink. The signature corresponds almost exactly with the example reproduced by Bentley in *Blake Books Supplement*, facing p. 314. A hand, perhaps Blake, has also noted the price at the front on the free end-paper. Although only a couple of pages bear markings in ink (underlining, not writing), some twenty leaves are folded down to emphatically mark those pages, and numerous other leaves are less obviously dog-eared. Whether or not these markings were made by Blake is unknown, but a relationship between the state of his health and the passages marked, however conjectural, might be illuminating. Books owned by Blake are extremely rare. Bentley lists 43 in *Blake Books* and four in the supplement, of which 24 are untraced and known only by repute, and of the remaining 23 only seven are signed by Blake and some of those are dubious. There are perhaps twelve books in all that were almost certainly once in Blake's possession and of these seven were signed by Blake. Of these twelve, seven belonged to Keynes (three signed) and are now at Cambridge, two are at Harvard (both signed), one at the Morgan (signed), three at the Huntington, and one at the BL. In the supplement to *Blake Books*, Bentley notes that Michael Phillips and an anonymous owner have a further two or possibly three books that may have belonged to Blake though one has been shown to have belonged to a different "WB". It is also instructive to look at the signature in *Island in the Moon* reproduced by Bindman in the Fitzwilliam Catalogue, and the title-page reproduced in Bentley's *Blake Books* supplement as noted above. The signature in this book is closest to examples of his earliest handwriting and less like examples of his later hand. (108502) \$49,500.





15. *Head of Jonathan (A Visionary Head)*.

25.4 x 18.4 cm, drawing in pencil on wove paper with “JH | 1818” watermark, inscribed top left in pencil (by John Varley?), “[Jona]than the / [trimmed off] of David.” Datable to c.1819-20.

§ Portrait of the biblical Jonathan, son of King Saul and friend of King David, a representative from one of Blake’s most contentious series of works. Between 1819 and 1825, Blake and his friend John Varley, the watercolour artist and astrologer, formed the habit of sitting by the fire late at night to summon visitors from the past. When they arrived, Caesar, Muhammad, and Milton among them, Blake would sketch their portraits for Varley. Generations of biographers have defended or disputed his sanity but whatever Blake really saw, or thought he saw, and whatever Varley really believed, the dozens of portraits are a strange and tantalizing record of vision and imagination. This portrait was unrecorded until its appearance at Christie’s, 9 July 1985. No other version of the drawing has been recorded. Not in Butlin because not discovered until 1985, but see Butlin #693 and 699, both Visionary Heads dated to c. 1819-20, for the same watermark. Possibly acquired by John Linnell and one of the untitled Visionary Heads sold from his collection, 15 March 1918, lots 162, 163, and 165 (all 3 sold to the dealer E. Parsons); apparently in a private collection or series of private collections until sold at Christie’s, 9 July 1985, #110; Woodner family collection, which had the drawing restored; Christie’s, 9 July 1991, #85, black and white illus. after restoration; on consignment with Windle, June 2017, label of the “Ian Woodner Family Collection” removed from the back of the frame. For a black and white illus. of this drawing before restoration, see the 1985 sales review, *Blake An Illustrated Quarterly*, 20.1 (summer 1986): 16, illus. 3. (108528) SOLD.

16. Wood engraving of a stormy night with a blasted tree (left) and a crescent moon (right), the sixth in his famous series of Virgil designs first published in Robert John Thornton, *The Pastorals of Virgil*, (1821).

This impression printed no earlier than fall 1825 after John Linnell acquired the wood blocks. Single print on thin India paper, mounted, matted, and framed. London: 1821 (i.e. c. 1830s or later?).



§ Blake created 17 woodcuts for Thornton's school edition of Virgil (as well as 10 other plates, of which he engraved six). The rugged intensity of the white line engravings was not fashionable and was not well received; nor were they well treated by the publisher who cut down the blocks and printed them poorly. Only a few proofs before they were trimmed are now extant. These blocks have remained amongst the most influential woodcuts in the history of British art and their influence can be seen from Calvert and Palmer all the way up to the present day. The blocks were saved by Linnell and were printed not long after Blake's death as separate impressions (perhaps by Calvert), and again in 1977 as a set by Iain Bain. Any impressions are now very hard to find. Most Linnell impressions are darkly printed; some are over inked. This a good one. For a fuller discussion, see Essick's monograph *A Troubled Paradise* (San Francisco: John Windle, 1999). Bentley, *Blake Books*, 504. Bindman 602-18. Easson and Essick I, X. "They are visions of little dells and nooks and corners of paradise, models of the exquisitest pitch of intense poetry... such a mystic and dreamy glimmer as penetrates the inmost soul" Samuel Palmer. (108592) \$1275.

17. Frontispiece, “Lenore, clasping her spectral bridegroom,” to *Leonora. A Tale, Translated and altered from the German of Gottfried Augustus Burger*. London: by S. Gosnell for William Miller, 1796.

Frontispiece only, 8 x 6.5 in. Trimmed to the image so losing the text below, but retaining the imprint at the foot “Blake inv. Perry sc.”



§ Blake’s illustrations to *Leonora* were ridiculed in the press upon publication, which might account for it being one of the rarest letterpress books to contain illustrations designed by Blake. (Five copies have sold in the last 30 years; one has appeared at auction.) The year 1796 saw three translations of Burger’s *Lenore*, one by J. T. Stanley with three illustrations by Blake, one by H. J. Pye, the poet laureate, and a third by W. R. Spencer, with designs by Lady Diana Beauclerk. The *British Critic* for September, 1796, spitefully compared Lady Diana’s pictures with those of Blake’s:

“We are highly impressed by the propriety, decorum and grace which characterizes all the figures of this elegant artist [Lady Beauclerk], even those of a preternatural kind; forming a most striking contrast to the distorted, absurd and impossible monsters exhibited in the frontispiece to Mr. Stanley’s last edition [i.e. Blake’s design]. Nor can we pass by this opportunity of execrating that detestable taste, founded on the depraved fancy of one man of

genius, which substitutes deformity and extravagance for force and expression, and draws men and women without skin, with their joints all dislocated; or imaginary beings which neither can nor ought to exist.”

The *Analytical Review* chimed in with comments including “perfectly ludicrous, instead of terrific.”

Since that time Blake’s illustrations have been reappraised and this frontispiece is now famous for supposedly having hung as a separate print in C.G. Jung’s office. Bentley, *Blake Books*, 440. Easson and Essick, *William Blake Book Illustrator*, vol. 2, XLVI. Bindman, *Complete Graphic Works of Blake*, 380-382. (108590) \$1750.

18. and 19. Young, Edward. *The Complaint and the Consolation; or, Night Thoughts*. London: R. Noble, 1797.

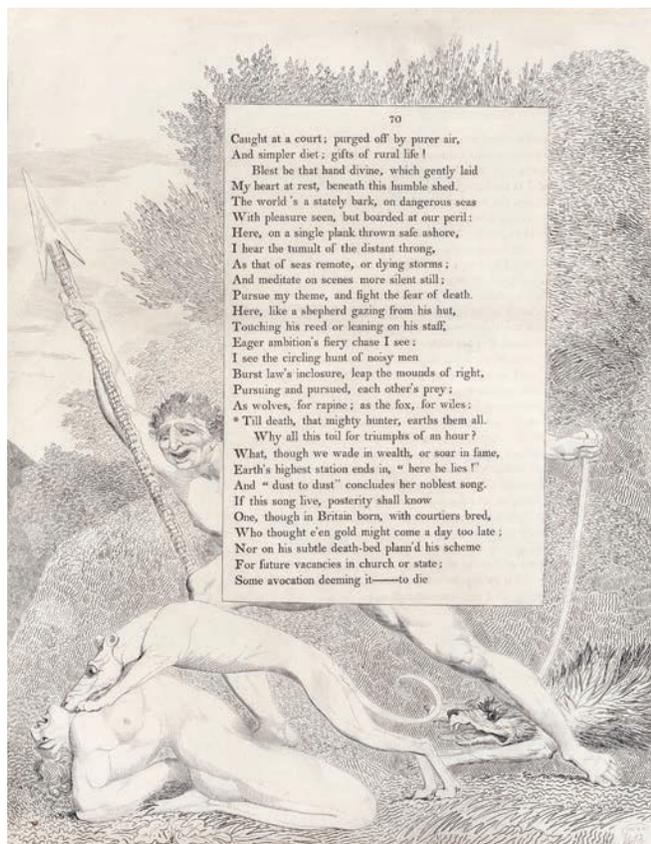
Full-page engravings by Blake surrounding the letterpress text. Loose sheets, fore-edges untrimmed (some still with deckle), minimal trimming to top and bottom edges.

§ First edition. Blake, virtually in a frenzy, completed 537 watercolor designs when he was commissioned to illustrate Young's masterpiece. The publisher only issued the first four 'Nights' and had Blake engrave (and partially etch) 43 plates to test the market. The response must have been poor since no further engravings were requested of Blake. Ironically, today the poet Young, once compared with Shakespeare and Milton, is forgotten save for this edition. Bentley, *Blake Books*, 515. Essick and LaBelle, *Night Thoughts*, Dover, 1975. Ray, *The Illustrator and the Book in England, 1790-1914*, 3.



18.

19.



18. **Plate 95 / 96.** (104625) \$995.

19. **Plate 69 / 70.** (104616) \$595.

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