

**Part III**  
**COMMERCIAL BOOK ENGRAVINGS**<sup>394</sup>  
*Section A*  
**ILLUSTRATIONS OF INDIVIDUAL**  
**AUTHORS**<sup>395</sup>

**ADAMS, Michael**  
*New Royal Geographical Magazine*  
(1793, 1794)

**1793 NEW LOCATIONS:** British Library, Cambridge, Dalhousie, Union Theological Seminary

**1794 NEW LOCATIONS:** Cambridge (in 48 parts; also reproduced in Primary Source Microfilms), Leeds

**ALLEN, Charles**  
*History of England*  
(1798)

**TITLE:** A NEW AND IMPROVED | HISTORY OF ENGLAND, | FROM | THE INVASION OF JULIUS CÆSAR TO THE END OF THE | THIRTY-SEVENTH YEAR OF THE REIGN | OF KING GEORGE THE THIRD [i.e., 1797]. | - | *By CHARLES ALLEN, A.M.* | AUTHOR OF THE ROMAN HISTORY &c. | - | THE SECOND EDITION,

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<sup>394</sup> Many of the new locations for books with Blake's commercial engravings after Fuseli below, particularly those in Swiss libraries, derive from the admirable details in David Weinglass, *Prints ... After Fuseli* (1994).

<sup>395</sup> In 2010 for the first time I record contemporary references to separately issued prints by Blake.

| EMBELLISHED WITH FOUR COPPER PLATES, AND A  
CHRONOLO- | GICAL CHART OF THE REVOLUTIONS  
IN GREAT BRITAIN. | - | Concluding with a short but  
comprehensive Historical View | of Europe, from the abolition  
of the Monarchical form of | government in France; the  
military and naval operations, | with the conquests and  
revolutions in Italy to the | peace of Udina. The changes and  
revolutions in the | political state of the French Republic, and a  
more parti- | cular detail of the British History during that  
period. | = | LONDON: | PRINTED FOR J. JOHNSON, NO.  
72, ST. PAUL'S | CHURCH-YARD. | - | 1798

This differs from the record in *BB*, 521-522 in (1) the line-end after "parti-", (2) the double-rule before "LONDON", and (3) "1798" rather than "1797".

In some copies (e.g., Victoria University in the University of Toronto) is a leaf with an ad (perhaps set from standing type of the titlepage) for Allen's *Roman History* "EMBELLISHED WITH FOUR COPPER PLATES" [engraved by Blake] (1798) "FOR THE USE OF SCHOOLS" at 4s.

In at least one copy,<sup>396</sup> two words ("or Britain") in a nonsensical phrase ("the southern part of the island, or Britain,") in the "REMARKS on the use of the Chronological Chart annexed to this work" (p. [522]) have been deleted, and in other copies (e.g., Victoria University in the University of Toronto) four lines were reset to eliminate the solecism.

**NEW LOCATIONS:** Cambridge (2, 1 from the Keynes Collection), Edinburgh, Michigan, Mitchell Library (Glasgow), Mount Holyoke College, National Library of Scotland,

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<sup>396</sup> It bears the signature of Ruthven Todd (11 xii 1945) and the bookplate of Pamela and Raymond Lister and was generously shown me by the distinguished bookseller John Windle.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

Pittsburgh, Victoria University in the University of Toronto (Bentley Collection), West Sussex Record Office

Pl. 2 “King John Absolved by Pandulph”. The true-size drawing for it, acquired by R.N. Essick, “bears all the hallmarks of a work by Fuseli, including the characteristic left-hand hatching strokes”. This is perhaps the clearest evidence to support the long-held belief that the designs to Allen’s books are by Fuseli. The drawing was calked and counterproofed, presumably by Blake, onto the copperplate for engraving.<sup>397</sup>

**ALLEN, Charles**  
*Roman History*  
(1797)

**NEW LOCATIONS:** Boston, British Library, Cambridge, Edinburgh, Mount Holyoke College, Victoria University in the University of Toronto (Bentley Collection)

**Pl. 1** A “pre-publication proof” of pl. 1, with Blake’s signature but lacking the title and “P. 2.”, was acquired from John Windle by Robert N. Essick.

**Anon.**  
*Maria: A Novel*  
(London: T. Cadell, 1785)

See [Blower, Elizabeth], *Maria: A Novel* (London: T. Cadell, 1785).

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<sup>397</sup> R.N. Essick, “Blake in the Marketplace, 2004”, *Blake*, XXXVIII (2005).

*Archaeologia*

**Vol. II (1773) <BBS>**

**NEW LOCATION:** South Carolina

**ARIOSTO, Lodovico**

*Orlando Furioso*

**(1783, 1785, 1791, 1799)**

**1783 NEW LOCATIONS:** Edinburgh, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**1785 NEW LOCATIONS:** Glasgow, National Library of Scotland, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (2 copies, Bentley collection)

**1791 NEW LOCATIONS:** Oxford (Taylorian), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (2 copies, Bentley collection)

**1799 NEW LOCATIONS:** Aberdeen, Arkansas (Fayetteville), Augusta State, Bard College, Boston Athenaeum, British Columbia, Bryn Mawr College, California (Los Angeles), Cape Town, Cincinnati, City College (N.Y.), Clark, Colonial Williamsburg Foundation Research Library, Drake, Duke, Florida State, George Mason, Hobart & William Smith College, Illinois, Ireland (Maynooth), Johns Hopkins, Kent State, London, London Library, Louisiana State, Michigan State, Middlebury College, Monroe Community College, National Library of Wales, Nazareth College (Rochester, N.Y.), New Mexico, New York State Library, North Carolina, Northern Illinois, Pratt Institute, Queen's University (Belfast), Rochester, Rochester Public Library, St John Fisher College, St Louis, Seton Hall, Stanford, Texas Tech, Trinity College (Dublin), Trinity College (Hartford, Connecticut), Tulsa (gift of Roger Easson), U.S. Air Force

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Academy, Victoria (British Columbia), Victoria & Albert Museum, Victoria University in the University of Toronto (Bentley Collection), Wabash College, Wales (Lampeter)

A copy of Blake's print in the Essick Collection has a plate-mark of 14.8 x 24.5 cm, whereas in the published version it is c. 13.5 x 19.0 cm.

***Bellamy's Picturesque Magazine***  
**I (1793)**

**NEW LOCATION:** Northwestern

Primary Source Microfilms reproduced it in microfilm in their Eighteenth Century Collection series (by 2005).

See *The Cabinet of the Arts* (1799) in which Blake's engraving of "F. Revolution" is reprinted.

**BIBLE**

**NEWLY RECORDED ENGRAVING**

**Diamond Bible**  
**(1832-34; 1836-37; 1840)**

**Engraved title page:** DIAMOND □ BIBLE □ WITH □ NOTES, □ BY THE □ REV. H. STEBBING □ M.A.M.R.S.L. &c □ London: □ ALLAN BELL & CO. WARWICK SQUARE: □ AND SIMPKIN & MARSHALL, STATIONERS COURT. **1833.** [An elaborate wide border with Egyptian motifs separates the title from the imprint. The New Testament has a separate engraved title page with the same imprint but different lineation.]

**Typeset title page:** THE □ HOLY BIBLE, □ CONTAINING

□ THE OLD AND NEW TESTAMENTS, □ ACCORDING TO THE AUTHORIZED VERSION. □ - □ WITH NOTES, □ PRACTICAL AND EXPLANATORY, BY THE □ REV. HENRY STEBBING, A.M. □ MEMBER OF THE ROYAL SOCIETY OF LITERATURE. □ IN TWO VOLUMES. □ VOL. I. □ LONDON: □ ALLAN BELL & CO. WARWICK SQUARE, □ AND SIMPKIN & MARSHALL, STATIONERS' COURT; □ W. CURRY, JUN. & CO. DUBLIN; AND OLIVER □ AND BOYD, EDINBURGH. □ MDCCCXXXIV [1834].

Vol. I consists of the Old Testament through Job; Vol. II is the rest of the Old Testament plus the New Testament. There are separate title pages for Psalms (Vol. I) and the New Testament (Vol. II).

**B.** §(London: Allan Bell & Co., and Shepherd & Sutton; Edinburgh: Fraser & Co., 1836, 1837)

**C.** §(Glasgow: D.A. Borrenstein, 1840)<sup>398</sup>

**1832-34 LOCATIONS:** British Library (1066.b.7-8 [reported here] and C.150.b.3 [lacks New Testament])

**1836-37 LOCATIONS:** Cambridge, Glasgow, National Library of Scotland, St Andrews

**1840 LOCATIONS:** British Library, Glasgow

**DATE:** An advertisement in *Leigh Hunt's London Journal* for **30 April 1834**, p. 40 <Stanford> says that the Diamond Bible was being re-issued in monthly Numbers with two steel engravings each. Since it identifies 56 prints (there were eventually 60), this implies that, if they appeared regularly, the first Number appeared in January 1832 and the last in June

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<sup>398</sup> The details for 1836-37 and 1840 come from T.H. Darlow & H.F. Moule, *Historical Catalogue of Printed Editions of The English Bible 1525-1961*, rev. A.S. Herbert (London: The British and Foreign Bible Society; N.Y.: The American Bible Society, 1968), No. 1801.

**William Blake and His Circle**  
Part III: Commercial Book Engravings

1834. If the prints appeared in the order in which they are numbered, Blake's Job print was published with the Fifteenth monthly Number in March 1833.

**PLATES:** There are 60 steel-plate illustrations 11.5 x 6.5 cm engraved by W.H. Lizars after Great Masters. No. 30 is Blake's "Job and His Family".

At Vol. I, p. 632 is an engraving with "BLAKE." at the top, "JOB AND HIS FAMILY." below the design within a framing-line and, below the framing-line: "Lizars sc. □ Drawn & Engraved for Allan Bell & C.<sup>o</sup> Warwick Square, London, 1833." Lizars altered the shape of Blake's Job pl. "1" (Job in prosperity) from portrait to landscape, shortening it vertically (replacing sheep at the bottom with a little foliage) and extending it horizontally (with additional sleeping sheep). The sky at the right has been altered from black to daylight, with the consequent loss of a star.

This is the first time any of Blake's Job plates was copied by another engraver. Lizars' engraving is copied in *The English Version of the Polyglott Bible* (1836) (see the reproduction in Blake, XXXVIII [2005], 137).

William Hone Lizars of Edinburgh subscribed for sets of Job in June 1831 and August 1832 (the last "for a friend" (*BR* (2) 545, 551, 793, 804).

There was also *The Devotional Diamond Bible*, ed. Wm Gurney (London, 1821), illustrated, and *Diamond Bible* (Greenfield [Massachusetts]: W. & H. Merriam, 1842).

### REVIEWS, Puffs, &c.

An advertisement<sup>399</sup> for Allan, Bell and Co.'s Books (1833) includes "The Diamond Bible ... each Number comprising 48 pages letterpress, and two beautiful Steel Plates from Drawings of the *Great Masters*." Also a Diamond New Testament and Diamond Book of Common Prayer. They also advertise *The Illustrated Family Bible*, ed. Henry Stebbins with "Plates .. coloured in a very superior manner, by MR LIZARS", folio

*Literary Gazette*, XVIII, 892 (22 Feb 1834), 136 (Vol. I is "An extremely neat volume; appropriately illustrated by engravings after celebrated pictures")

*Leigh Hunt's London Journal*, No. 5 (30 April 1834), 40 <Stanford> (an advertisement for "Re-Issue, In Monthly Parts at One Shilling, and in Numbers at Six Pence, of the Diamond Bible and Book of Common Prayer ... [ed.] Rev. H. Stebbing ... Each Number to comprise Forty-eight pages letter-press and Two Steel Engravings." The list of Illustrations to the Diamond Bible includes "30 Job and his Family. *Blake*". It quotes reviews in the *Weekly Times*, *Literary Gazette*, and *Evangelical Register*. The prayer book has seven designs after "Stoddard" or "Stoddart", i.e., Stothard)

*Analyst* [London], I (Aug 1834), 70 <Michigan> (under "New Publications, From June 7 to July 15, 1834" is "Stebbing's Diamond Bible, 12mo. 16s. 6d.")

An integral ad in Sir William Jardine, *The Naturalist's*

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<sup>399</sup> At the end of Sir William Jardine, *Naturalist's Library Mammalia I Monkeys* (Edinburgh: W.H. Lizars & Stirling & Kenney; London: Longman & Co.; Dublin: W. Curry Junr, 1833) <Universiteitsbibliotheek Ghent>.



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*Library: Ornithology Vol. III Gallinaceous Birds*  
(London, 1834) <Bodley> recommends The  
Diamond Pocket Bible, ed. Stebbings, with “Sixty  
Illustrations”

***The English Version of the Polyglott Bible***  
**(1836)**

The anonymous engraving for “Job and His Family”  
derives from the engraving by Lizars in *The Diamond Bible*  
(1832-34).

***The Protestants Family Bible***  
**(1780-81)**

**NEW LOCATION:** Victoria University in the University of  
Toronto (Bentley Collection)

***The Royal Universal Family Bible***  
**(1781-82; 1781, 1784, 1785)**

Vol. I (1780 [i.e., 1781]), Vol. II (1781 [i.e., 82]) **NEW  
LOCATIONS:** Cambridge, Victoria University in the  
University of Toronto (Bentley Collection), Wormsley Library  
(bound by Samuel Hazard of Bath)

**Vol. I (1781), Vol. II Old Testament (1784), New Testament  
(1785) NEW LOCATION:** Wittenberg

**איוב מןך *Illustrations of The Book of Job***  
**(1826, 1874)**

**1826 NEW LOCATIONS:** California Legion of Honor  
Museum (San Francisco) (“Proofs”), Felsted School (Felsted,

Essex) (reproduced in the 1996 February 2-April 7 catalogue of the Fundación "la Caixa" in Madrid, plates 64a-x), Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Leeds, Liverpool, Manchester, National Library of Australia, North Carolina (Greensboro), Santa Barbara Museum, Victoria University in the University of Toronto (Bentley Collection)

**COPIES OF UNRECORDED DATE NEW LOCATIONS:**

Albertina Museum (Vienna, Austria), Art Gallery of New South Wales (Sydney, Australia), Auckland City Art Gallery, Fogg Museum (Harvard University), Indianapolis Museum of Art, Mount Holyoke College

**Dimensions of the Copperplates<sup>400</sup> in Centimetres**

Plate	Width	Height	Thickness
1 Titlepage	16.5	21.3	0.143
2 pl. "1"	16.6	20.0	0.114
3 pl. "2"	17.1	21.8	0.149
4 pl. "3"	17.1	22.0	0.145
5 pl. "4"	17.1	21.9	0.159
6 pl. "5"	17.1	22.0	0.152
7 pl. "6"	17.2	21.9	0.153
8 pl. "7"	17.2	22.0	0.149
9 pl. "8"	17.0	21.9	0.160
10 pl. "9"	17.1	22.0	0.155
11 pl. "10"	17.2	21.9	0.146
12 pl. "11"	17.1	21.8	0.147

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<sup>400</sup> The surface dimensions of the copperplates in the British Museum Print Room were measured by GEB on the versos; the thickness was recorded by Jenny Bescoby, Conservator at the British Museum Print Room, in *Print Quarterly*, XXI (2004), 26 n22.

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13 pl. "12"	17.0	22.0	0.150
14 pl. "13"	17.0	21.9	0.153
15 pl. "14"	16.6	20.8	0.100
16 pl. "15"	17.1	21.9	0.160
17 pl. "16"	16.6	20.2	0.106
18 pl. "17"	17.1	22.1	0.152
19 pl. "18"	17.2	22.0	0.146
20 pl. "19"	17.1	21.9	0.156
21 pl. "20"	17.1	22.0	0.154
22 pl. "21"	17.1	21.9	0.155

Plates with significantly different thickness cannot have been cut from the same sheet of copper.

Pl. "1" For an adaptation of the design, see Bible (1836) below.

Under the terms of the "Memorandum of Agreement between William Blake and John Linnell. March 25<sup>th</sup> 1823", "J.L. [*was to*] find Copper Plates" (*BR* [2] 386). According to his "Account of Expenses of the Book of Job", Linnell paid for three lots each of "6 copper Plates for Job" in "1823" at £1.0.0, £1.2.0, and £1.3.7 and for two more in 1825 [*by 3 March*] at 6s (*BR* [2] 804).

The 18 *Job* copperplates acquired in 1823 were almost certainly the 18 plates (pl. 3-14, 16, 18-22) of uniform width (17.0 to 17.2 cm), height (21.8 to 22.1 cm), and thickness (0.145 to 0.160 cm), all bearing the same copperplate-maker's mark slanting down from the top left corner: R PONTIFEX & C | 22 LISLE STREET | SOHO LONDON. Crossing marks on the versos of these copperplates show that they were cut from three large sheets of copper which already bore these

crossing marks.<sup>401</sup> The cost of the 18 copperplates was at the rate of 11.6 g for a penny.

The two copperplates acquired early in 1825 are almost certainly pl. 15 and 17 which are on the versos of copperplates originally used for Pl. II-III of Henri Louis Duhamel du Monceau, *A Practical Treatise of Husbandry* [tr. John Mills] (1762); these differ significantly from the first 18 copperplates in width (16.6 cm), height (20.8 and 20.2 cm), and thickness (0.100 and 0.106). The cost of the Duhamel plates was at the rate of 8.6 g for a penny.

The two copperplates not represented in Linnell's "Account of Expenses of the Book of Job" are apparently pl. 1-2, the title page and the first design, which are narrower (16.5 and 16.6 cm), shorter (21.3 and 20.0 cm), and thinner (0.143 and 0.114 cm) than the first 18 plates purchased. Pl. 1 verso bears vertically at the bottom right corner the copperplate-maker's mark of G HARRIS | N<sup>o</sup> 31<sup>402</sup> | SHOE LANE | LONDON (part of the first line cut off), and pl. 2 has the PONTIFEX mark. At least the second of them, pl. 2, must have been acquired before 1825, for at Samuel Palmer's "never-to-be forgotten first interview" with Blake, "the copper of the first plate – 'Thus did Job continually' [*Job pl. 2*] – was lying on the table where he had been working at it" (*BR* [2] 391); the date must be before 9 October 1824 when Palmer called on Blake with Linnell (*BR* [2] 400). At the rate of the other PONTIFEX plates (11.6 g for a penny), the cost would have been 5s 8d.

Linnell drafted a description of the work:

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<sup>401</sup> Mei-Ying Sung, "Technical and Material Studies of William Blake's Engraved *Illustrations of The Book of Job* (1826)", Nottingham Trent University Ph.D. (2005), 148-151, generously sent to me.

<sup>402</sup> Not "No 3", as in *BB*, 518.

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Blake's Illustrations  
of the  
Book of Job.

Consisting of 22 Plates engraved by himself upon  
Copper from his own Designs

Price to Subscribers -- -- --	[£]3.3. -
Proof on India paper	5.5 -
Subscription --	1.—

received by the Author W<sup>m</sup> Blake 3 Fountain Court,  
Strand

or M<sup>r</sup>. J. Linnell 6. Cirencester Place Fitzroy sq.<sup>r</sup> --

These Plates are engraved entirely by Mr Blake with the  
graver only (that is without the aid of Aqua fortis).<sup>403</sup>

However, no printed version of this description is known. As Linnell wrote to Colnaghi in January 1830, "The work has never yet been advertized".

The printed label is similar in substance except that **(1)** there are said to be 21 plates (omitting the title page); **(2)** Blake is described as "Author of Designs to 'Blair's Grave,' 'Young's Night Thoughts, &c.'"; **(3)** The prices are given only in manuscript with India paper proofs at £6.6.; **(4)** The date is added ("March 1826"); and **(5)** The last sentence of the draft is omitted.

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<sup>403</sup> The manuscript is with a copy of the 1808 quarto India paper proofs offered in John Windle Catalogue 46 (2009), Lot 8; Mr Windle generously sent me a reproduction of the MS.

T.H. Cromek wrote that about 1863

I lunched at Mr Monckton Milnes'. I had a great treat looking at his fine collection of Blake's drawings and his printed works – Of the latter he has a [*coloured*] copy [*A*] of Young's 'Night Thoughts' – and 'Job', coloured by Blake. At the beginning of one of these he has inserted Phillips' portrait of Blake a watercolour drawing, the same size as Schiavonetti's engraving. He is in a pale blue coat. This drawing belonged to my father.<sup>404</sup>

No coloured set of the Job engravings is known, and I do not know where the Phillips watercolour portrait of Blake is.

#### REVIEW

**Anon.**, "Mr. William Blake ...", *Star Chamber*, No. 4 (Wednesday, **3 May 1826**), 73 (admiring reference to the publication of Blake's *Job*)

#### EDITIONS OF THE ENGRAVINGS

*\*Illustrations of the Book of Job Invented and Engraved by William Blake 1825[.] Reduced in Facsimile by Alfred Dawson 1880.*

Phillips's portrait of Blake as engraved by Schiavonetti and the 22 Job prints, all reduced in size, are reproduced as "photo-intaglios" by the Typographic Etching Co. as in the Second Edition of Gilchrist (1880) <**BB**>, where the method and the company are identified. (The portrait of Blake was added in 1880, and different versions of the Job prints appeared

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<sup>404</sup> T.H. Cromek, "Recollections of conversations with Mr. John Pye", 1863-64, Volume Six in the Cromek Archive, quoted in the 2008 Catalogue p. [45].

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in the first edition of 1863.) The only text is the title above on the blue upper cover. The 23 India-paper prints (on rectos of laid paper backing leaves 32.5 x 24.5 cm, much larger than in Gilchrist) are loose in the folder. The only copy known to me is in the collection of Professor Robert N. Essick.

*Illustrations of the Book of Job* Invented and Engraved by William Blake. A New Edition. (London: Methuen, 1903) The Illustrated Pocket Library of Plain and Coloured Books <BB> B. (N.Y.: D. Appleton & Company, 1903) C. (London: Methuen, 1904)

The 1903 edition is in Small and Large (100) Paper copies.

**REVIEW**

Anon., "Blake's Plates of Job", *New York Times*, 21 Feb 1903

*Illustrations of the Book of Job*, ed. Laurence Binyon (1906) <BB>

**REVIEW**

§Anon., "William Blake", *Times Literary Supplement*, 11 Jan 1907 (with 3 others)

*Illustrations of The Book of Job Invented & Engraved by William Blake 1825*. (London: Frederick Hollyer, 1923). <BB>

According to a prospectus (?1923), 225 copies were produced at £3.3.0.

*The Book of Job* (1927) <**BB**>

**REVIEW**

§**Anon.**, *Times Literary Supplement*, 15 Sept 1927 (with another)

§*The Story of Stories: The Book of Job* with an Introduction by **Lawrence Montague Lande**. (Montréal: [L. Lande], 1946) [10], 157 pp.

It includes reproductions of all Blake's Job prints.

*Blake's Job: William Blake's Illustrations of the Book of Job*, ed. **S. Foster Damon** (1966, 1967, 1969, 1972) <**BB**>

**REVIEWS**

**John E. Grant**, *Philological Quarterly*, XLVI, 3 (July 1967), 328-329

**Jeffrey Spencer**, *Blake*, XII, 2 (Fall 1978)

*William Blake's Illustrations to the Book of Job: The Engravings and related material*, ed. **David Bindman** and *Illustrations of the Book of Job: Plates*, ed. **Bo Lindberg** (1987) The William Blake Trust <**BBS**> – see under Art

\**Blake's Illustrations for the Book of Job*. (N.Y.: Dover Publications, Inc., 1995) 4°, pp. iv, 60; ISBN: 0-486-28765-3  
**B.** §(2007) ISBN: 97804896287652

All 21 engravings are reproduced in Samuel Terrien, *The Iconography of Job Through the Centuries* (1996).

§\**El Libro de Job*. Tr. **Fray Luis de Leon** [1527-91]. *Ilustraciones de William Blake*. Introducción de **Jorge Luis Borges**. (Lima: Pontificia Universidad Católica del Perú, 2000) El Manantial Oculto 24 cm, 186 pp. In Spanish



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§*Jobs bog*. (2009) ISBN: 9788750524371 In Danish

**Bible**  
**(1836)**

THE | ENGLISH VERSION | OF THE | POLYGLOTT  
BIBLE: | CONTAINING THE | Old and New Testaments, |  
TOGETHER WITH | A COPIOUS AND ORIGINAL  
SELECTION OF REFERENCES, | TO PARALLEL AND  
ILLUSTRATIVE PASSAGES. | EXHIBITED IN A  
MANNER HITHERTO UNATTEMPTED. | - |  
NORTHAMPTON [*Massachusetts*]-J.H. BUTLER. |  
BUFFALO [*New York*]-T. AND M. BUTLER. | 1836.  
[*Within a double frame of rules.*] 6.8 x 11.0 cm <**R.N. Essick  
Collection**>

An engraving labelled “Job and His Family” (“Blake”-Anon.), image c. 5.8 x 9.0 cm, derives from Blake’s *Job* pl. “1” (16.5 x 21.3 cm). In it the foreground sheep are omitted, two are moved to the flocks at the left and right, and a band of foliage is added. This is apparently the earliest repetition of Blake’s *Job* designs.

This tiny Bible, of a “convenient size for the Pocket”, with a Preface signed “T.C.” as “the Editor”, may be rare; at any rate it, the Butlers, Northampton, and Buffalo do not appear in *Historical Catalogue of Printed Editions of The English Bible 1525-1961 Revised and Expanded from the Edition of T.H. Darlow and H.F. Moule 1903* by A.S. Herbert

(London: The British and Foreign Bible Society; N.Y.: The American Bible Society, 1968).

The *Polyglott* in the title is justified only in the work from which the Butler edition was indirectly pirated: *The English Version of the Polyglott Bible ... With a ... selection of references to parallel and illustrative passages* (London: Samuel Bagster, [1815,] 1816), with a Preface signed “T.C.” for Thomas Chevalier; this *English Version* appeared with separately-issued versions of the Bible in Hebrew, Greek, Latin, French, German, Italian, and Spanish (D&M #1628). Bagster’s *English Version* was reprinted in 1819, 1825, 1826, 1828, 1831, 1833, 1834, 1838 [1840?], [1844] (3 varieties) (D&M #1628) and in U.S. editions of 1825 [Philadelphia: Thomas Wardle, D & M #1748], 1831 [Philadelphia: Key & Meikle, D&M #1785], 1837, 1841, 1842, and 1844 a total of “well over a hundred [U.S. versions of Bagster’s *Polyglott*] reprinted within fifty years” (D&M #1628, 1785). Plainly the English text of Bagster’s *Polyglott* was freely pirated and frequently reprinted; apparently the only remarkable feature of the 1836 edition is in the illustrations.

**BLAIR, Robert**

***The Grave***

**(1808, 1813, 1847, 1858, [1870])**

**1808 Quarto NEW LOCATIONS:** Adelphi, Auckland Public Library, Baylor, Boston, Boston Athenaeum, Brown, Bryn Mawr College, California (Los Angeles, Santa Barbara, Santa Cruz), Cape Town, Carnegie Mellon, Chicago, City College, Claremont College, Cleveland Museum of Art, Dayton, Duke, Georgetown, Harvard (Villa i Tatti), Hoffstra, Hong Kong, Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Kansas, Johns Hopkins, Kennesaw State, Lafayette College, Manitoba, Nebraska (Lincoln), North

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Carolina (Chapel Hill), North Texas, Northern Illinois, Northwestern, Ohio State, Providence Public Library, Rochester, Rutgers, St Joseph's, Temple, Texas Christian, Victoria & Albert Museum, University Art Museum (Kyoto City University of Arts), Victoria University in the University of Toronto (Bentley Collection, 4 copies, plus Northrop Frye's copy), Wake Forest, Washington (Seattle), Washington State, Wesleyan (Connecticut), Western Ontario, Williams College, Wisconsin (Milwaukee), York (Toronto)

**1808 A-B NEW LOCATIONS:** Aberdeen, Birmingham, Glasgow, Leeds, Manchester, National Library of Wales, Newcastle, Sheffield, Trevelyn Library (Wallington Hall, Northumberland, property of The National Trust), Trinity College (Dublin), University Art Museum (Kyoto City University of Arts)

**1813 Folio NEW LOCATIONS:** Liverpool Public Library, Victoria University in the University of Toronto (Bentley Collection)

**1813 [i.e., 1870] THE | GRAVE, | @ Poem | Illustrated by twelve Etchings | Executed | BY | LOUIS SCHIAVONETTI | from the Original | Inventions | OF | WILLIAM BLAKE. |**  
1808 [Ackermann imprint 1813 (i.e., Camden Hotten, 1870)]

**NEW LOCATIONS:** Brown, California (San Diego), Queen Mary (University of London), Skidmore, Victoria University in the University of Toronto (Bentley Collection), York (Toronto)

**1813 COPIES OF UNRECORDED FORMAT NEW LOCATIONS:** Kwent (Canterbury), Kongelige Bibliotek

(Copenhagen), Mount Holyoke College, Rijksmuseum (Amsterdam), Southampton

**1847 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

**1858 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

(1870) Victoria University in the University of Toronto (portfolio of engravings only, no text, in a cover blind-stamped with designs identical to those on the Victoria University in the University of Toronto copy of the Hotten 1870 facsimile, the prints with the same variants of lettering [replacing the Spanish of 1826] as in 1870, e.g., “Tis” [lacking the apostrophe] in the quotation for pl. 7, “The descent of Man”).

The “Proof” of the title page “from the very rare folio proof edition” (1808) “colored, clearly by a contemporary hand ... [*with*] a very strong connection to Blake’s and Mrs. Blake’s palette”, was offered in John Windle *Catalogue Forty-Two* (2006), No. 5 (reproduced vastly reduced in size and in black and white, Price on Request). According to Essick, “Marketplace, 2006”. *Blake*, XL (2007), 131,

The hand coloring shows some skill on the descending figure, but amateurish carelessness in the coloring of the flames. This colorist would not seem to be the same as the artist who coloured all the Blake pls. in a copy of the 1808 quarto issue now in the Huntington Library.

For the History of the drawings, see above under Art.

An 1808 quarto copy in “Original dark gray boards, printed paper label on upper cover”, is offered in John Windle *Catalogue 46* (2009), Lot 48.

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The Blair engravings (1808) and the separate print of "Death's Door" engraved by Blake were added to the William Blake Archive in 2003.

Cromek may also have issued a suite of prints from the 1808 folio issue (marked "Proof Copy") without the text save for the four-leaf description "Of the Designs" and the integral prospectus for Stothard's *Canterbury Pilgrims* (with the signature F as in the quarto), as in the copy acquired in 1995 by R.N. Essick (see his "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]).

B.H. Malkin's important letter of 4 January 1806 (*BR* (2) 561-572), showing the variety of Blake's talents (like the "Advertisement" to *Poetical Sketches* [1783]) and praising Blake's watercolours for Blair's *Grave* and Fuseli's encomium of them printed in the two prospectuses for it of November 1805 (*BR* (2) 211, 215), which is of such tenuous relevance as printed in Malkin's *Father's Memoirs of His Child* (1806), may have been drafted as the "Preface ... by BENJAMIN HEATH MALKIN" advertised in the November 1805 Prospectus to *The Grave*. The part of the "Preface Containing an Explanation of the Artist's View in the Designs" (Nov 1805) probably became the essay "Of the Designs" in *The Grave* (1808), 33-36.

The copy of the 1808 quarto for which Robert Scott of Edinburgh subscribed (its effect upon him is described in *Autobiographical Notes of the Life of William Bell Scott*, ed. William Minto [1892], I, 21-22), with **(1)** a description of "1844" by his son David Scott (quoted somewhat

approximately in Gilchrist, 377 [*BR* (2) 257]), (2) The bookplate and signature of his other son William Bell Scott ("5 March 1849"), and (3) a sonnet by W. B. Scott<sup>405</sup> was (4) acquired by George Goyder and sold with his library at Christie's, 26 November 1997, Lot 103, to (5) Dr. A.E.K.L.B. Bentley for G. E. Bentley, Jr; they gave it in 2006 to (6) Victoria University in the University of Toronto.

A slip mounted in a copy of the 1808 large quarto is inscribed "Mr. Cromek begs Mr. Bromley's acceptance of this Book. July 20. 1808";<sup>406</sup> the engraver "William Bromley, Hammersmith" had subscribed for the work. On 14 August 1808 Cromek had written similarly to George Cumberland implying that he was sending as a gift the copy for which the recipient had subscribed (*BR* (2) 262-263).

#### **NEWLY DISCOVERED WORKING PROOFS**

**Frontispiece:** A proof lacking the imprint but with the other lettering was offered on the eBay electronic auction of April 2002, according to R.N. Essick, "Blake in the Marketplace, 2002", *Blake*, XXXVI (2003).

**Plate 1:** The titlepage lacking the imprint and the "Proof Copy" inscription was sold with all 13 prints with the collection of Joseph Holland & Vincent Newton by John Windle Catalogue 26 (Dec 1995), Lot 7, Price on Enquiry [\$375 to R.N. Essick].

For six lithographs after Schiavonetti's copperplates (via Mora's *Meditaciones Poeticas* [1826]), see *Diario de los niños* (1839-40).

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<sup>405</sup> Quoted in Scott's *Autobiographical Notes* [1892], I, 23-24, and in George Goyder, "An Unpublished [*sic*] Poem about Blake by William Bell Scott, 'On seeing again after many years William Blake's designs for "the Grave"'", *Blake Newsletter*, X [1976], 125.

<sup>406</sup> Maggs Bros Ltd Catalogue 1286, *Private Press, Illustrated, Typographical and Fine Printed Books* (2000), Lot 39; this copy bears ownership marks of Harold P. Mellor, R.A., and Douglas Cleverdon.

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### COPPERPLATES

**HISTORY:** (1) The thirteen copperplates engraved by Schiavonetti after Blake's twelve designs plus the frontispiece portrait of Blake by Thomas Phillips passed at the death in March 1812 of the original publisher Robert Hartley Cromek to (2) His widow Elizabeth; according to an undated letter from Thomas Stothard, "M<sup>rs</sup> Cromack has ... sold blayrs grave for one hundred & twenty pounds" (*BR* (2) 315) to (3) Rudolph Ackermann (1754-1834) who printed them with Blair's *Grave* (1813; the imprint on the plates altered to 1813) and with Jose Joaquin de Mora's *Meditaciones Poeticas* (1826; the titles and imprints on the plates altered to Spanish); (4) The copperplates were acquired by John Camden Hotten who printed them (1813 [i.e., 1870], the imprints on the plates restored to the versions of 1813); (5) They were bought apparently by H. Buxton Forman, in whose posthumous sale at Anderson Galleries 15 March 1920 appeared Lot 50: "The ORIGINAL TWELVE COPPER PLATES ENGRAVED BY WILLIAM BLAKE, for 'The Book of Job'" [?i.e., engraved by Schiavonetti for Blair's *Grave*, which has twelve plates; the 22 plates for *Job* were then still in the Linnell family]; (6) The copperplates were offered in Rosenbach's Catalogue (Nov-Dec 1921), p. 4, no price named; (7) Acquired by George C. Smith, who had them "Printed from the Original Plates in the Possession of an [anonymous] American Collector" (N.Y., 1926), listed them in his anonymous catalogue: *William Blake: The Description of a Small Collection of His Works In the Library of a New York*

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*Collector* [unnamed] (1927), Lot 52, and sold them posthumously with his library at Parke-Bernet, 2-3 December 1938, Lot 38 [\$750]; **(8)** Acquired by Lessing J. Rosenwald, who lent them to the exhibition at the Philadelphia Museum of Art (1939), Lot 119, and gave them to **(9)** The U.S. NATIONAL GALLERY OF ART.

A coloured copy was offered at the William H. Wooden sale at Parke-Bernet Galleries, 6-7 January 1942 and in Parke-Bernet, 23-24 November 1943.

A copy of Blair's *Grave* said to have been Flaxman's was offered in the sale of Mrs Henry D. Hughes at Anderson Art Association auction (25-26 January 1934), Lot 59.

A copy of the **first** Prospectus of November 1805, which names Blake as the proposed engraver, is in the collection of Robert N. Essick.

**REVIEWS &c**  
**1808**

**R.H. Cromek**, Prospectus with "FIFTEEN PRINTS FROM DESIGNS INVENTED AND TO BE ENGRAVED BY WILLIAM BLAKE ..." ("Nov 1805") <**BB, 527**>

**R.H. Cromek**, Prospectus with "TWELVE VERY SPIRITED ENGRAVINGS BY LOUIS SCHIAVONETTI" ("Nov 1805") <**BB, 527**>

Aris's *Birmingham Gazette*, **28 July 1806**, announcement with a Prospectus "*advert in this page*" <**BB, 199**>

*Commercial Herald* [Birmingham], **28 July 1806**, announcement with a Prospectus ("*Vide advert*"), virtually identical to those in the *Gazette* <**BB, 199**>

**Anon.**, "Modern Discourses, and Improvements in Arts, Sciences, and Literature; With Notices respecting Men of Letters, Artists, and Works in Hand, &c.



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&c.”, *Universal Magazine*, NS, VI (**July 1806**),<sup>407</sup>  
46-52 <California (Berkeley)>:

Mr. Cromek intends to publish in the course of the ensuing winter a series of 12 Engravings, etched in a very superior style of excellence by Louis Schiavonetti, from the original inventions of William Blake, illustrative of Blair’s popular Poem “The Grave.” In consequence of the originality of the designs and their vigorous expression, the work has been honoured with the patronage of the principal members of the Royal Academy, and the first professors of art in the metropolis, and by the subscriptions of upwards of 300 of the most distinguished amateurs [*pp.* 47-48].

**Anon.**, “Monthly Retrospect of the Fine Arts”, *Monthly Magazine, or British Register*, XXII, Part II (**Aug 1806**), 58-61 <Harvard>:

Mr. Cromek intends to publish in the course of the ensuing winter a series of twelve engravings, etched in a very superior style of excellence, by Louis Schiavonetti, from the original inventions of William Blake, illustrative of Blair’s popular poem “The Grave.” In consequence of the originality of the designs, and the vigorous expression, the work

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<sup>407</sup> The similarity of the wording in the 1806 puffs, and in particular the information about the changing numbers of subscribers, indicates that the source of the information is Cromek.

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has been honoured with the patronage of the first professors of art in the metropolis, and by the subscriptions of upwards of 250 of the most distinguished amateurs.

*The Artist* (1 Aug 1807), p. 6 (announcement) <BB, 528>

Anon., *Monthly Literary Recreations*, III (Sept 1807), 239 (a puff) <BB, 528>

Anon., *Literary Annual Register*, I (Oct 1807), 437 <BB, 527>

Anon., *Monthly Literary Recreations*, III (Oct 1807), 437 (a puff) <BB, 527>

*Literary Panorama* (Nov 1807), column 304 (announcement) <BB, 528>

*Cowdray's Gazette and Public Advertiser* [Manchester], 7 Nov 1807

*Star and West-Riding Advertiser* [Wakefield], 27 May 1808 (announcement specifying "printing ... by BENSLEY" with a Prospectus listing the 12 plates) <BB, 199>

Anon., "Varieties, Literary and Philosophical", *Monthly Magazine*, XXV (1 June 1808), 353 ("Mr. Cromek will very shortly present to the public Mr. William Blake's Illustrations of Blair's Grave, etched by Mr. Louis Schiavonetti") <BB #1041>

*Gazette and Public Advertiser* [Bristol], 9 June 1808 (announcement) <BB, 200>

Anon., "Literary and Miscellaneous Information", *Athenaeum Magazine*, III (June 1808), 567 ("Mr. Cromek will very shortly present to the public Mr. Wm. Blake's celebrated Illustrations of Blair's Grave, etched by Mr. Louis Schiavonetti") <BB #A969, p. 528>

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*Gazette* [Bristol], **30 June 1808** (announcement) <**BB, 200**>

**Anon.**, “Intelligence. Great-Britain”, *Monthly Anthology, and Boston Review* [Boston, Massachusetts], III, 10 (**Oct 1806**), 559  
<Michigan> (exactly as in the *Monthly Magazine*)

*Leeds Mercury*, **4 June 1808** <Leeds Central Library>:  
BLAIR’S GRAVE

MR. CROMEK begs to inform the Subscribers at Wakefield and its Vicinity to the New and Splendid Edition of this POEM, that it will be published in London, on the First Day of July next, and that it will be delivered to them with all possible Speed.

Gentlemen who wish to possess this valuable Work, are respectfully apprised that on the Day of its Publication, its Price will be advanced from 2l 2s to 2l 12s 6d. Mr. CROMEK will receive Names till the First of July at the Original Subscription Price. No. 64, Newman-street, Oxford-row, London.

The Work is printing in the most elegant Style by BENSLEY, in Imperial Quarto, and illustrated by 13 Engravings, executed from the original Designs of WILLIAM BLAKE.

*Monthly Literary Advertiser* (**9 July 1808**)  
(announcement) <**BB, 528**>

**R.H. [Robert Hunt]**, “Blake’s Edition of Blair’s Grave”, *Examiner*, **7 Aug 1808**, pp. 509-50 (a violent attack

on Blake; it was announced in the issue for **31 July 1808** [p. 494] <**BB**>

[**Robert Hunt**], “Blake’s Edition of Blair’s Grave”, *Examiner*, **7 Aug 1808**, pp. 509-510 (mocking) <**BB #1512**>

**Anon.**, “Monthly List of New Publications”, *Athenaeum Magazine*, IV (**Sept 1808**), 253 (listing with price) <**BB #992**>

**Anon.**, “*The Grave, a Poem, illustrated by twelve Etchings, executed by Louis Schiavonetti, from Original Inventions of William Blake.* 4to. Pp. 50. £2. 12s. 6d. 1808, Cromek. Cadell and Davis”, *Antijacobin Review and Magazine*, XXXI (**Nov 1808**), 225-234 (a long, slashing review which excoriates Blake’s designs as “absurd effusions”, the “offspring of a morbid fancy”, which “totally failed” to achieve their purpose, and suggests that the next time Blake turns his hand to poetry, “his friends would do well to restrain his wanderings by the strait waistcoat”) <**BB #952**>

**Anon.**, “II. The Grave, a Poem; by Robert Blair: Illustrated by twelve Engravings, from Original Designs, by William Blake; engraved by Schiavonetti. 4to. 2l. 12s. Boards”, *Scots Magazine, and Edinburgh Literary Miscellany*, LXX (**Nov 1808**), 839-840 (“We do not recollect to have any where seen so much genius united with so much eccentricity”) <**BBS, 345**>

**Anon.**, “The Grave; a Poem by Blair, illustrated by twelve Etchings, executed by Louis Schiavonetti, from the original Inventions of William Blake. 1808”, *Monthly Magazine*, XXVI (**1 Dec 1808**),

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458 (a brief review which remarks on the “correctness” of the drawing and the “wildness” of design in Blake’s work) <**BB #951**>

“BLAKE’S ILLUSTRATIONS OF BLAIR. – Just published” (prospectus with the titles of the engravings), bound with *Reliques of Robert Burns* (1808) <**BB, 528**>

Prospectus: “A few copies remain unsold, printed on large Elephant Quarto paper, with Proof Impressions of the Plates, on French Paper. *Price Four Guineas*“ (1808) <**BB, 528**>

The Procession of Chaucer’s Pilgrims to Canterbury:  
Proposals for Publishing by Subscription a Print, from the Well-Known Cabinet Pictures, Painted from this Subject by Thomas Stothard, Esq., R.A. To Be Engraved in the Line Manner by Louis Schiavonetti, Esq. V.A. ([1808]) <Bodley> Added at the end of Robert Burns, *Reliques*, ed. R.H. Cromek (1808) <California (Berkeley)><sup>408</sup> (On the last leaf is “Just published by Messrs. Cadell and Davies ... The Grave, a Poem, by Robert Blair. Illustrated ... by Louis Schiavonetti, from the Original Inventions of William Blake.”)  
*Edinburgh Review* (Jan 1809), p. 500 (announcement)  
<**BB, 528**>

**1813**

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<sup>408</sup> See *BB* p. 528 and *BR* (2) 217-218, 280.

**Ackermann list (1815)** (“Blair’s Grave, illustrated ... by W. Blake; with Biographical Accounts of Blair, Schiavonetti, and Cromek [*i.e.*, 1813] *First Edition, with proof Impressions of the Plates, Atlas*. 4to. Boards ... 3 13 6 N.B. *A few Copies only left of this Edition*. Ditto, (Second Edition) Elephant 4to. Boards ... 2 12 6”) <**BB**, 533>

Prospectus (**n.d.**) for “SECOND EDITION OF ... BLAIR’S GRAVE, Illustrated by Mr. Blake ... Printed on large Elephant Quarto, price 2l. 12s. 6d. Extra boards.— a few copies on Quarto Atlas, price 3l. 13s. 6d. Boards” <**BB**, 533>

### EDITIONS

*Blake’s Grave: A Prophetic Book: Being William Blake’s illustrations for Robert Blair’s THE GRAVE, arranged as Blake directed*, ed. **S. Foster Damon** (1963) <**BB**>

### REVIEWS

§**Anon.**, *Times* [London], 13 Sept 1963

**John E. Grant**, “Blake Original and New”, *Modern Language Quarterly*, XXV, 3 (Sept 1964), 356-364 (with 2 others)

**Blair, Robert**, *The Grave* (Wildwood House reprint, 1973) <**BB**>

### REVIEW

§**Anon.**, “The Processes of William Blake”, *Times Literary Supplement*, 15 Feb 1974 (with 6 others)

*Robert Blair’s THE GRAVE Illustrated by William Blake*, ed. **Robert N. Essick & Morton D. Paley** (1982)

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**REVIEWS**

- §**D.A.N. Jones**, “Everybody’s Grave”, *Listener*, 25  
March 1982
- §**D.J. Enright**, *Observer*, 5 April 1982
- §**Anon.**, *Books and Bookmen*, May 1982
- §**Raymond Lister**, “Prophecies of Progression” ,  
*Times Literary Supplement*, 11 June 1982
- §**Anon. [Daniel Traister?]**, *American Book Collector*,  
III, 5 (Sept-Oct 1982)
- §**Anon.**, *Choice*, XX, 2 (Oct 1982), 254
- §**Zachary Leader**, *Art Book Review*, I, 3 (Autumn 1982)  
(with another)
- §**Anthony Payne**, *Book World [Washington Post]*, I, 16  
(1982)
- §**Anon.**, *Burlington Magazine*, CXXV (1983), 777
- I.H. C[hayes]**, *Romantic Movement ... Bibliography for*  
*1982* (1983), 85
- Andrew Wilton**, *Blake*, XVIII, 1 (Summer 1984), 54-56
- §**Jonathan Wordsworth**, *Review of English*  
*Studies*, XXXV, 140 (Nov 1984), 547-548
- §**David Fuller**, *Durham University Journal*, LXXVII  
(Dec 1984), 119-123
- §**Claudia Corti**, *Revista di Letterature Moderne e*  
*Comparate*, XXXVIII, 1 (Feb-March 1985), 97-  
100, in Italian
- §*The Grave a Poem by Robert Blair Illustrated by William*  
*Blake.* ([Tokyo?], 2000) Small 4°, 112 pp.; ISBN:  
4657001027

Japanese translation of Blair's text with reproductions of the 13 prints in the 1808 edition.

*Grave: A Poem Illustrated by Twelve Etchings (1808)* [picture of pierced heart] *William Blake: Louis Schiavonetti*. ([Whitefish, Montana:] Kessinger Publishing Rare Mystical Reprints [?2003]) 4°, plus 42 blank leaves

There is no titlepage or text of Blair, but it includes reproductions of the engravings, "To the Queen" and "Of the Designs".

### NEWLY DISCOVERED TITLE

**BLOWER, Elizabeth**

*Maria: A Novel*

(1785)

[**Blower, Elizabeth.**] MARIA: A NOVEL. | IN TWO  
VOLUMES. | BY THE AUTHOR OF | GEORGE  
BATEMAN. | VOL. I[-II]. | - | LONDON: | PRINTED  
FOR T. CADELL, IN THE STRAND, | M.DCC.LXXXV  
[1785].

**LOCATIONS:** Bodley [250 g 196], Bristol, British Library (lacking the print and subscription list), Brooklyn Public Library (with the bookplate of Charles James Fox), Harvard, National Library of Scotland, Princeton, Virginia.<sup>409</sup>

**PLATE:** There is only one print, the frontispiece to Vol. I, representing a woman in a forest embracing a bust. The print has no plate-mark or imprint; the design size (omitting signatures) is 8.1 x 12.9 cm. The plate is signed "*Stothard d.*",

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<sup>409</sup> According to the Eighteenth-Century Catalogue on-line, a copy is reproduced on microfiche in *The Eighteenth Century* (Woodbridge, Connecticut: CT Research Publications, 1986), Reel 6996 No. 01.



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"*Blake sc.*", and is quite characteristic of the work of each man. Apparently the book had not heretofore been recorded as associated with either Blake or Stothard.<sup>410</sup>

However, among "Book Illustrations Known only through Separate Impressions", Robert N. Essick, *The Separate Plates of William Blake: A Catalogue* (Princeton: Princeton University Press, 1983), records (pp. 242-243), and reproduces (Figure 110) the scene of "A Lady Embracing a Bust". He records two copies of a first state before imprint (Huntington, Royal Academy), and two more after the inscriptions were added (American Blake Foundation, British Museum Print Room).

Blake had worked for Cadell before only when Cadell was a member of a congery (Ariosto, 1783). However, he had frequently copied Stothard's designs: for Enfield (1780), Bonnycastle (1782), Kimpton (1782), *Lady's New and Polite Pocket Memorandum Book* (1782), *Novelist's Magazine*, VIII-XI (1782-83), Ritson (1782), John Scott (1782), Ariosto (1783), Chaucer (1783), "Fall of Rosamund" (1783), *Wit's Magazine* (1784), "Zephyrus and Flora" (1784), and Fenning

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<sup>410</sup> The chief authorities for Stothard prints are A.C. Coxhead, *Thomas Stothard, R.A.* (London: A.H. Bullen, 1906); Shelley M. Bennett, *Thomas Stothard: The Mechanisms of Art Patronage in England circa 1800* (Columbia: University of Missouri Press, 1988); and R.N. Essick in his annual surveys of "Blake in the Marketplace" in *Blake*.

Coxhead, p. 213, refers to *Maria, A Tale* (Wright, n.d. given) with an illustration which "depicts the hero and heroine planting two 'trees'", but this is clearly not E.B.'s *Maria*.

& Collyer (1784-85). This plate for *Maria* may therefore be the last one he engraved after Stothard.

The novel has no author's name on the title page, but the dedication from St James's Place "To the Honourable Mrs Ward" is signed "E.B." The author of *Maria* (1785) is identified in [John Watkins & Frederick Shoberl], *A Biographical Dictionary of the Living Authors of Great Britain and Ireland* (London: Henry Colburn, 1816) as Miss Eliza Blower who was "born at Worcester, 1763; daughter of a gentleman distinguished by his steady attachment to an unsuccessful candidate for her native city. Her literary exertions, which began at a very early age, were made with a view to benefit her family." She may be related to Mr Richard Blower who appears in the subscription list. At the age of 22 when the novel was published, she was only a little older than her heroine (19). She was also apparently an actress, in Ireland for five years and in London in 1787-88.<sup>411</sup> The "List of Subscribers" includes a surprising number of persons connected with the arts who were or might have been known to Blake at the time, including Mr [Richard] Cosway [miniaturist], Mrs [Maria] Cosway [artist], Mr John Flaxman [sculptor], William Hayley, Esq. [author and patron], Mr J[ohn] Hawkins [patron of Blake], Ozias Humphry [painter], Jeremiah Meyer [miniaturist], "Mrs. Mathew | Miss Mathew | Mr. F. Mathew", Sir Joshua Reynolds [painter], "Mr. [?George] Romney [artist], 6 copies", R.B. Sheridan [dramatist and politician], 6 copies, Mr [Thomas] Stothard [book illustrator], and Josiah Wedgwood [pottery manufacturer].

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<sup>411</sup> *The Feminist Companion to Literature in English: Women Writers from the Middle Ages to the Present*, ed. Virginia Blain, Patience Clements, Isobel Grundy (London: B.T. Batsford Ltd, 1990).

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Elizabeth Blower's novel was not only subscribed to by Flaxman and Romney (6 copies), but Flaxman wrote to his wife that he intended "to introduce Miss Blower" to Romney and Mr Long.<sup>412</sup>

The novel is sentimental and even Gothic to a degree. The author says that

my leading aim has been to pourtray, in the simple but impassioned colouring of nature, the operation of a mind unacquainted with the world -- young, artless, sensible, and refined -- under the impulse of a lively and insuperable attachment; and to inculcate the principle of *Active Benevolence*, by displaying its beneficial effects [*Vol. I, p. ii*].

The heroine, Maria Mordaunt, is 19, and already for her "My books and my music are my chief, almost my only amusement, Sir" (Vol. I, p. 5).

*Her* understanding was of the first rate; her disposition soft, delicate, and flexible; her eyes were blue and beautifully formed; her other features were soft, lively, and engaging. ... [*And*

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<sup>412</sup> Quoted from a reproduction of a letter from John Flaxman to his wife dated merely "Sunday" from Wardour Street, where they lived 1782-94; it is in an album formed by or for Sir Arthur Denman (b. 1857) (no known relation to the family of Flaxman's wife Ann Denman) kindly reproduced for me in 1985 by its owner Dr William Baker of Sutton Coldfield.

*she has*] a figure that blended dignity with all the sprightly grace and easy negligence which poets ascribe to nymphs of sylvan race ... [*Vol. I, pp. 11-12*].

The novel was widely reviewed: *Critical Review*, LX (Sept 1785), 233-234 (the young author "is by no means deficient in many of the requisites which should occupy her task"); *English Review*, VI (1785), 232 ("In the execution it is not altogether defective ... and few of the present run of novels deserve so much praise"); *European Magazine*, VIII (1785), 394; *Monthly Review*, LXXIII (1785), 392; and *Town and Country Magazine*, XVII (Nov 1785), 658 ("above the common run of novels").

*Maria* was reprinted once without a print (Dublin: James Moore, 1787) and translated once (*Maria: eine Geschichte in zwei Bänder Aus dem Englische ubersetzt* [Berlin: J.F. Uner (n.d.)]).

The same author published

*The Parsonage House: A Novel By a Young Lady In a Series of Letters* In Three Volumes (Dublin: S. Colbert, 1781)

*George Bateman: A Novel in Three Volumes* (London: J. Dodsley, 1782)

*Features from Life; or, A Summer Visit.* By the Author of George Bateman and Maria (Dublin, 1788), translated as *La Visite d'Eté* (Paris, 1788)

None of these works has an illustration.

**BONNYCASTLE, John**  
*An Introduction to Mensuration*

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**(1782, 1787, 1791, 1798)**

**1782 NEW LOCATION:** British Library, Huntington, Trinity College (Cambridge), Victoria University in the University of Toronto (Bentley Collection)

**1798 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

**BOYDELL, John**

*Boydell's Graphic Illustrations of ... Shakspeare*

**([?1803])**

**NEW LOCATIONS:** Birmingham, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**BROWN, John**

*Elements of Medicine*

**(1795)**

**NEW LOCATIONS:** Birmingham, Cambridge, Northwestern, Wellcome Library

**BRYANT, Jacob**

*A New System, or An Analysis of Ancient Mythology*

**(1774, 1776; 1775, 1776)**

**1774, 1776 NEW LOCATIONS:** Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**1775-1776 Second Edition NEW LOCATIONS:** South Carolina, Victoria University in the University of Toronto (Bentley Collection)

**EDITION**

§(N.Y.: Garland, 1979)

**BÜRGER, Gottfried Augustus**  
*Leonora*, tr. J.T. Stanley  
(1796)

**NEW LOCATIONS:** Adelaide, Alabama, Arizona State, Birkbeck College (London), Boston Athenaeum, Boston College, British Library, Brooklyn Public Library, Buffalo & Erie County Public Library, California (Los Angeles, San Diego), Cambridge (3 from Keynes Collection), Chicago, Cleveland Public Library, Colorado (Boulder), Colorado State, Connecticut College, Cornell, Dalhousie, Emory, Essex, Georgetown, Holy Cross, Illinois, Indiana, Institute of German Studies, Iowa, Johns Hopkins, Kenyon College, Library of Congress (2), Liverpool Public Library, London (Institute of German Studies), McMaster, Minnesota, New Hampshire, New York Public Library, New York, Newberry, North Carolina, Northwestern, Pennsylvania, Pennsylvania State, Puget Sound, Rice, San Diego State, Seattle Public Library, Simon Fraser, Southern California, Stanford, State University of New York (Stony Brook), Texas, Temple, Tulsa (gift of Roger Easson), Victoria & Albert, Virginia, Wake Forest, Waseda (Tokyo), Western Ontario, William & Mary

**REVIEWS referring to Blake**

**Anon.**, “Translations of Burger’s *Leonora*”, *British Critic*, VIII (Sept 1796), 277 (the critic pauses in the midst of a brief review of four translations of

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*Leonora* to execrate the “detestable taste” shown in Blake’s design for J.T. Stanley’s second version)  
<**BB #1037**>

**Anon.**, “Art. XI. *Leonora: A Tale, translated from the German of Gottfried Augustus Bürger*. By J.T. Stanley, Esq. F.R.S. &c. A new Edition. 4to. 16 pages, with a Frontispiece and two Vignettes, by Blake. Price 7s. 6d. Sewed. Miller. 1796”, *Analytical Review*, XXIV (**Nov 1796**), 472 (a one-paragraph review which concludes: “This edition is embellished with a frontispiece, in which the painter has endeavoured to exhibit to the eye the wild conceptions of the poet, but with so little success, as to produce an effect perfectly ludicrous, instead of terrific”) <**BB #831**>

*Lenore Ballade von Bürger in Drei Englische Übersetzungen* [ed. Johann Joachim Eschenburg] (Göttingen: Johann Christian Dieterisch, **1797**), 5-6 In German (describes Blake’s designs)

There were also reviews in (1) §*Critical Review*, NS XVII (1796), 303-307, (2) §*English Review*, XXVIII (1796), 80-84, (3) *Monthly Magazine & British Register*, III (Jan 1797), 46, (4) *Monthly Mirror*, I (1795-96), 293-295, and (5) *Monthly Review*, NS XX (Aug 1796), 322-325.

**EDITION**

§Bürger, Gottfried Augustus. *Leonora 1796 translated by J.T. Stanley. A reproduction of the 1796 edition with Blake’s illustrations*. Introduction by J.W. [**Jonathan Wordsworth**].

(Otley, West Yorkshire, & Washington, D.C.: Woodstock Books, 2000) 4<sup>o</sup>, [1-5], xi, 12 pp.; ISBN: 1854772325

### NEWLY DISCOVERED TITLE

#### *The Cabinet of the Arts (1799)*

**Title page 1:** THE | CABINET of the ARTS. | - | A  
SERIES OF ENGRAVINGS, | BY | *English Artists*, |  
FROM ORIGINAL DESIGNS, | BY | *Stothard, Burney,*  
*Harding, Corbould, Van Assen, Potter [sic],* | *Cosway, Paul*  
*Sandby, Mather Brown, Catton, &c.* | = | [*Vignette*: London:  
Published by Castildine & Dunn, Copper-Plate Printers, N.<sup>o</sup> 9,  
Bagnio Court, Newgate Street, February 3. 1796 <sup>413</sup>] | = |  
London, | M.DCC.XCIX [1799]. | PRICE FIVE  
GUINEAS, BOUND.

**Title page 2:** THE | CABINET | OF THE | *ARTS*. | = | A  
SERIES OF ENGRAVINGS; | BY |  
STOTHARD, BURNEY,  
HARDING, CORBOULD,  
VAN ASSEN, PORTER [*sic*],  
COSWAY, PAUL SANDBY,  
MATHER BROWN, CATTON, |  
&c. &c. &c. | - | London, | M.DCC.XCIX. [1799] | PRICE  
FIVE GUINEAS.

The first title page was printed first with the typeset text in black and then with the engraving in brown.

**LOCATIONS:** Bibliothèque Nationale (Paris, with 95 prints), British Library (shelfmark 1401 i 25, with 94 prints), Dartmouth, *Essick* (with 64 prints), Princeton, Yale Center for British Art (2, 1 with 117 engravings printed on rectos, 1 with

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<sup>413</sup> The vignette is assigned to Stothard by A.C. Coxhead, *Thomas Stothard* (1906), 38.



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160 prints on 117 leaves, including duplicates of some portraits)

**SIZE:** 24.5 x17.1 cm, varying slightly (Essick copy)

**PAPER:** Uniform off-white wove paper with watermarks (in the Essick copy) of 1794 | J WHATMAN (fragments on ff. 9, 16, 25, 49, 52, 55-56, 63, 66), and widely spaced “5” and “6” (f. 4, apparently a single, inserted leaf). Many leaves show three deckled edges, indicating that these leaves have not been cut or trimmed and that they are halves of a small sheet, though only a few leaves are visibly conjugate. (The size alone would have suggested that it was a quarto.)

**CONTENTS:** The prints bear no number or indication of where they should be placed, and the only description of the contents is on the two title pages – prints designed by Mather Brown, Burney, Catton, Corbould, Cosway, Harding, Potter or Porter, Paul Sandby, Stothard, Van Assen, “&c.” However, the Essick copy has no print with the name of Burney, Corbould, Cosway, Harding, or Paul Sandby, and two-thirds of the prints are by others: Anon. (19, some of which could be by the named artists), G. Bickham, Jr (2), C.H. Coypel (1), Isaac Cruikshank (3), Gillot (2), Sir Joshua Reynolds (1), Charles Reuben Ryley (2, including one engraved by Blake), Tassie (1), I. Taylor (2), and W. Turner (10).

**SOURCES OF THE PRINTS:** The prints with dates or which have been traced to dated works appeared in *Bellamy’s Picturesque Magazine* (London: T. Bellamy & T. Evans, 1793), *Harrison’s British Magazine* (1782-83), Samuel Johnson, *Rasselas* (London: E. & S. Harding, 1796), Thomas

Townshend, *Poems* (London: E. & S. Harding, 1796) (8 Stothard prints), and 1797 (f. 42).

Half the prints in the Essick copy (31) seem to come from three books: Townshend (8), a book on the English royal family (10), and a book on English places (13).

Note that the prints identified were originally commissioned by several different booksellers – T. Bellamy & T. Evans, Castildine & Dunn, E. & S. Harding, and Harrison. Apparently an anonymous bookseller – none is named on the two title pages – acquired a miscellaneous collection of copperplates originally commissioned by various different booksellers and had them printed on sheets of uniform paper, two prints per sheet as in a small folio.

The prints in *Bellamy's Picturesque Magazine* (1793) are on soft wove paper 28.2 x 22.5 cm; those in *The Cabinet of the Arts* (1799) are on paper 24.5 x 17.1 cm watermarked "J WHA | 17" (other fragments of the watermark elsewhere in the volume indicate that it was "J WHATMAN | 1794"). The prints in *The Cabinet of the Arts* are therefore not remainders from *Bellamy's Picturesque Magazine* but new printings.

**DESCRIPTION:** The work consists of two title pages (the first on a verso) plus 64 prints on rectos only (in the Essick copy).

All the prints probably appeared in previous publications; another print of the French Revolution (C.R. Ryle-Charles Grignon) appeared in *Bellamy's Picturesque Magazine* (1793), and 8 of the Stothard prints previously appeared in Thomas Townshend, *Poems* (1796). *The Cabinet of the Arts* (1799) seems to be a nonce collection, a pair of title pages followed by prints chosen irregularly without much regard for the artists named on the title pages. Copies vary disconcertingly after the title pages, with 64, 94, 95, 117, and

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160 prints. Only four of the seven known copies include Blake's print of "F: Revolution" for *Bellamy's Picturesque Magazine* (1793).

Blake's connection with the work was first identified in the copy acquired by R.N. Essick at the eBay auction of July 2005 (£88) and reported in his "Blake in the Marketplace", *Blake*, XXXIX (2006), 158-160, with reproductions of the first title page and the Blake print.

LOCATION	NUMBER OF PRINTS	"F. Revolu- tion"
Bibliothèque Nationale (Paris)	95	No
British Library	94	No
Dartmouth	99	<b>Yes</b>
<i>Essick</i>	64	<b>Yes</b>
Princeton <sup>414</sup>	112	<b>Yes</b>
Yale Center for British Art #1	117 <sup>415</sup>	No
Yale Center for British Art #2	161 <sup>416</sup>	No

It seems plain that *The Cabinet of the Arts* (1799) is a nonce publication in which prints of 1777-1797 issued by different book-sellers were printed more or less ad libitum. Even in the two Yale copies compared in detail, only 33 prints

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<sup>414</sup> The Princeton copy lacks the engraved title page.

<sup>415</sup> 28 engravings in Yale copy 1 reappear in copy 2, and of these 23 are also duplicated in copy 1. This information is based on wonderfully detailed notes on these two copies generously sent to me by Maria Ross and Marissa Grunes of the Yale Center. One additional image appears twice in Copy 2.

<sup>416</sup> Yale copy 2 ff. 48-84 has 45 plates printed (not pasted) *side-by-side* with *different dates* and *different publishers*.

appear in both copies; 83 images appear only in copy 1 and 127 images appear only in copy 2.

The “F. Revolution” plate engraved by Blake for *Bellamy’s Picturesque Magazine* (1793) appears in only three copies of *The Cabinet of the Arts* (Dartmouth, Essick, Princeton). As only three copies of *Bellamy’s Picturesque Magazine*, I (1793) have been traced (Harvard, Huntington, Pennsylvania), there are as many copies of “F. Revolution” traced in *The Cabinet of the Arts* (1799) as in *Bellamy’s Picturesque Magazine* (1793) in which it originated.

### **Carfax Conduit, Oxford (1810)**

A large print inscribed “*CARFAX CONDUIT, OXFORD.*” and “Blake sc.”, with no sign of the designer or imprint, was discovered, acquired, and described by Robert N. Essick.<sup>417</sup>

The listings below indicate that it was both drawn and engraved by Blake and that it was published at 1s 6d in 1810. Can it have been published by Blake as well?

In some respects, the topographical engraver William Staden Blake seems more plausible for the “Blake” of the Carfax Conduit than the poet-engraver William Blake.

#### **REVIEWS, Puffs, Notices**

**Anon.**, “Quarterly List of New Publications From February to May, 1810”, *Edinburgh Review*, XVI, xxxi (**April 1810**), 253-254 <Harvard> (“A View of Carfax Conduits, Oxford. Drawn and engraved by Blake. 1s. 6d.” [p. 253])

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<sup>417</sup> See R.N. Essick, “A ‘New’ William Blake Engraving?”, *Print Quarterly*, II (1985), 42-47. The print is reproduced also in *Blake*, XIX, 1 (Summer 1985), pl. 7, where Essick suggests that it may have been etched about 1780. The only previously-recorded reference to Blake and the Carfax Conduit was in Thomas Dodd’s manuscript biography of Blake (c. 1832) (*BR* (2) 255 footnote).

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**Anon.**, “Arts, Fine”, *Quarterly Review*, III (May 1810), 518 (“A View of Carfax Conduits, Oxford, drawn and engraved by Blake. 1s. 6d.”)

**Anon.**, “Fine Arts”, *Edinburgh Annual Register* for 1810, III, Part the Second (1812), cviii <California (Berkeley)> (“A View of Carfax Conduit, Oxford. Drawn and Engraved by Blake. 1s. 6d.”)

**CATULLUS, Caius Valerius**  
*The Poems*  
(1795)

**NEW LOCATIONS:** Brigham Young, California (Berkeley), Cambridge, Cape Cod Community College, Connecticut College, Delaware, Emory, Harvard (Harvard College), Lehigh, Massachusetts Historical Society, New York Academy of Medicine, Northern Illinois, Northwestern, St Johns College (Maryland), Texas Tech, Victoria University in the University of Toronto (Bentley Collection), Yale

**CHAUCER, Geoffrey**  
*Poetical Works*  
Volume XIII  
(1782 [i.e., 1783])

**NEW LOCATIONS:** Aberdeen, Leeds, Manchester, Newcastle, South Carolina, Victoria University in the University of Toronto (Bentley Collection, 2 sets)

A proof before all letters of Blake’s plate in Bell’s Edition of the Poets of Great Britain is in Vol. X of the extra-

illustrated set of Mrs Bray's *Life of Thomas Stothard* (1851) acquired in December 2008 by Victoria University in the University of Toronto.

**COMMINS, Thomas**  
*An Elegy Set to Music*  
(1786) February 12, 2009

**NEW LOCATION:** Robert N. Essick.

Two leaves with drawings for the frontispiece were acquired by Professor R.N. Essick, one with wash on one side and pencil on the other, the other with wash on both sides.

A copy of Blake's print was given in 1998 by Charles Ryskamp to the Pierpont Morgan Library.<sup>418</sup>

**CUMBERLAND, George**  
*An Attempt to Describe Hafod*  
(1796)

**NEW LOCATIONS:** British Library, Cambridge, Glasgow, Huntington (495603), National Library of Scotland, Princeton, Sheffield, Southampton, Trinity College (Dublin)

**EDITION**

*An Attempt to Describe Hafod by George Cumberland. A Bicentenary Edition Edited and Introduced by Jennifer Macve & Andrew Sclater, Illustrated with Drawings from a sketchbook of Thomas Jones of Pencerrig* introduced by Donald Moore. (Aberystwyth: Ymddiriedolaeth Yr Hafod – Hafod Trust, 1996) 8<sup>o</sup>; ISBN: 0952794101

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<sup>418</sup> R.N. Essick, "Blake in the Marketplace, 2005", *Blake*, XXXIX(2006), 181.

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This is a facsimile of the copy in the National Library of Wales, with Jennifer Macve & Andrew Sclater, "Introduction" (pp. 1-10, 15-16), and Donald Moore, "The artist Thomas Jones at Hafod" (pp. 11-14, 16). A section on "Hafod in 1795 and Blake's Map" (pp. 9-10) concludes that "One must ... keep an open mind" as to what part Blake had in the map.

**CUMBERLAND, George**  
*Outlines from the Antients*  
(1829)

**NEW LOCATIONS:** Birmingham, Brown, California (Santa Barbara), Edinburgh, Cambridge, Edinburgh, Manchester, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

Appendix [?1820] MS (Victoria University in the University of Toronto) <**BB p. 542**> Published by 2009 as an E-book.

**CUMBERLAND, George**  
*Thoughts on Outline*  
(1796)

**NEW LOCATIONS:** Belfast Central Library, Bibliothèque Nationale (Paris), Birmingham Central Libraries, California State Library, Cambridge (2, 1 from Keynes Collection), Chetham's Library (Manchester, England), Clark (Sterling & Francine) Art Institute (Williamstown, Massachusetts), Edinburgh, Exeter, Getty, Harvard, Iowa, Longleat House (England), Manchester, Morgan Library, National Gallery

(London), National Library of Wales, North Texas, Northwestern, Pennsylvania (1 – **BB** gives 1), Oxford (Department of History of Art), Royal Academy (London), State Library of South Australia (Adelaide), Victoria University in the University of Toronto (Bentley Collection)

A copy in “Original blue boards ... inscribed at front ‘From the Author’” was offered in John Windle Catalogue 46 (2009), Lot 64.

## DANTE

### *Blake's Illustrations of Dante* (1838, 1892, 1955, 1968)

**1838 NEW LOCATIONS:** Bibliothèque Nationale, Birmingham Museum and Art Gallery, Fogg Museum (Harvard), London

**1968 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

**COPIES OF UNIDENTIFIED DATE:** City Art Museum of St Louis (see *BB* #890), Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], National Gallery of Canada, Northwestern

Reproductions of Blake’s engravings (Essick set) were added to the William Blake Archive.

### DIMENSIONS OF THE COPPERPLATES<sup>419</sup> IN CENTIMETRES

Plate	Width	Height	Thickness	
1	27.9	35.4	0.146	(0.153)
2	27.8	34.5	0.195	(0.192)

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<sup>419</sup> The surface dimensions of the copperplates now in the U.S. National Gallery of Art were measured by GEB; the thickness was recorded by Shelley Fletcher, Head, Paper Conservation, at the U.S. National Gallery (first at the cover, then at the middle edge) in *Print Quarterly*, XXI (2004), 27 n23.



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3	28.0	35.3	0.204	(0.205)
4	28.0	35.3	0.165	(0.155)
5	28.0	35.2	0.199	(0.198)
6	27.6	35.2	0.188	(0.195)
7	27.5	35.1	0.187	(0.171)

**DARWIN, Erasmus**

*Botanic Garden*

**(1791, 1791, 1795, 1799)**

**A 1791 FIRST EDITION NEW LOCATIONS:** Aberdeen, Bibliothèque Publique et Universitaire [Fribourg, Switzerland] (ANT 589), Birmingham, Bodley (Vet A 5 d 44), Cambridge (3 copies: CCA 24 61 [Charles Darwin's copy]; Syn 4 79 6; Syn 4 79 xq821 D25b 1791 a [Sir Geoffrey Keynes's copy]), Glasgow, King's College (London), National Library of Wales, Sheffield, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library

**Part I, FIRST EDITION (1791), Part II, Second Edition (1790) NEW LOCATIONS:** Academy of Natural Science (Pennsylvania), Alberta, American Museum of Natural History, Arizona, Atlanta Historical Center, Benedictine College (Atchison, Kansas), Bodley, Bowling Green State, Brooklyn Botanic Garden, Bryn Mawr College, California (Irvine, San Diego, Santa Barbara), Chicago Botanic Garden, Cincinnati, Claremont College, Colorado State, Columbia, Connecticut, Dartmouth College, Detroit Public Library, Depauw, Duke, Georgetown, Georgia, Hunt Institute for

Botanical Doc, Illinois, Illinois State, Johns Hopkins Kansas State, Lamar, Linda Hall Library (Missouri), Lloyd Public Library and Museum (Ohio), Los Angeles Public Library, Michigan, Missouri (Kansas City), Museum Boerhaave (Leiden), New Hampshire, New York Botanical Garden, New York Public Library, Oak Spring Garden Library, Oklahoma State, Purdue, Richmond, Royal Botanical Gardens (Kew), Royal College of Art (London), San Francisco, Smithsonian Institution, South Carolina, Southern California, Southern Methodist, State University of New York (Buffalo), Stony Brook, Toronto Public Library, University Club, Utrecht, Valentine Richmond Historical Center, Vanderbilt, Vermont, Virginia, Virginia Military Institute, Virginia Tech, Washington (Seattle), Wayne State, Weber State, Wellcome Library, Wellesley, Wesleyan (Connecticut), Western Ontario

**Part I, FIRST EDITION (1791), Part II, Third Edition (1791) NEW LOCATIONS:** Brown, Buffalo & Erie County Public Library, California (Davis, Santa Cruz), Harvard (Medical School), Iowa, Kenyon College, Montreal, National Agricultural Library (U.S.), New York Public Library, Ohio State, Rutgers, Smithsonian Institution, Tulsa, Windsor, Wisconsin (Madison), Yale (Medical Library)

**Part I, SECOND EDITION (1791), Part II, Third Edition (1791) NEW LOCATIONS:** Cambridge, Essex, Queen's University (Belfast – Science Library), Wellcome Library

**Part I, SECOND EDITION (1791), Part II, Fourth Edition (1794) NEW LOCATIONS:** Atlanta Historical Center, National Library of Wales, New York Academy of Medicine, Victoria (British Columbia), Wales (Lampeter), Wellcome Library

**C 1795 THIRD EDITION NEW LOCATIONS:** Birmingham, Durham, Edinburgh, Folger (PR3396 B6

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1791a), Glasgow, National Library of Wales, Newcastle, Ushaw College (Durham), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library

**D 1799 FOURTH EDITION NEW LOCATIONS:** Bibliothèque Publique et Universitaire [Fribourg, Switzerland] (ANT 9847), Bibliothèque Publique et Universitaire [Lausanne] (1M 2727), Iowa (5815D22 b), Tulsa (gift of Roger Easson), Turnbull Library (Wellington, New Zealand), Victoria University in the University of Toronto (Bentley Collection)

**A-B 1791 FIRST and SECOND Editions** Large Paper copies of the First and Second Editions are on heavy wove paper with the watermark "E & P", while ordinary paper copies are on a lighter unwatermarked paper with a distinctive checkered pattern, according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

**C 1795 THIRD Edition**

A proof of Pl. 6 (Fuseli's "Tornado" added to the 1795 edition) with all letters but lacking some finishing work was offered by N.W. Lott in 1995 (according to R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]).

Pl. 1, "The Fertilization of Egypt": A new sketch (of the sistrum only) on the verso of the previously-known one was reported and reproduced by Robert N. Essick & Rosamond A. Paice, "Newly Uncovered Blake Drawings in the British Museum", *Blake*, XXXVII (2003-4), 84-100.

There were reviews of Part I (1791) in **(1)** *Analytical Review*, XV (1793), 287-293, **(2)** §*Critical Review*, NS VI (1792), 162-171, **(3)** §*English Review*, XX (1792), 161-171, and **(4)** §*Monthly Review*, NS xi (1793), 182-187; of the Third Edition (1795) in §*English Review*, XXVII (1796), 271-273.

**DARWIN, Erasmus,**  
*The Poetical Works of Erasmus Darwin*  
**(1806)**

**NEW LOCATIONS:** Aberdeen, Agnes Scott College, Alberta, “Bibliomation, Inc”, Birmingham, Bodley, Boston College, Botanical Research Institute of Texas, Inc, Bridgeport [Connecticut] Public Library, Brown, California (Berkeley, Los Angeles, San Diego, Santa Barbara), Cleveland Health Sciences Library, Columbia, Dallas, Dayton Metropolitan Library, Denver, Desert Botanical Garden of Arizona, Edinburgh, Hamilton College, Hiram College, Johns Hopkins, Lakeland (Michigan) Library Coop, London, Massachusetts Institute of Technology, McMaster, McGill, Mississippi, Missouri Botanical Gardens, National Library of Ireland, Nebraska (Lincoln), New York Academy of Medicine, Niedersächsische Staats-und-Universität Bibliothek (Germany), North Carolina (Chapel Hill), Notre Dame, Nottingham, Oakland, Ohio Historical Society, Ohio State, Princeton, Queen’s University (Belfast – Science Library), Rochester, San Francisco Public Library, Victoria & Albert Museum, Washington (St Louis), Wellcome Library, Dr Williams's Library (1110 H 9), Wisconsin (Madison), Yale

**EDITION**

§*The Poetical Works of Erasmus Darwin*, 3 vols. (Tokyo: Hon-No-Tomosha, 1997)

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**NEWLY RECORDED TITLE**  
**Diario de los Niños**  
**(1839-1840)**

**Vol. I, No. 1, Engraved title page:** DIARIO □ DE LOS □ NIÑOS □ LITERATURA, ENTRETENIMIENTO □ é □ INSTRUCCION. □ N<sup>o</sup>. 1 □ MEJICO 1839. □ IMPRESO POR MIGUEL GONZALEZ. [in an elaborate floral border] <New York Public Library>

- 5 “La Caverna” at II, 361 (design size: 11.6 x 21.8 cm)  
 (“The Soul Exploring the Recesses of the Grave”)  
6 “La Resurreccion” at II, 409 (design size: 13.7 x 21.7 cm)  
 (“The Reunion of the Soul & the Body”)

The titles follow those in Mora pl. 2-3, 7-10 [pl. 2, 4, 11, 7, 9, 12 in the 1808 *Grave*] (except for No. 2 which is untitled). “The lithographs are very accurate reproductions of Schiavonetti’s etchings/engravings” and are “close in size to the engravings” (except “for the elimination of small areas of the designs along the top and bottom margins of ‘La Puerta de la Muerte’ and ‘La Caverna,’ and on all 4 sides of ‘La Resurreccion’”), a faithfulness perhaps achieved by tracing, according to R.N. Essick, “Blake in the Marketplace, 2009”, *Blake*, XLIII (2010), 132; Essick is the source of all the information about the Essick copy; John Windle was the discoverer of Blake’s connection with the work.

Four of Mora’s poems illustrated in the *Meditaciones Poeticas* (1826) are included here without prints: “La Muerte del Impio” (“Death of the Strong Wicked Man”) (II, 119-120), “La Muerte del Justo” (“The Death of The Good Old Man”)

(II, 167-168), “La Separacion” (“The Soul hovering over the Body reluctantly parting with Life”) (II, 190-192), “El Juicio” (“The Day of Judgment”), and “La Reunion” (“The Reunion of the Soul & the Body”) (II, 415-416). The title page for *Meditaciones Poeticas* is omitted (it has no poem by Mora).

**DONNE, John**  
***Poetical Works***  
**(1779)**

The unpublished proof for Bell's Edition of The Poets of Great Britain representing a winged figure flying from the viewer is tentatively ascribed in *BB* #A1450 to Bell's edition of Donne's *Poetical Works* and in Robert N. Essick, *The Separate Plates of William Blake* (1983), 236-237, Figure 105, to Bell's edition of *Paradise Lost*.

There are two copies of the print in the British Museum Print Room, Professor Essick has acquired a copy, and another is in John Windle's *List Twenty-Nine* (1998), No. 73.

**EARLE, James**  
***Practical Observations on the Operation for the Stone***  
**(1793, 1796, 1803)**

**1793 NEW LOCATIONS:** British Library, Cambridge, King's College (London), Leeds, Liverpool

**1796 NEW LOCATIONS:** King's College (London), Wellcome Library

**1803 NEW LOCATIONS:** Edinburgh, Glasgow, Wellcome Library

**EMLYN, Henry**  
***A Proposition for a New Order in Architecture***  
**(1781, 1784, 1797)**

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**1781 NEW LOCATIONS:** Bodley, Royal Academy (London), Yale Center for British Art

**1784 NEW LOCATION:** Royal Academy (London), Victoria & Albert

**1797 NEW LOCATIONS:** Pennsylvania, State University of New York (Stony Brook)

**ENFIELD, William**

*The Speaker*

**(1774 [i.e., 1780]; 1781, 1785, 1795, 1797, 1799, 1800)**

**1774 [i.e., 1780] NEW LOCATIONS:** Aberdeen, National Library of Wales, Tulsa (gift of Roger Easson)

**1781 NEW LOCATION:** California (Santa Barbara), Chicago, Illinois, Library Company of Philadelphia, Louisiana State (Shreveport), Morrab Library (Penzance, England), Paxston House (Scotland), Trinity College (Cambridge), Victoria University in the University of Toronto (Bentley Collection)

**1785 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection, 2 copies)

**1797 NEW LOCATIONS:** Cambridge, Liverpool

**1799 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

**1800 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

On 24 August 1796, Joseph Johnson, the publisher of the hugely-successful *Speaker* (which included a Blake print), wrote to the Philadelphia bookseller Thomas Dobson:

By the next vessel you shall have some Enfield's Speaker & a few other articles, the elegant plates which accompany this work give it so decided a preference, independant of the accuracy with which it is printed over every other edition which has been printed upon me that you cannot fail having a large demand for it[.]<sup>420</sup>

And six weeks later, on 10 October, he wrote again:

When the drawback is deducted the price of Enfield's Speaker & Exercises is reduced to 2/4 which I apprehend they would cost you, without the plates, if you were to print & bind them yourself indeed my profit is small but I do expect a considerable demand for them from you; these books are universally used in schools here, of the Exercises we use about one half of what we sell of the Speaker.

**EULER, Leonard**  
*Elements of Algebra*  
(1797)

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<sup>420</sup> Quoted, like the other Joseph Johnson correspondence here, from office transcripts in the newly-discovered Joseph Johnson Letter-Book now in the The Carl H. Pforzheimer Collection of Shelley and His Circle, The New York Public Library, Astor, Lenox and Tilden Foundations, by whose permission they are quoted here. The Letter-Book was copied in approximately chronological order.



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**NEW LOCATIONS:** Aberdeen, Birmingham, Cambridge, Edinburgh, Glasgow, Leicester, McGill, Michigan (Dearborn), New York, Newcastle, Oklahoma, Santa Fe Institute, Strathclyde, Wisconsin (Madison)

Blake was probably referring to his engraving (c. 6.8 x 11.0 cm) for Euler's *Elements of Algebra* when he told the Revd Dr Trusler on 23 August 1799: "I had Twelve [*Guineas*] for the [*small engraved*] Head I sent you".<sup>421</sup>

**“Evening Amusement”**  
**(Watteau-Blake)**  
**(1782)**

**NOTICES, &c**

**Anon.**, “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der fryen Künste*, XXVII (1782), 123-188, in German <Harvard>  
Zwey angenehme Blätter, nach Watteau, aus der Sammlung, des Hrn A. Maskin [*i.e.*, *Macklin*]; Morning Amusement und Evening Amusement, von W. Blake in Röthel, Ovale, zu 9 Zoll 4 Linien Höhe, und 11 Zoll 3 Linien Breite, kosten zusammen 15 Schillinge. [P. 162]

**“The Fall of Rosamond”**

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<sup>421</sup> He could alternatively but less plausibly be referring to his engraving of the head of John Brown (c. 11 x 13 cm) for Brown's *Elements of Medicine* (1795) or to one of the heads of Catullus and Cornelius Nepos (each c. 10 x 17 cm) for *Poems of Caius Valerius Catullus* (1795).

**(Stothard-Blake)**  
**(Macklin, 1 Oct 1783)**  
**REVIEW, &c**

**Anon.**, “Vermischte Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künst*, XXX, 2 (Leipzig: Dyckischer Buchhandlung, 1785), 317-368, in German <Harvard> (“The Fall of Rosamond ... von Blake, in eben der Manier, gleichen Maasse und Preises” [p. 342])

**FLAXMAN, John**  
*Compositions from ... Hesiod*  
**(1817)**

**NEW LOCATIONS:** Birmingham, Detroit Mercy, Edinburgh, Guildhall Library (London – 2 copies), Indianapolis Museum of Art, Kentucky, Melbourne Public Library, Minnesota, Newcastle Literary and Philosophical Society, New York Public Library (2), Northwestern, Pennsylvania State, Rochester, South Carolina, Syracuse, Victoria University in the University of Toronto (Bentley Collection, 3 copies)

**DRAWINGS:** The pencil and gray ink drawings, 22.7 x 30.5 cm and slightly smaller, 5 leaves with 1809 and 1813 watermarks, “possibly the preliminary drawings for the Hesiod designs<sup>422</sup> ... or possibly a set created by Flaxman independent of the production of the engravings”, bound in a blue morocco album of the “1860s” by M.M. Holloway<sup>423</sup> in 1970 in the possession of the dealer H.D. Lyon <**BB pp. 556-557**>, were offered at Christie's (London), 7 June 2001, No.

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<sup>422</sup> They are neither the original compositions, which are in the British Museum Print Roo, nor tracings from the prints.

<sup>423</sup> John Windle Catalogue 46 (2009), Lot 1048.

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78 (6 designs and the binding reproduced), ESTIMATE £80,000-£120,000 [not sold]; as R.N. Essick suggests ("Blake in the Marketplace, 2001", *Blake*, XXXV [2002], 120), "Perhaps no potential purchaser could overcome the suspicion that these may be early copies after the plates by a skilled hand other than Flaxman's"; they were offered on consignment to Maggs from the estate of H.D. Lyon at \$125,000.<sup>424</sup> They were offered again by Maggs (Price on Application) in John Windle Catalogue 46 (2009), Lot 1048: "We feel safe in concluding ... that the drawings are not copied by a third party."

Pl. 21 ("Theogony" fly-title) A proof before all letters on paper watermarked 1812 is "now [2004] in a private British collection".<sup>425</sup>

**REVIEWS, Puffs, Advertisements,<sup>426</sup> &c**

**Anon.**, "Literary Intelligence", *Gentleman's Magazine*, LXXXIV, Part 2 (Dec 1814), 550-552 (Hesiod is p. 551)

**Anon.**, "Literary Intelligence", *European Magazine*, LXVIII (Nov 1815), 469-470 (Hesiod is on p. 470)  
<Bodley>

**Anon.**, "Select Literary Information", *Eclectic Review*, N.S., IV (Dec 1815), 622-626 ("Messrs. Longman

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<sup>424</sup> R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 133.

<sup>425</sup> According to R.N. Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII (2005).

<sup>426</sup> I report advertisements only when they specify (as most do) that the plates were "Engraved by J. Blake".

- and Co will shortly” publish Flaxman’s Hesiod  
“Engraved by J. Blake” [pp. 623-624])
- “Messrs. Longman and Co. are about to Publish”  
Flaxman’s Hesiod (at the end of *The Remains of  
Hesiod* ... ed. Charles Abraham Elton, Second  
Edition, (London: Baldwin, Cradock, and Joy,  
**1815**) <Harvard>
- “New Works Preparing for Publication, by Longman,  
Hurst, Rees, Orme, and Brown” (**July 1816**), 2  
(bound with *Demosthenes Orationes de Republica  
duodecem*, ed. Guglielmo Allen (Oxonii [no  
publisher], 1812) <Bodley>
- Announcement dated **Feb 1817** identifying (like all the  
rest) the engraver as “J. Blake” <**BBS, 214**>  
*Edinburgh Review*, XVII, **March 1817**, 261  
(announcement) <**BBS, 214**>
- Anon.**, “Literary Register”, *Literary Panorama and  
National Register*, NS V, 30 (**March 1817**),  
Columns 951-960 (notice in Col. 953) <Harvard>
- Anon.**, “New London Publications”, *Asiatic Journal and  
Monthly Miscellany*, III, 16 (**April 1817**), 393-394  
(notice on p. 394)
- Anon.**, “New Publications in February and March, with  
Critical Remarks”, *New Monthly Magazine*, VII,  
39 (**April 1817**), 240 <**BB p. 560, BBS, 214**>
- Anon.**, “Monthly List of New Publications”,  
*Blackwood’s Edinburgh Magazine*, I, 1 (**April  
1817**), 90-95 (notice on p. 90)
- “New Works Preparing for Publication, by Longman,  
Hurst, Rees, Orme, and Brown ... Many of Which  
Will Appear in the Course of the present Season”  
(**April 1817**), p. 3, bound at the end of G[eorge]

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Dyer, *Four Lectures on the English Constitution*  
... Third Edition (London: Longman ..., **1817**)  
<Princeton>

Announcement (undated) inserted in a copy of Hesiod in  
original boards with watermarks of 1812 (pl. 35)  
and 1814 (flyleaf) belonging to Detlef Dörrbecker  
<**BBS, 214**>

**Anon.**, “New Publications from March 1816 to March  
1817”, *Edinburgh Annual Register* [for 1816], IX,  
Part 2 (**1820**), cccxxvii-ccccl (notice on p.  
ccccxxxiv)

**FLAXMAN, John**  
*The Iliad of Homer*  
(**1805**)

**NEW LOCATIONS:** American Academy (Rome), Art  
Institute (Chicago), Birmingham, Brazenose College  
(Oxford), Bristol, Brown, California (Berkeley; Davis),  
California State Library, Cambridge, Cleveland Museum,  
Detroit Mercy, Edinburgh, Florida State, Getty, Glasgow,  
Guildhal Library (London), Harvard, Kentucky, Kongelige  
Bibliotek (Copenhagen), Liverpool, Manchester, Melbourne  
Public Library, Metropolitan Museum (N.Y.), Michigan,  
Minnesota (2), Newcastle, Pierpont Morgan, New York Public  
Library, New York University, Pennsylvania State, Queen’s  
College (Oxford), Rijksmuseum (Amsterdam), Rochester, St  
Bride Library (London), Ushaw College (Durham), Victoria

University in the University of Toronto (Bentley Collection, 4 copies)

Pl. 1 ("Homer Invoking the Muse"): A variant drawing with large decorative panels left and right containing heraldic spears and armor was offered (but not sold) at Sotheby's (London), 31 March 1999, No. 26, reproduced, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

**FLAXMAN, John**

*A Letter to the Committee for Raising the Naval Pillar*  
(1799)

**NEW LOCATIONS:** Cambridge, Royal Academy (London)

**FUSELI, John Henry**

*Lectures on Painting*

**(1801)NEW LOCATIONS:** Eidgenössische Technische Hochschule [Zurich] (A146), Illinois (x740 f9861), Leeds, Library Company of Philadelphia (IS Fues 9032), Liverpool, National Library of Switzerland, New York Public Library (MC 1801), Northwestern, Pierpont Morgan Library (E2 66E), Royal Academy (London), South Carolina, University College [London] (2 copies: 310 (Quartos) C10 FUE and R310 MG 19 [R] FÜ), Victoria University in the University of Toronto (Bentley Collection), Warburg Institute, Yale Center for British Art (ND1150 +F9)

**EDITION**

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§“*Lectures on Painting*”: *Model der Antike und die Moderne Machahmung*. Ed. **Gisela Baumgarten**. 2 vols. (Berlin: Gebr. Mann, 2005) Berliner Schriften zur Kunst.

The text is in English, the notes in German. It was originally a Berlin dissertation.

**GAY, John**  
*Fables*  
(1793, [1811])

**A 1793 NEW LOCATIONS:** Carnegie-Mellon, Indiana, Liverpool Public Library, Newcastle Literary and Philosophical Society, Rhode Island, Rochester, Toronto Public Library (Osborne Collection of Early Children's Books), Tulsa (gift of Roger Easson), Ushaw College (Durham), Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection), Westminster City Library, Wormsley Library (bound in Etruscan calf perhaps by Edwards of Halifax)

**1793 [1811] NEW LOCATIONS:** Durham, Indiana, Manchester, Northwestern, South Carolina, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Washington (St Louis)<sup>427</sup>

**COPIES OF UNRECORDED DATE: NEW LOCATIONS:** Auckland Public Library, Birmingham,

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<sup>427</sup> *BBS* reported two “Copies of unrecorded date” in Washington (St Louis), but there is only one copy, of [1811].

Detroit Public Library, Durham, Edinburgh, Leeds, London, Nottingham, Sheffield

Blake's engravings may have been copied not from the first printings of these designs, Vol. I in 1727 and Vol. II in 1738 (as implied by Keynes, *BB*, Essick, *Blake's Commercial Book Illustrations* [1991] et al), but from the designs re-engraved by Gerard Van Der Gucht (London: C. Hitch, L. Hawes, et al, 1757). The evidence for this conclusion is chiefly that, compared to the original versions, the 1757 designs reverse right and left and the format is vertical rather than horizontal as in Blake's plates. The 1762 and 1767 editions revert to the earliest formats. See R.N. Essick, "Blake in the Marketplace, 1997", *Blake*, XXXI (1998).

#### REVIEW &c

Prospectus, **1 Dec 1792**, issued with the *Monthly Review*, IX (Dec 1792) (Göttingen University) announcing the publication of Stockdale's "SPLENDID EDITION OF GAY'S FABLES" "On the 10th Inst." 1792 (not 1793, as on the title page) printed "on a superfine, wove Elephant Octavo [*paper*] (11 Inches by 7)" with "*Seventy Copper-Plates [eventually there were 71]*, Engraved by Mr. HALL, GRAINGER, AUDINET, BLAKE, MAZELL, LOVEGROVE, WILSON, BROWN, SKELTON, COOKE, &c. [*three of whom signed no plate*] Price to subscribers 1l. 11s. 6d.—in BOARDS", "with silver paper betwixt each plate and the letter-press"<*BBS*, 216-217>



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**[GOUGH, Richard]**  
*Sepulchral Monuments in Great Britain,*  
**Part I (1786)**

**NEW LOCATIONS:** Buffalo & Erie County Public Library, Cambridge, Inner Temple (Honourable Society of the), Leicester Academy, London Library, New York Public Library, Newberry, Newcastle, St Mary of the Lake, Tulsa (gift of Roger Easson)

Pl. 9 A proof before letters of Blake's print<sup>428</sup> of the third state of Queen Philippa on a leaf 38.5 x 49.5 cm, formerly in the collection of Raymond Lister and subsequently in a "private collection, London", was offered in March 2004 by Christopher Edwards (for £2,750 [*sic*]) and acquired by Robert Newman Essick. The proof is especially interesting because of the inscriptions, in the hand Gough used on other proofs now in Bodley, giving directions to the writing engraver: *Above the image but within the plate-mark:* "pl. xlix p. 125"; *below the image but within the plate-mark:* "Portrait of ^Queen^ Phillippa [~~Queen of Edward III~~] from her monument | Basire In & sc"; *at the bottom of the page:* "[~~Put under d portrait of Q Eleanor Pl xxiii\*~~]". The print as published is inscribed: "Pl. XLVIII, p. 123." "Monument of Philippa Queen of Edward III. 1369" and "Basire del & sc".

Gough wrote in pencil on the proof: "Mr Ashley your people have made a mistake which appears very extraordinary

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<sup>428</sup> Blake's responsibility for the drawing is plausibly asserted by Malkin (*BR* (2) 563), and his responsibility for the engraving is a generally accepted hypothesis.

as it is very clearly wrote with only one 1 – Philippa”<sup>429</sup>. Presumably “Mr Ashley” is the writing engraver, but there is no Ashley in *Stationers’ Company Apprentices 1701-1800*, ed. D.F. McKenzie (1978), or William B. Todd, *Directory of Printers and Others in Allied Trades London and Vicinity 1800-1840* (1972), and the only Ashley in Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (1977), 6, is John, a music publisher.

pl. 10      "Portrait of Queen Phillipa from her Monument."  
A proof before letters was sold at Cheffins, Grain,  
& Comins (Cambridge, England), 28 Oct 1999,  
No. 98 (reproduced as pl. 10).

See Jerome Bertram, *Gough’s Sepulchral Monuments: Being a Catalogue of Material Relating to Sepulchral Monuments in the Gough Manuscripts of the Bodleian Library* (Oxford: J. Bertram, 2004), 241 pp.

**HAMILTON, G.**  
***The English School***  
**(1831-32, 1837, 1839)**

**1831-32    NEW LOCATIONS:**    Aberdeen, Arizona, Bibliothèque Publique et Universitaire [Lausanne] (AVA 3356), Boston Athenaeum, Brigham Young, British Library (7812 a 19 and 1422 a 25), Brooklyn Public Library, Buffalo & Erie County Public Library, California (San Diego, Santa Barbara), Cambridge, Delaware, Edinburgh, Fordham, Georgia Institute of Technology, Harvard (Fine Arts Library), Kentucky, Kunsthaus [Zurich], Mississippi, New Hampshire,

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<sup>429</sup> The inscription is reported by Christopher Edwards but is invisible to me from his reproduction. This inscription is not given in R.N. Essick, *William Blake’s Commercial Book Illustration* (1991), 119, who cites this proof and reproduces the final state with printed inscriptions (Pl. 291).

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New York Historical Association, New York Public Library (3-MCT 1831), Pennsylvania State, Smithsonian Institution, Villanova, Victoria University in the University of Toronto (Bentley Collection), Virginia, Washington (St Louis), Wellesley, Yale Center for British Art (N6764.H35)

**1837 NEW LOCATIONS:** British Library (1267 a 19), Schweizerische Landesbibliothek [Berne], New York Public Library (3-MAMR 1837)

**1839 NEW LOCATIONS:** Folger (Art Vol. e 50), Schweizerische Landesbibliothek [Berne] (Littr Li 3162)

*N.B.* The 72 prints of Hamilton's *Select Specimens of British Artists: Chef-d'Oeuvre des Artistes Anglais* (Paris, Baudry, 1837) chosen from his *Gallery of British Artists* (1831 &c) and listed in D.H. Weinglass, *Prints and Engraved Illustrations By and After Henry Fuseli* (1994), 150-151, do not (as I am told by Professor Weinglass) include the two prints after Blake's designs for Blair's *Grave* which had been in the original work.

**HARTLEY, David**  
*Observations on Man*  
(1791)

**Two versions NEW LOCATIONS:** Aberdeen, Cambridge (2, 1 from Keynes Collection), Edinburgh, National Library of Scotland, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Wellcome Institute (London)

A proof of Blake's frontispiece before signature, on wove paper, was acquired by Professor R.N. Essick in 1998.

**HAYLEY, William**

***Ballads***

**(1805)**

**NEW LOCATIONS:** Bryn Mawr, California (Berkeley), California Legion of Honor Museum (San Francisco), Chicago, Cincinnati, Colorado, Cornell, Fogg Museum (Harvard University), Free Library of Philadelphia, Iowa, Kongelige Bibliotek (Copenhagen), Leeds, Michigan, Michigan State, Missouri, Mount Holyoke College, National Library of Scotland, National Library of Wales, New York Public Library, Northwestern, Ohio State, Phoenix Public Library, Skidmore, Stanford, Temple, Texas, Tulsa, Victoria University in the University of Toronto (Bentley Collection), Washington (St Louis), Wayne State, Yale Center for British Art

Pl. 5 ("*The Horse*"): The "proof before signature ... in the collection of Mr. Raymond Lister" <**BB**> is "in fact a lightly inked impression showing fragments of the signature and evidence of having been removed from a copy of the book", according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

An examination of the probable costs, sales, and profits or losses of the publication of Hayley's *Ballads* (1805) may help to elucidate the obscurity of this crucial period of Blake's life.

The expenses of the volume would have been:

**COSTS OF TEXT**

Copyright -- 30 copies given to Hayley in lieu

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of royalties <sup>430</sup>	£ 7. 2. 6
Setting 216 8° pp. (13 3/4 sheets) of text by Seagrave at £7.12.0 per sheet <sup>431</sup>	£ 104.10. 0
<b>TOTAL COST OF TEXT</b> <sup>432</sup>	<b>£ 111.12. 6</b>

**COSTS OF ENGRAVING**

Engraving 5 designs at £21 each <sup>433</sup>	£ 105. 0. 0
1½ reams of unwatermarked paper at £4.8.0 <sup>434</sup> for 1,000 copies of 5 8° plates	£ 6.12. 0

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<sup>430</sup> Hayley to Phillips, 28 Feb 1805 (*BR* (2) 200-201). The cost-per-copy is the total manufacturing cost (£238.4.6) divided by the number of copies printed (1,000) = 4s 9d.

<sup>431</sup> In 1799, Bensley estimated that for Du Roveray's *Gray*, 1,000 ordinary + 250 Large Paper copies in 8° would cost £12.12.0 per sheet, and 1,250 + 250 Large Paper copies would cost £14.10.0 (MS in the Huntington; see G.E. Bentley, Jr, "F.J. Du Roveray, Illustrated-Book Publisher 1798-1806: II: The Amateur and the Trade", *Bibliographical Society of Australia and New Zealand Bulletin*, XII [1990], 69); therefore 250 ordinary copies would cost £1.18.0 (£14.0.0 less £12.12.0), and 1,000 would cost £7.12.0 (4 times £1.18.0) per sheet. I presume that this cost includes setting the text, paper (27½ reams at £2.10.0 per ream), printing, labels, hotpressing, and sewing and boarding. The cost of paper derives from that in Malkin's *Memoirs* (Jan 1806) (*BB*, 595).

In correspondence with Phillips, Seagrave insisted that he should be paid at the rates of London Printers.

<sup>432</sup> All expenses for 1,000 duodecimo copies of the 21 sheets of George Cumberland's *Original Tales* (1810), including 19 advertisements, came to £147.18.9 (British Library Add. MSS 36,503, ff. 240-241; see G.E. Bentley, Jr, *A Bibliography of George Cumberland (1754-1848)* [N.Y. & London: Garland Publishing, 1975], 27).

<sup>433</sup> Blake's letter of 22 March 1805. The costs of the copyright of the designs, copper, captions, and corrections were presumably included in Blake's fee.

<sup>434</sup> As in Flaxman's *Iliad* (April 1805) (*BB*, 561). More prints could be pulled as needed.

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Printing 1,000 copies of 5 plates at 6s per 100 <sup>435</sup>	£ 15. 0. 0
<b>TOTAL COST OF ENGRAVINGS</b>	<b>£ 126.12. 0</b>
<b>COST OF DISTRIBUTION</b>	
Advertising <sup>436</sup> including 20 review copies <sup>437</sup>	£ 14.18. 7
10 copies to Blake at cost <sup>438</sup>	£ 2.17. 6
<b>TOTAL DISTRIBUTION COSTS</b>	<b>£ 17.16. 1</b>

On the publication in June 1805 of Hayley's *Ballads* (1805), Blake became liable for his share (c. £23<sup>439</sup>) of the publication-costs, and, though he expected to receive half the proceeds from the sales,<sup>440</sup> this was slow in coming in and probably never equalled his investment in cash and kind. To pay his debt to Phillips, Blake may have had to borrow money, and the sacrifices he had to make to repay his debt may well

<sup>435</sup> *Ibid.* Note that the cost of printing 8° plates may have been substantially less than for the folio plates in Flaxman's *Iliad*.

<sup>436</sup> As in Malkin's *Memoirs* (Jan 1806) (BB 595). There were puffs and ads for Hayley's *Ballads* in (1-2) Phillips' *Monthly Magazine* (1 April, 1 July 1805), (3) *Edinburgh Review*, VI (July 1805), 495, (4) Bent's *Monthly Literary Advertiser* (Aug 1805), and (5) a Phillips Short List (n.d.).

<sup>437</sup> It was reviewed in (1) *Critical Review*, 3 S, V (Aug 1805), 439, (2) *Literary Journal*, V (Aug 1805), 884, (3) *Guardian of Education*, IV (Sept 1805), 416-426, (4) *Monthly Mirror*, XX (Sept 1805), 184-185, (5) *British Critic*, XXVI (Nov 1805), 563-564, (6) *Eclectic Review* (Dec 1805), 923, (7) *Flowers of Literature*, IV (1805), 417, (8) *New Annual Register*, XXVI (1805), 355, (9) *Annual Review*, IV (1806), 576-577, (10) Phillips' *Monthly Magazine*, XX Supplement (31 Jan 1806), 614-615, and (11) *Poetical Register* for 1805, V (1807), 489.

<sup>438</sup> Blake is known to have given copies of the *Ballads* (1805) to Mr Weller and to Lady Hesketh (BR (2) 204, 203), and doubtless there were more which cannot now be identified.

<sup>439</sup> Blake's share was half the total publication cost (£256.0.7) minus the £105 credit for his engravings.

<sup>440</sup> The price given in the *Eclectic Review* I (Dec 1805), 923, was 10s 6d. (Phillips' *Monthly Magazine* [1 July 1805], 583, must be in error in giving the price as 6s.) Of this 10s 6d, the bookseller's discount was 16 2/3% (1s 9d), leaving 8s 9d for the publishers.

Sixty copies, given to Hayley (30), to Blake (10), and for review (20), were not available for sale.

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have reduced him to living on a pittance. Perhaps after all Cromek was right that in the autumn of 1805 the Blakes "were reduced so low as to be obliged to live on half-a-guinea a week!"

We can only guess how many copies of Hayley's *Ballads* (1805) were sold -- probably not many. Had the number been large, Phillips would surely have published another edition.

**Profit and Loss Related to Copies Sold**

In order to make a profit, 564 copies of the *Ballads* had to be sold, and almost certainly the total sales were fewer than this.

<b>Copies Sold</b>	<b>Costs<sup>441</sup></b>	<b>Receipts</b>	<b>Profit or Loss</b>
200	£238.16. 2	£ 87.10.0	-£151. 6. 2
400	£243. 2. 3	£175. 0.0	-£ 68. 2. 3
564	£246.10. 7	£246.15.0	+£ 4. 5
600	£247. 8. 4	£262.10.0	-£ 15. 1. 8
800	£251.14. 5	£350. 0.0	+£ 98. 5. 7
940	£256. 0. 7	£395.10.6	+£139. 9.11

It seems very likely that Blake received no profit from the sales of the *Ballads*, though he did receive credit for £105 for his engravings -- from which, of course, he had to deduct the 10s for the copper.

The text of Hayley's ballad of the horse was apparently omitted by Phillips in the proofs, and Blake, in ignorance of this, made an engraving for it. He discovered his mistake

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<sup>441</sup> Prints could be pulled and copies boarded as they were called for, but the other costs are constant.

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when Phillips happened to send Blake in London a proof of “the last sheet” to be forwarded to the printer Joseph Seagrave in Chichester. In his letter of 4 June 1805, Blake wrote to Hayley: “I write to entreat that you would contrive so as that my plate would come into the work” (presumably including the text of “The Horse” in the Ballads), so that Blake would not have to omit “ten guineas from my next demand on Phillips.”<sup>442</sup>

A copy inscribed on the Preface “Eliza Martha Cumberland | The gift of Geo. Cumberland | Culver Street | Bristol” and signed by her in a childish hand on the half-title “Miss E M Cumberland” was offered privately by John Windle in April 2000. Cumberland's daughter was born in 1798.

A copy with contemporary colouring<sup>443</sup> is or may well be by Blake or his wife (according to David Bindman, Frances Carey, Robert N. Essick, and John Windle). The palette is significantly similar to that in the coloured copy of the *Canterbury Pilgrims* (Fitzwilliam Museum). More significantly, it is similar to the tempera of the same subject.<sup>444</sup> In both coloured engraving and tempera, the mother has the same auburn hair and blue dress and cap (darker blue in the engraving) with white frills at the top. In each, the sky is shades of blue and the clouds pink (both more vivid in the engraving).

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<sup>442</sup> The problem was pointed out to me by my friend Morton Paley and published in his “William Blake, Richard Phillips, and the Monthly Magazine”, *Studies in Romanticism*.

<sup>443</sup> Reproduced in *The Stranger from Paradise* (New Haven & London: Yale University Press, 2001), Illus. 97.

<sup>444</sup> The tempera is described and reproduced in Butlin, #366, Illus. 347.



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There are also some significant differences. The frightened little girl's dress is pink in the engraving, muted yellow in the tempera, and her hair is auburn (like her mother's) in the engraving, an indeterminate brown in the tempera; the bottom of the design is blue water in the engraving, while the same area in the tempera is an indeterminate brown; the ground by the upper tree is yellowish brown in the engraving, soft greenish brown in the tempera; the bank above the horse is a curious dull blue in the engraving and brown in the tempera; the clouds are pink in the engraving, vaguely white in the tempera.

These differences demonstrate that the colourer of the engraving was not simply copying the tempera -- such servile copying would be very unlike Blake. But the manner, tact, and delicacy of the colouring, a good deal beyond what might be expected of a professional tinter, suggest that the hand which held the brush was that of William Blake.

A copy in "Original dark gray boards, printed paper label" is listed in John Windle Catalogue 46 (2009), Lot 34.

**HISTORY:** (1) It was acquired c. 1920 by Clarence Bement of Philadelphia whose bookplate it bears; (2) This may be the copy acquired by S. Foster Damon which, in the opinion of Sir Geoffrey Keynes and the owner, was coloured by Blake <BB>, (3) Sold at Butterfield Auction House (Los Angeles) 26 September 2000, No. 9047, for \$1,200 to the dealer John Windle, who sold it in 2000 to (4) *Maurice Sendak*.

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**REVIEWS referring to Blake**

*Monthly Magazine* (1April 1805), 261 (advertisement; it is "in the press") <BB, 571>

**W. Bent's** *Monthly Literary Advertiser* (Aug 1805), 26 (advertisement) <BB, 571>

**Phillips** Short List (n.d.) (advertisement) <BB, 571>

**Anon.**, *British Critic*, XXVI (Nov 1805), 563-564

<Harvard> ("A worse work, we believe, was never produced by a man of literary fame. ... The engravings are worthy of the verses" [p. 564])

[**Samuel Greateed**], "Art. VIII. *Ballads*; by William Hayley, Esq. Founded on Anecdotes relating to Animals, with Prints designed and engraved by William Blake. Small 8vo. Pp. 216. Price 10s. 6d. Phillips. 1805", *Eclectic Review*, I (Dec 1805), 923 (a brief appreciation of the engravings; Greateed was one of the editors of the *Eclectic Review* and is known to have received and tried to sell Hayley's *Ballads* for Blake [*BR* (2) 142-143]) <BB #1736>

[**Robert Southey**], "Art. XVII – *Ballads*. By William Hayley, Esq. Founded on Anecdotes relating to Animals, with Prints, designed and engraved by William Blake. 8vo. Pp. 212", *Annual Review, and History of Literature*; for 1805, IV (1806), 575 (the review bitingly mocks both artist and poet) <BB #2729>

**Anon.**, "Ballads, by William Hayley, Esq. Founded on Anecdotes Relating to Animals, with Prints, designed and engraved by William Blake. Small 8vo. Pp. 212", *Poetical Register* for 1805

**William Blake and His Circle**  
Part III: Commercial Book Engravings

(London, **1807**) (Blake is mentioned only in the title and not in the 54-word review) <**BB #840**>

**SALE RECORDS**

*Useful and Valuable Books Recently Published or in Course of Publication by Richard Phillips,*<sup>445</sup> p. 11  
*Useful and Valuable Books Recently published, or in course of publication, by Richard Phillips,*<sup>446</sup> not paginated (“Ballads, chiefly intended to illustrate certain facts in the History of Animals. By William Hayley, Esq. With Engravings, by Mr. Blake, 6s. in boards”. [The printed title page reads: “Founded on Anecdotes Relating to Animals”])

**EDITION**

§**Hayley, William.** *Ballads Founded on Anecdotes of Animals.* ([No place given:] Gardners Books, 2007)

**HAYLEY, William**

*Designs to A Series of Ballads*  
(**1802**)

**NEW LOCATIONS:** Harvard, Library of Congress, National Library of Wales (52 pp.), Northwestern (the Bentley-Essick copy), “Union Psce”, Victoria University in

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<sup>445</sup> Appended to Anon. [“An English Gentleman”], *Sketch of the Present State of France* (London: Richard Phillips, **1805**).

<sup>446</sup> Appended to Miss Owenson, *Patriotic Sketches of Ireland*, Vol. II (London: Richard Phillips, **1807**) <New York Public Library>

## Part III: Commercial Book Engravings

the University of Toronto (Bentley Collection Ballads 1-2), Dr Williams's Library (London: 10470 t 1, Ballad 1)

### Weight and Cost of Copperplates

The 14 copperplates for Hayley's *Designs* weighed 2,464.6 g (5½ pounds) and cost £1.1.6. The copperplates do not correspond closely in size to any of Blake's prints in Illuminated Printing.

R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000) gives a census of sets with all four ballads:

**Cambridge University Library <BB>** (formerly Keynes [not the Fitzwilliam Museum as Keynes promised])

**Robert N. Essick** (acquired 1999; formerly 4th Earl of Bosford, sold 1884 to Frederick Locker Lampson)

**Huntington <BB>** (formerly Frank T. Sabin, Frederick R. Halsey [1903], Henry E. Huntington [1915])

**Huntington <BBS>** (formerly Swinburne)<sup>447</sup>

**Library of Congress <BB>** (formerly J. Parker and Lessing J. Rosenwald)

**Princeton <BB>** (formerly M.C.D. Borden, Herschel V. Jones, A.E. Newton, Grace Lansing Lambert)

**Trinity College** (Hartford, Connecticut) **<BB>** (formerly Allan R. Brown)

**UNTRACED**, in parts in original blue wrappers (formerly B.B. Macgeorge, sold 1924; W.E. Moss, sold 1937 to Maggs)

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<sup>447</sup> One of the Huntington copies was reproduced in 2009 in the William Blake Archive.

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**DRAWINGS:** The newly-rediscovered drawing of “The Resurrection” (Butlin #610, untraced since 1863) (mid-1780s) has on the verso pencil “studies of eyes, the head of an eagle, a human face, and a lion”, some of which “are related to Blake’s 1802 *Designs to a Series of Ballads*”, according to R.N. Essick, “Blake in the Marketplace, 2002”, *Blake*, XXXVI (2003); both recto and verso are reproduced in the Sotheby catalogue of 5 July 2002, Lot 183; it was offered in Agnew’s 130<sup>th</sup> *Annual Exhibition of Watercolours & Drawings*, 5-28 March 2003, Lot 17, for £260,000, according to R.N. Essick, “Blake in the Marketplace, 2003”, *Blake*, XXXVII (2004), 119.

We do not know how many copies of the *Designs* were printed or what Seagrave's charges were for printing and paper, but we may make estimates based upon Blake's statement that he paid Seagrave £30<sup>448</sup> and on contemporary printing prices. On 10 October 1800 Thomas Bensley estimated that the cost of printing 1,000 quarto copies of Thomson's *Seasons* (5 sheets) for F.J. Du Roveray would be

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<sup>448</sup> On 28 Dec 1804 Blake thanked Hayley for "the Twelve Guineas which you Lent Me when I made up 30 Pounds to pay our Worthy Seagrave in part of his Accounts". I take the "part" of Seagrave's account to be £12.12.0 rather than the £30. Hayley said Blake had "paid a Bill of 30£ for paper" (letter of 3 April 1803 [BR (2) 151]) which I take to represent payment to Seagrave for paper **and printing** of the *Designs*.

When Blake wrote on 11 Dec 1805 that he "should be able to Settle with him [Seagrave] Soon what is between us", he was presumably referring to his indebtedness not for the *Designs* (1802) but to the *Ballads* (1805), for which the publisher Richard Phillips "will go equal shares with me in the expense and the profits, and ... Seagrave is to be the printer" (letter of 22 Jan 1805).

## Part III: Commercial Book Engravings

£15.15.0 per sheet (£78.15 in all) for paper, printing, and hotpressing.<sup>449</sup>

At this rate, £29.10.8 would pay for 250 quarto copies of the 7½ sheets of Hayley's first four Ballads. Assuming that Seagrave's provincial rates were lower than those of the metropolitan fine printer Bensley, and that Seagrave did not hotpress the *Designs*, his charges for 250 copies would have been somewhat lower than £29.10.8. On the other hand, the paper on which Blake printed the whole-page plates (the same as for the text, watermarked "1802") are not included in this cost. The 312½ sheets for the five whole-page engravings at £5 per ream of 500 sheets would have come to about £3 more.

Presumably Seagrave printed 250 copies of each Ballad and sent them to Blake; Blake and his wife then printed three designs on text plates plus a frontispiece and a separate print for each Ballad -- but they printed them only as the need arose, not all at once. When there proved to be demand for no more than a few score copies (only 12 copies of the first Ballad have been traced in public collections), Blake was left with perhaps 200 copies (1500 sheets) of the *Designs*. These were of no commercial value, but the paper alone had cost about £15. Blake cannily kept these sheets, even taking them back to London with him in 1803, at considerable trouble, and he drew on them for the rest of his life, including designs for Blair's *Grave* (1805), Malkin's *Memoirs* (1806), Job and Dante (c. 1824).

For reproduction and discussion of sketches on the verso of "The Last Trumpet" (c. 1785), see Martin Butlin, "A Blake

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<sup>449</sup> Quoted from the MS in the Huntington Library; see G.E. Bentley, Jr, "F.J. Du Roveray, Illustrated-Book Publisher 1798-1806: The Amateur and the Trade", *Bibliographical Society of Australia and New Zealand Bulletin*, XII (1988), 70.

**William Blake and His Circle**  
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Drawing Rediscovered and Dated", *Blake*, XXXIV (2000), 23-24.

**REVIEWS referring to Blake**

**Anon.**, "*Sussex and Adjacencies. Chichester*", *Sussex Chronicle & Chichester Advertiser*, No. 22 (**2 June 1802**), 172 (a notice of "the first number of Mr. Hayley's ... Ballads, to the engravings of Mr. Blake") <**BB #1033**>

**Anon.**, "*Designs to a Series of Ballads, written by William Hayley, Esq. And founded on Anecdotes relating to Animals, drawn, engraved, and published, by William Blake. With the ballads annexed by the Author's Permission. Two Numbers. 4to. Printed at Chichester*", *European Magazine*, XLII (**Aug 1802**), 125-126 ("The artist has executed his share of the undertaking much to his credit ....") <**BB #A916**>

**SALES**

*Bibliotheca Reediana*, auction by **King & Lochee, 5 Dec 1807** <Harvard>, Lot 8936 includes Designs "2 No. 1802")

**HAYLEY, William**  
*Essay on Sculpture*  
(1800)

**NEW LOCATIONS:** Birmingham, Boston Athenaeum, Brown, Bryn Mawr College, California (Berkeley, San Diego), Johns Hopkins, Kentucky, McMaster, Minnesota,

## Part III: Commercial Book Engravings

Newcastle Literary and Philosophical Society,  
Niedersächsische Staats-und-Universität Bibliothek,  
Pennsylvania, Principia College, Victoria University in the  
University of Toronto (Bentley Collection), Warburg Institute

A drawing for "The Death of Demosthenes" engraved by Blake was acquired in 1994 by Professor **Robert Essick**. As the legend on the printed design is "*T.H. [i.e., Thomas Hayley] invenit*", it is very striking that the style of the drawing is that of Flaxman, who taught William Hayley's illegitimate son Tom to be a sculptor.

It was reviewed in **(1)** §*British Critic*, XVI (1800), 679-680, **(2)** §*Critical Review*, NS XXXI (1801), 48-53, **(3)** §*Monthly Mirror*, X (1800), 156-157, **(4)** §*Monthly Review*, XXXVI (1801), 113-121, and **(5)** §*New Annual Register*, XXI, 3 (1800).

**HAYLEY, William***The Life ... of William Cowper, Esqr.***(1803-4)**

**1803-4 NEW LOCATIONS:** Adelphi, Alberta, Allen County Public Library (Indiana), Arizona State, Athenaeum (Philadelphia), Auckland Public Library, Boston, Boston College, Brandeis, Brown, Bryn Athyn College, British Columbia, Bryn Mawr College, California (Berkeley, Irvine, Los Angeles, Santa Barbara, Santa Cruz), Central Connecticut State, Chicago, Clark, Connecticut, Cornell, Cowper and Newton Museum (Olney, Buckinghamshire), Delaware, Edinburgh, Essex, Harvard, Houston, Howard, Illinois (Chicago), Iowa, Johns Hopkins, Houston, Leeds, Lehigh, Leicester, Library of Congress, Louisiana, Loyola (Chicago), Manchester, Marquette, McMaster, Michigan, Michigan State,



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Middle Temple (London), Mills College, Minnesota (Minneapolis), Missouri (Kansas City), Mount Holyoke College, National Gallery (Washington), National Library of Ireland, National Library of Scotland, National Library of Wales, Nebraska (Lincoln), New York, New York Public Library, Newberry Library, Newcastle, Northwestern, Ohio, Pennsylvania State, Principia College, Queen's (Belfast), San Francisco Public Library, Southern California, Southern Illinois, Stanford, State University of New York (Albany, Stony Brook), Texas (Austin), Trinity College (Hartford, Connecticut), Tulsa (gift of Roger Eason), Vanderbilt, Vassar College, Victoria & Albert Museum, Victoria University in the University of Toronto (Bentley Collection, 2 sets), Virginia, Wake Forest, Wales (Lampeter), Washington State, Wayne State, Wellesley College, Wesleyan (Connecticut), Williams College, Wisconsin (Milwaukee)

**1803 Second Edition of Vol. I-II NEW LOCATIONS:** Aberdeen, Cambridge (Keynes Collection), Glasgow, Victoria University in the University of Toronto (Bentley Collection)

For a letter from the bookseller Joseph Johnson to William Hayley concerning payment to Blake for his engravings for Hayley's *Cowper*, see Claire Tomalin under Joseph Johnson below.

**A 1803-4: NEW LOCATIONS:** Auckland Public Library, Athenaeum (Philadelphia), Brown, California (Berkeley, Santa Barbara), Cornell, Cowper and Newton Museum

(Olney, Buckinghamshire) , Edinburgh, Iowa, Library of

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Congress, Michigan, Mills College, Minnesota, Mount Holyoke College, National Gallery (Washington), National Library of Scotland, New York Public Library, Northwestern, Pennsylvania State, Southern California, Stanford, State University of New York (Stony Brook), Wayne State

**B Second Edition (1804): NEW LOCATIONS:** Kentucky, Rochester

Blake wrote that

My Wife has undertaken to Print the whole number of the Plates for [*the first two volumes of*] Cowpers work which She does to admiration & being under my own eye the prints are as fine as the French prints & please every one. ... The Publishers are already indebted to My Wife Twenty Guineas for work deliverd [*letter of 30 Jan 1803.*]

However, after the Blakes had printed 12 proof sets of the two plates for Vol. III of *Cowper*, Blake had to "send the Plates to [*Joseph*] Johnson who wants them to set the Printer to work upon" (letter of 31 March 1804). R.N. Essick remarks that

The plates for vols. 1-2 are much more clearly and darkly printed in the second edition .... One hesitates to blame Mrs Blake for the poor impressions of the first states, but that may indeed be the case [*WILLIAM BLAKE'S COMMERCIAL BOOK ILLUSTRATIONS (1991)*].

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**NEW ENTRY**  
**HAYLEY, William**  
*The Life ... of William Cowper*  
(N.Y., 1803)

**1803 New York NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

The wood-engraving in William Hayley, *The Life and Posthumous Writings of William Cowper* (N.Y.: T. & J. Swords, 1803), Vol. II, at p. 245, of "The Weather-house" and "Cowper's Tame Hares" (8.3 x 11 cm) signed Alexander "Anderson F[ecit]" was copied from the design signed "Blake d & sc" in the edition of London: J. Johnson, 1803, as R.N. Essick was the first to point out in "Blake in the Marketplace, 1996", *Blake*, XXX (1997), Illus. 8. The plates engraved by Peter Maverick of Cowper and of Cowper's mother (Vol. I, frontispiece and at p. 3) are copied from Blake's engravings after George Romney and D. Heins.

**HAYLEY, William**  
*The Life of George Romney*  
(1809)

**NEW LOCATIONS:** Alberta, Albright Knox Art Gallery (Buffalo), Arizona, Arizona State, Art Institute (Chicago), Bibliothèque d'Art & d'Archéologie (France), Birmingham, Boston Athenaeum, Bowdoin, Boston College, Boston Museum, British Columbia, Brown, Bryn Mawr College, California (Berkeley [2], Davis, Los Angeles, Riverside, Santa

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Barbara, Santa Cruz), Chicago, Chrysler Museum, Clarke, Columbia, Connecticut College, Cornell, Dartmouth College, Delaware, Edinburgh, Emory, Florida, Folger Library, Getty Museum Library, Glasgow, Harvard (Fine Arts; Houghton), Illinois, Indiana, Iowa, Johns Hopkins, Kansas, Kentucky, Kimbell Art Museum, King's College (London), Lehigh, Library of Virginia, London Library, Los Angeles County Museum of Art, Manchester, McGill, McMaster, Metropolitan Museum (N.Y.), Michigan, Minnesota (Minneapolis, 2), National Library of Canada, Nelson Atkins Museum, New Brunswick, Northwestern, Ohio State, Pennsylvania State, Queen's College (N.Y.), Queen's College (Oxford), Rice, Ringling Museum of Art, Royal Academy (London), San Francisco, San Francisco Public Library, Stanford, Strathclyde, Texas (Austin), Tulsa (gift of Roger Easson), Utah, Utrecht, Victoria (British Columbia), Victoria University in the University of Toronto (2, Bentley Collection, one lacking prints), Victoria & Albert Museum, Virginia, Virginia Historical Society, Wake Forest, Wales (Lampeter), Washington (St Louis), Waterloo, Wisconsin (Green Bay, Madison, Milwaukee, Parkside), Yale

Large Paper copies are on heavy paper watermarked "1807" and include an advertisement for "Epistles to Romney", while small paper copies are watermarked "Rye Mill 1807" and lack the ad (John Windle Catalogue 46 [2009], Lot 79).

**HAYLEY, William**  
*Little Tom the Sailor*  
 (1800)

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**NEW LOCATION:** The coloured copy in an anonymous collection <**BBS**> was acquired by **Maurice Sendak**, exhibited (p. 27) and reproduced (cover-flap) in Vincent Giroud & Maurice Sendak, *Sendak at the Rosenbach: An exhibition held at the Rosenbach Museum & Library April 28-October 30, 1995* ([Philadelphia: Rosenbach Museum, 1995]).

Of the 4 pewter plates, which Blake presumably retained, the first one (11 x 16 cm) seems to correspond in size to *Milton* pl. 12 and 21 (11.1 x 16.0 cm).

Two of the four plates which make up "Little Tom", presumably the headpiece and the tailpiece, with "colouring ... very weird and striking, ... possibly executed under Blake's own supervision", belonged in 1929 to John Hodgkin (see John Hodgkin, "Blake and Hayley", *Times Literary Supplement*, 29 Nov 1917).

Joseph Holland had the head-piece and tail-piece of his copy (printed in black) "photographed on [*metal*] plates and printed [*in brown*] on excellent Japanese paper made by Kochi, intended for a Christmas card for special friends" (as he wrote to GEB on 19 June 1969); the result is very persuasive.

*Little Tom the Sailor*, "2 very characteristic coloured engravings, the entire poem likewise composed and engraved by Blake, RARE, £1.2s." was offered in Willis and Sotheran Catalogue (**25 June 1862**), Lot 118, perhaps from the library of John Flaxman. Only three coloured copies of Hayley's *Little Tom the Sailor* (1800) have been traced in public

collections.

### EDITION

*Little Tom the Sailor* (London: Richard C. Jackson, 1917)

<BB>

### REVIEW

§*Times Literary Supplement*, 22 Nov 1917

**John Hodgkin**, "Blake and Hayley", *Times Literary Supplement*, 29 Nov 1917 (pace the review, a reproduction of "Little Tom" appeared in *The Century Guild Hobby Horse* [1886], and "I possess the two Blake engravings, which unfortunately have been cut off from the Broadsheet. The colouring is very weird and striking, and was possibly executed under Blake's own supervision.")

### HAYLEY, William

#### *The Triumphs of Temper*

(1803, 1807)

THE | TRIUMPHS OF TEMPER [not THE | TRIUMPHS | OF | TEMPER, as in *BB*]

**1803 NEW LOCATIONS:** Birmingham, Brown, California (Berkeley), Cornell, Emory (Theology), Iowa, Leeds, Library of Congress, Manchester, Michigan, Mills College, Minnesota, Mount Holyoke College, National Library of Wales, New York Public Library, Northwestern, Pennsylvania, State University of New York (Buffalo), Trinity College (University of Toronto), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection, 2 copies)

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**1807 NEW LOCATIONS:** Brown, Victoria University in the University of Toronto (Bentley Collection)

In a copy of the work inscribed "From the Author", the prints are coloured (*BB*, 579); John Windle and Dr E.B. Bentley do not think the colouring Blake-like, though George Goyder did. The book was sold from Goyder's library at Christie's, 26 November 1997, Lot 101 (£3,500).

**HENRY, Thomas**  
*Memoirs of Albert de Haller*  
(1783)

**NEW LOCATIONS:** Birmingham, Imperial College, Cheshire Libraries Art and Archives, Leeds, McGill (2 – *BB* gives 2), Medical Society of London, National Library of Wales, Royal College of Physicians (London), Science Museum (London), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library, Williams (Dr) Library

**HOARE, Prince**  
*Academic Correspondence*  
(1804)

**NEW LOCATION:** Cambridge

**REVIEW**

**S.Q.**, "*Academic Correspondence ...*", *Literary Journal*, III (1 Feb 1804), 93-95 ("Surely the Royal Academy of England might have offered an

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engraving worthy of the subject, and of the country” [pp. 94-95]) <**BB #2467**>

**HOARE, Prince**  
*An Inquiry into the ... State of the Arts  
of Design in England*  
**(1806)**

**NEW LOCATIONS:** Royal Academy (London), Tulsa (gift of Roger Easson Gift), Victoria University in the University of Toronto (Bentley Collection)

**HOGARTH, William**  
*Works*  
**(1795-1838)**

**1795 NEW LOCATIONS:** Ashmolean Museum, London

**1822 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

The copperplate in Houghton Library is 45 cm wide, 58 cm high, and 0.3 to 0.5 cm thick and is stamped on the verso on the centre and lower left with the name of the copperplate maker: JONES N<sup>o</sup> 48 | SHOE LANE LONDON.<sup>450</sup>

**HUNTER, William**  
*Historical Journal of the Transactions at Port Jackson,  
and Norfolk Island*  
**(1793)**

**A & B NEW LOCATIONS:** Aberdeen, Arizona State, Auckland Public Library, Bodley, Boston Athenaeum, British

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<sup>450</sup> As I am told by Caroline Duroselle-Melish, Assistant Curator, Houghton Library, Harvard University.



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Museum (Ethnography), California (Santa Cruz), California State, Detroit Public Library, Essex Museum, Glasgow, Harvard (Botany), Johns Hopkins, London (Corporation of), London Library, Mariner's Museum, Nagoya (Information Center, Aichi-Ken, Japan), Peabody Institute, San Francisco Public Library, School of Oriental and African Studies, Texas Tech, Trinity College (Hartford, Connecticut), Victoria University in the University of Toronto (Bentley Collection), Virginia, Wellcome Library

**B NEW LOCATIONS:** London, National Library of Scotland

**JOSEPHUS, Flavius**

*Genuine and Complete Works*

([1785-1787?] [?1795] [?1799] [?1800])

A cumulation of **BB**, **BBS**, *Blake* (1994ff) and Roger R. Easson & Robert N. Essick, *William Blake: Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings, Volume II: Plates Designed or Engraved by Blake 1774-1796* (Memphis, Tennessee: The American Blake Foundation, 1979), 21-26,<sup>451</sup> and Essick, "Blake in the Marketplace, 2004", *Blake*, XXXVIII [2005]).

*The Genuine and Complete Works*, ed. **George Henry Maynard**

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<sup>451</sup> Easson & Essick describe A as First Issue, B as Second Issue, C as Third Issue, Ca as Fourth Issue, D as Fifth Issue, and E as Sixth Issue.

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**(London: J. Cooke [?1785-86])**

**A <BB> LOCATIONS:** Bodley, British Library, British Museum Print Room, Houston Public Library, Leeds, National Library of Canada (imperfect), National Library of Wales, Newberry, Southampton, Union Theological Seminary (N.Y.), University College (London), Victoria University in the University of Toronto (Bentley Collection)

**REVIEWS &c**

Prospectus issued with the *Universal Magazine* in **Oct 1785** (Johnson Collection [Bodley] No. 313): beginning on Saturday **5 Nov 1785** Maynard's Josephus will be published (like Kimpton's *History of the Bible*) by J. Cooke in 60 [weekly] folio six-penny Numbers with three sheets each,

Beautifully printed in new Type cast on Purpose for the Work, and on superfine Paper, every Number of which will be enriched and embellished with one or more grand and masterly Copper Plates, engraved by the best Masters from capital Paintings and original Drawings by the most ingenious and universally admired Artists **<BBS, 228>**

A two-leaf list of works published by J. Cooke, including the first Number of Dr Southwell's *Universal Family Bible* which "will be published" "on SATURDAY, February 4, 1786", includes the "Genuine and Complete" edition of Josephus, edited by Kimpton, "An entire New Work", "newly translated" (Bentley copy in Victoria University Library) **<BBS, 228-229>**

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**NEW EDITION**

THE GENUINE AND COMPLETE | WORKS | OF |  
 FLAVIUS JOSEPHUS, | The celebrated Warlike, Learned  
 and Authentic | JEWISH HISTORIAN. | CONTAINING |  
 [*Two columns separated by two vertical rules; Column 1:*] I.  
 The Antiquities of the Jews in Twenty Books; with | their  
 Wars, memorable Transactions, authentic and | remarkable  
 Occurrences, their various Turns of | Glory and Misery, of  
 Prosperity and Adversity, &c. | from the Creation of the  
 World. | II. The Wars of the Jews with the Romans, from  
 their | Commencement to the final destruction of Jeru- |  
 salem by Titus in the Reign of Vespasian. In Seven | Books.  
 | [*Column 2:*] III. The Book of Josephus against Apion, in  
 Defence | of the Jewish Antiquities. In Two Parts. | IV. The  
 Martyrdoms of the Maccabees. | V. The Embassy of Philo  
 from the Jews of Alex- | andria to the Emperor Caius  
 Caligula. | VI. The Life of Flavius Josephus, written by  
 himself. | VII. The Testimonies of Josephus concerning Our  
 | Blessed Saviour, St. John the Baptist, &c. clearly |  
 vindicated. | [*End of columns.*] The Whole translated from  
 the Original in the Greek Language, and diligently revised and  
 compared with the Writings of | cotemporary Authors of  
 different Nations on the Subject; all tending to prove the

## Part III: Commercial Book Engravings

Authenticity of the Work. | To which will be now *first* added,  
 | A CONTINUATION of the HISTORY of the JEWS, |  
 From *Josephus* down to the present Time, including a Period  
 of more than 1700 Years. | Containing an Account of their  
 Dispersion into the various Parts of Europe, Asia, Africa and  
 America, their different | Persecutions, Transactions, various  
 Occurrences, and present State throughout the known World.  
 | ALSO | Various Useful INDEXES, particularly of the  
 Countries, Cities, Towns, Villages, Seas, | Rivers, Mountains,  
 Lakes, &c. | Likewise TABLES of the Jewish Coins,  
 Weights, Measures, &c. used in the time of the AUTHOR. |  
 With a great Variety of other interesting and authentic  
 Particulars never given in any Work of the Kind | either in  
 the English or any other Language. | - | By GEORGE  
 HENRY MAYNARD, LL.D. | Illustrated with MARGINAL  
 REFERENCES, and Notes Historical, Biographical, Classical,  
 Critical, | Geographical and Explanatory, | By the Rev.  
 EDWARD KIMPTON, Vicar of *Rogate* in *Sussex*, | And  
 Author of the Compleat UNIVERSAL HISTORY of the HOLY  
 BIBLE. | - | Embellished with a great Number of beautiful  
 Copper Plates, descriptive of the most distinguished  
 Transactions related in the Work, from | original Drawings of  
 the ingenious Messrs. *Metz*, *Stothard*, and *Corbould*, Members  
 of the Royal Academy, and other eminent Artists. | The  
 Whole engraved by the most capital Performers, particularly  
*Grignion*, *Collier*, *Heath*, *Tooke*, *Taylor*, &c. | = |  
 LONDON: Printed for J. COOKE, No. 17, *Pater-noster-Row*  
 [?1785-87].

**LOCATION:** Victoria University in the University of  
 Toronto

**William Blake and His Circle**  
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The New edition title-page differs from that called A in *BB*:

- 1 It is partly in columns;
- 2 It gives "Various Useful INDEXES" for "Various Copious INDEXES"
- 3 It omits the phrase "Together with Marginal References to the various important Occurrences, recorded in the Work. | Also Notes Historical, Biographical, Critical, Geographical and Explanatory; and every other | striking Matter recorded in the Works of the celebrated Josephus", though it adds its substance (see below)
- 4 The line ends after "of the like Kind" (not after "English")
- 5 It adds after "LL.D.": " | Illustrated with MARGINAL REFERENCES, and Notes Historical, Biographical, Classical, Critical, | Geographical and Explanatory, | By the Rev. EDWARD KIMPTON, Vicar of *Rogate* in *Sussex*, | And Author of the Compleat UNIVERSAL HISTORY of the HOLY BIBLE. |"
- 6 It does not have the line end after "Misery, of".

The *New* edition should probably come *after* A because it mentions Kimpton, as A does not and all the others do, and the wording and lineation of the rest of the titlepage are (with minor exceptions) far more like B-E than like A; it should come *before* B-E because it does not have the adjective "*Whole*" as they do; and *before* D-E because it is published by J. Cooke rather than by his successor C. Cooke (as D-E are). Its early state is indicated also by the integral advertisement

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(p. 499) for Southwell's *Universal Family Bible* (?1786), the first number of which was advertised for 4 Feb 1786. <BBS>

In this *New* edition are also a print (No. 3, at p. 29) with a previously unremarked imprint of 5 Nov 1785 and a subscription-list with about a thousand names (though it is said to omit "near one half" of the total).

Blake's prints appear at pp. 13, 64, 76, as instructed in the Directions to the Binder.

***The Genuine and Complete Works***

**(London: J. Cooke [?1787-88])**

“Useful” substituted for “Copious”, omits “Together with Time of the AUTHOR”, adds “Illustrated with MARGINAL REFERENCES ... to the HOLY BIBLE”

**C <BB> NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

***The Whole Genuine and Complete Works***

**(London: J. Cooke [?1788-89])**

***The Whole Genuine and Complete Works***

**(London: J. Cooke [?1789-90])**

substitutes “Useful” for “Copious”, ends “And sold by all other Booksellers in *Great Britain*”

**B <BB> LOCATIONS:** Aberdeen, BL (2, both imperfect), Cambridge, Durham Cathedral, Leeds, Manchester, National Library of Scotland (2), Nottingham, Princeton, Princeton Theological Seminary

***The Whole Genuine and Complete Works***

**(London: J. Cooke [?1789-90])**

**William Blake and His Circle**  
Part III: Commercial Book Engravings

*By the King's Royal License and Authority.* | - | THE WHOLE  
GENUINE AND COMPLETE WORKS | OF | FLAVIUS  
JOSEPHUS, | ... | To which is now *first* added, | A  
CONTINUATION of the HISTORY of the JEWS, | ... |  
LONDON: Printed for J COOKE, No. 17, *Pater-noster-Row.* |  
And sold by all other Booksellers in *Great Britain* [?1789-90].  
**LOCATION:** *D.W. Dörrbecker*

The new edition (identified by R.N.Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX [1996]; GEB compared a xerox of the titlepage with *BB*) is like B except that it (1) Adds the first line (as in C); (2) Gives the contents (I-VII) in double columns separated by two vertical rules;<sup>452</sup> and (3) Alters "To which will now be *first* added" to "To which is now *first* added".

**By the King's Royal License and Authority**  
***The Whole Genuine and Complete Works***  
**(London: J. Cooke ([?1791-92])**

**C <BB> LOCATIONS:** *BBS* adds under B-C Durham Cathedral, Harvard, Lancaster Theological Seminary (Lancaster, Pennsylvania), New York Public Library, Victoria University in the University of Toronto (Bentley Collection), Virginia, Yale

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<sup>452</sup> There should be no vertical rule in the "Containing" section I after "Glory and Misery, of".

**By the King's Royal License and Authority**  
***The Whole Genuine and Complete Works***  
**(London: J. Cooke [?1792-93])**

“is now *first* added” substituted for “will now be *first* added”;  
 ends “And sold by all other Booksellers in *Great Britain*”

**LOCATION:** Cambridge

**By the King's Royal License and Authority**  
***The Whole Genuine and Complete Works***  
**(London: C. Cooke [?1799])**

**D <BB> LOCATIONS:** Arizona State (Tempe), British Library, Boston Public Library, Bristol (Wesley College [imperfect]), Dalhousie, Delaware, Library of Congress, Newberry, New York Public Library, North Carolina State, Victoria University in the University of Toronto (Bentley Collection, 2 copies)

***The Whole Genuine and Complete Works***  
**(London: C. Cooke, &c [?1800])**

**LOCATIONS:** Bodley, Boston Public Library, British Library, British Museum Print Room, Tate, Ushaw College (Durham)

***The Whole Genuine and Complete Works,***  
**ed. Maynard & Kimpton**  
**(London: C. Cooke and ... Ireland, n.d.)**

**E <BB> NEW LOCATIONS:** Aberdeen, Bodley (“Date of publication from the Denby Mercury, 1 1792”), Cambridge,



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Durham, National Library of Scotland, University College (London), Ushaw College (Durham)

**N.B.** The descriptions of most of these works in COPAC are so vague as to make it very difficult to identify them with editions listed in *BB*.

**KIMPTON, Edward**  
*History of the Holy Bible*  
(1781)

**NEW LOCATION:** Manchester

**REVIEW, &c**

A Prospectus issued with the **March 1781** number of *The Gentleman's Magazine*, LI (1781) (Gottingen University Library) announced that “*On SATURDAY, APRIL 7, 1781 will be published*” “NUMBER I” of Kimpton’s “ENTIRE NEW ELEGANT AND SUPERB” *History of the Holy Bible*, printed on “SUPERFINE PAPER” in “Seventy Numbers” “to be continued Weekly”, with a list of subscribers  
<*BBS, 231*>

A prospectus (**n.d.**) (John Johnson Collection, Bodley), issued after the publication in weekly numbers was completed, specifies “Sixty Weekly Numbers”  
<*BBS, 231*>

A two-leaf list of works published by J. Cooke (c. **Feb 1786**) (see Josephus) describes it as

An entire new, elegant and superb Work, printed in Folio, on a new Type and superfine Paper, and

## Part III: Commercial Book Engravings

embellished with upwards of Sixty beautiful Copper-plates designed and engraved by the mostcelebrated Artists ... Containing a clear and concise Account of ... more than Four Thousand Years in sixty six-penny Numbers, “the Whole elegantly bound together in calf, and lettered, Price 1l. 16s.”<*BBS*, 231>

***The Ladies New and Polite Pocket Memorandum-Book,  
For the Year of our Lord 1783  
([1782])***

A copy of Blake’s engraving of “*A Lady in the full Dress, & another in the most fashionable Undress now worn*”, [T]S del, W.B. sc, is in an oblong octavo nonce collection of 18th and early 19th Century fashion prints pasted in chronological order on both sides of stiff, unwatermarked paper acquired in 2003 by Professor Robert N. Essick.

**LAVATER, J.C.**

***Aphorisms on Man***

**(1788, 1789, 1794)**

**1788 NEW LOCATIONS:** Aberdeen, Fitzwilliam (P 566 1985), Liverpool Public Library, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Warburg Institute, Wellcome Institute (London)

**1789 NEW LOCATIONS:** Birmingham, Cambridge (2), Institute of Germanic Studies, Liverpool Public Library, Yale (ZBZ AXZ 6474), Victoria University in the University of Toronto (Bentley Collection), Wellcome Library

**C 1794 NEW LOCATIONS:** British Library (8413 aa 26), Cambridge (2), Iowa (xPT 2392 L2A3 1794), National



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<Bodley> ("1941 Lavater (J.C.), *Aphorisms on Man*, frontispiece by Blake" (1794), 4s 6d)

**EDITION**

**Johann Caspar Lavater**, *Aphorisms on Man* (1788), ed. **R.J. Shroyer** (1980) <**BBS**>

**REVIEWS**

**D.V. E[rdman]**, *Romantic Movement ... Bibliography for 1980* (1981), 82

**Jenijoy La Belle**, *Blake*, XVI, 2 (Fall 1982), 126-128

**LAVATER, J.C.***Essays on Physiognomy*

(1789-98, 1810, "1792" [i.e., 1817])

**1789-98 NEW LOCATIONS:** Aberdeen, Birmingham, Bodley (Arch Antiq A I 23), Cambridge (2, 1 from the Keynes Collection), Glasgow ("1789-1810"), Institute of Germanic Studies, Liverpool Public Library, National Library of Switzerland, National Library of Wales, New York Public Library (YEZA+), Pennsylvania State, Princeton, Toronto, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection), Welcome Institute (London, with signature and notes of Dawson Turner), Dr Williams' Library (1124 L2 (ILI)), Yale Center for British Art (in Parts), Zentralbibliothek [Zurich]

**1810 NEW LOCATIONS:** Christ Church (Oxford), Edinburgh, Liverpool (Vol. I-II), National Library of Scotland, Newcastle, Princeton, South Carolina, Victoria University in the University of Toronto (Bentley Collection), Warburg Institute, Yale Center for British Art, Zentralbibliothek [Lucerne] (853 fol),

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**1792 (i.e., 1817) NEW LOCATIONS:** Chicago, Cooper-Hewitt Museum, Duke, Emory, Kentucky, Liverpool, McGill, Newcastle, Oregon State, Princeton, Texas (Austin, with watermarks of 1801, 1804, 1806, 1809, 1817, and LEPARD).

In some sets, the titlepages of Vol. I (1789) and Vol. II (1792) imitate those of the first edition <Toronto>.

The titlepages of several sets of Lavater's *Physiognomy* bear false dates. Sets with the three titlepages dated 1789, 1792, and 1798 (e.g., Princeton, Toronto, Victoria University in the University of Toronto) are apparently genuine, with laid paper mostly watermarked "17 LEPARD 95". Those with the three titlepages dated 1810 (e.g., Princeton, Victoria University in the University of Toronto), with wove paper watermarked "1804" and "1806" also appear to be genuine.

However, all sets with all three titlepages dated 1792 (Chicago, Cooper-Hewitt Museum, Duke, Emory, Kentucky, Liverpool, McGill, Newcastle, Oregon State, and Princeton) have very mixed lots of paper, invariably including some paper watermarked "1817", and these are patently fraudulent.

Similarly misleading is the set with titlepages dated 1789, 1792, and 1810 (Toronto) on paper watermarked "1804" and "1806" throughout.

The edition with titlepages dated 1789, 1792, and 1810 is probably the same (except for titlepages) as the honestly-titled 1810 edition, and the one with all titlepages dated 1792 cannot have been printed earlier than 1817.

This gives us *three* Volume I titlepages dated 1789 (one honest, one of 1810, and one of 1817), *three* Volume II

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titlepages dated 1792 (one honest, one of 1810, and one of 1817), and *three* Volume III titlepages dated 1798 (honest), 1792 (i.e., 1817), and 1810 (honest).

Stewart Naunton was the first to notice the anomaly of the "1792" edition with "1817" watermarks in his own copy.

Plate 2 ("Democritus") at Vol. I, p. 159: A pull on India paper is in the collection of Professor Saree Makdisi, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000).

When John Murray, the chief publisher of the first edition of Lavater's *Essays on Physiognomy* (1789-98), died in 1793, the business was left to his under-age son in partnership with Highly, and the accounts for the Lavater book were left in some disarray.<sup>454</sup> The other partners in the venture clearly asked Joseph Johnson to speak for them, and his office Letter-Book contains numerous letters on the subject, to the engraver Thomas Holloway (23 July 1799), B. Dugdale (Dublin, 13 Oct 1800), Mr Highly (19 and 31 Dec 1800), Mr Mayne (Star Office, 28 Aug 1801), Gentlemen (5 Sept 1801 for Hen. Hunter [the translator of the work], J. Johnson, and Tho Holloway, apparently "the Proprietors of the English Lavater"), Exec of M<sup>r</sup> Murray (23 Sept 1801), and B. Dugdale (Dublin, 19 Nov 1801). These letters deal particularly with monies not yet distributed by Murray to the other Proprietors of the English Lavater<sup>455</sup> and with heavy charges of Thomas

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<sup>454</sup> See "The Physiognomy of Lavater's Essays: False Imprints, '1789' and '1792'", *Blake*, XXIX (1995), 16-23.

<sup>455</sup> These sums were apparently quite large, for on 23 Sept 1801 Johnson wrote to the Executors of Mr Murray asking for distribution of monies in their hands from Lavater in the proportions £600 to D<sup>r</sup> Hunter, £300 to M<sup>r</sup> Holloway, and "myself 900 pounds, or in such other proportions as may be satisfactory to yourselves".

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Holloway for supervising all the engravings. For instance, Johnson wrote to

Mr Highly

There is, certainly, no provision made for Mr Holloway's extra charges, indeed they could not then have been foreseen. the necessity & difficulty of obtaining facsimilies soon appeared as essential to the work, but elegance only was at first thought of. At our meetings Mr H was continually reminding us of the difficulty he found with all the engravers, and that he could not get a facsimile from any of them, he told us he was obliged to work himself on every plate to make it what it should be, and we certainly were prepared, & in his absence frequently mentioned it, for a large extra demand on this account. After what has passed & our knowing that he devoted all most [*sic*] of his whole time to the work, & having acquitted himself so well, I think it would be not only illiberal but unjust to bind him to the agreement. How executors may feel, or think themselves empowered to act, is not for me to say. The extra charges are certainly very great. I shall concur in any mode of adjusting this business which shall promise liberal justice to Mr Holloway.

Yr<sup>s</sup> J J Dec<sup>r</sup> 19. 1800

And on 28 August 1801 he wrote to Mr Mayne, Star Office:

it appears that a very large proportion of the subscr<sup>s</sup> have not completed their sets ... a very considerable part of expected profit will be lost if so many numbers are left upon our hands, and it may be fairly presumed that many who have taken three parts would upon a proper application take the remaining fourth.

**Plate 4:** The plate signed "Blake sculp" below and to the right of the image also has "Blake Sc" "very lightly scratched immediately below, and on the same diagonal as, the line defining the lower margin of the figure's neck" (as was first recorded by R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX [1997]).

#### THE QUALITY OF THE ENGRAVINGS

According to the engraver Thomas Holloway, who supervised the plates for Lavater's *Essays on Physiognomy*,

It was not long before TH found that in spite of all his Care & even expostulations with most of the Artists – the work they brought home was distressingly inaccurate – many plates were destroyed totally – and those which were the best executed were frequently so errone[o]us both in outline & expression that many parts were obliged to be hammerd out & reproduced – a piece of work this the most painful & the most mortyfying imaginable to TH-- ...



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A great number of the plates were necessarily repaired in some instances twice in a few instances 3 times making the plates equal to duplicates – which was the case with the Venus de Medicis & others – without this attention the major part of the Impressions wou[l]d have been weak & the Reputation of the work most materially injured ....  
The work executed by TH & others was in its Kind unique .... Without Vanity it is presumed that for Correctness as well as for execution it Stands unequalld--<sup>456</sup>

**PAYMENT FOR THE ENGRAVINGS**

In Holloway's list of "Expenses attending the Engravings of Lavater ... during the years 1787 to 1799" is "Blake ..... [£]39.19.6", a somewhat moderate payment for three small plates and one large one.

Holloway's figures indicate t following prices for Lavater:

<b>COST OF COPPER</b>	£ 88. 4.--
<b>ENGRAVING TITLES ON PLATES</b>	£ 26.15.--
<b>TOTAL COST OF ENGRAVINGS</b> <sup>457</sup>	£2,558.17.--

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<sup>456</sup> "Observations Submitted to the Consideration of Doct Hunter M<sup>r</sup> Johnson – two of the proprietors of Lavater – and the Execs of the late M<sup>r</sup> [John] Murray" dated Jan 1802 in the archive of the publisher John Murray, printed here (like the other Murray Archive papers) by permission of Mr John Murray.

<sup>457</sup> This is the total given in Holloway's list of what he paid to individual engravers; the total in his list of what he paid year-by-year is £2,683.13.6 [this is mis-added by Holloway; it should be £2,628.13.6].

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**COST OF PRINTING AND HOTPRESSING PLAT    £2,500.--.--**

**SALE OF THE COPPERPLATES**

The 537 copperplates for Lavater's *Physiognomy* were sold to John Stockdale, who published an edition in 1810. After Stockdale's death (1814), "*the Remaining Stock of the Estate of the Late Mr. John Stockdale; consisting chiefly of Copper Plates, together with the Copyrights to the Works, to which they belong*" was offered for sale at auction by Robert Saunders on 3 January 1818, and the "Five hundred and thirty-seven [copperplates]-- Lavater's *Physiognomy*, by Hunter, 4<sup>o</sup>, and *Copyright*" were sold for £210 (according to the marked copy in the British Library; no buyer is listed for any of the lots).

**SILENT REPRINT OF THE BOOK**

The plates were subsequently printed on paper watermarked as late as 1817 but dated 1792 on the titlepages and bearing the names of the original publishers but not that of the 1817 buyer of the copperplates. Perhaps the new owner discovered belatedly that the copyright he had acquired was for the plates only and did not include the copyright of Dr Henry Hunter's translation of Lavater. He may therefore have decided that it was safest to conceal the date and to pretend that this was the original edition.

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Of the 37 engravers for Lavater named in Holloway's list, only 24 names are recorded on the engravings themselves (113 plates), "*Holloway Direxit*" is on 156 of them, and 267 are anonymous.

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The sources of the plates signed merely “*Blake Sc*” or “*Blake sculp*” are brilliantly identified by Mary Lynn Johnson, “Blake’s Engravings for Lavater’s *Physiognomy: Overdue Credit to Chodowiecki, Schellenberg, and Lips*”, *Blake*, XXXVIII (2004), 52-74:

- 1 A vignette of two old men planting trees (Vol. I, p. 127) originally appeared in Gellert’s *Leçons de Morale* (1772) engraved by Daniel Nikolaus Chodowiecki, and Chodowiecki engraved another version (1772) for the Huguenot Seminaire françois de theologie à Berlin, where it indicates the fostering of young theology students. It was engraved, reversed, by Rudolph Shellenberger for Lavater’s *Essai sur la Physiognomie*, I ([1781]), 127. Blake re-reversed the design and made minor alterations.
- 3 A female arm and hand delicately holding up a candle with moths nearby (Vol. I, p. 206) derives from an engraving (Anon.-Anon.) of a sturdy male arm and hand gripping a candle and being stung by a wasp in *Essai*, I, 213, where its significance is not explained. It derives from a print (Anon.-Anon.) in Lavater’s *Physiognomische Fragmente*, IV (1778) (Vol. IV was never translated) where it represents Lavater’s determination to uphold the light of Truth in the face of the stings of public mockery.
- 4 A profile head of the Lutheran theologian Johann Joachim Spalding, a dear friend of both Lavater and Fuseli (Vol. I, p. 225), was first printed in Lavater’s

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*Physiognomische Fragmente*, III (1778), 4 portraits on one plate after Chodowiecki engraved by Johann Heinrich Lips, and repeated, alone [?by Lips] in *Essai*, I, 232.

**REVIEW**

[**Henry Fuseli**], *Analytical Review*, V (**Dec 1789**), 454-462, VI (**April 1790**), 426-431 <**BBS, 236**>

A long and acrimonious exchange of letters between Fuseli and Thomas Holcroft (who published a translation in 1789) appeared in the *Analytical Review*, VI (**Jan 1791**), 110-112, VI (**April 1791**), 471-472 <**BBS, 236**>

**LINTON, W.J.**

*Thirty Pictures by Deceased British Artists*  
(1860)

**NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

**MALKIN, Benjamin Heath**

*A Father's Memoirs of His Child*  
(1806)

**NEW LOCATIONS:** Baylor, Birkbeck College (London), Boston College, Brown, California (Irvine, Los Angeles, Santa Cruz), California State (Bernadino), Cambridge (2, 1 from the Keynes Collection), City University of New York, Claremont, Cornell, Davidson College (North Carolina), Delaware, Emory, Essex, Florida State, Georgetown, Georgia, Georgia State, Hong Kong, Johns Hopkins, Kansas City Public Library, Kentucky (Richard C. Jackson's annotated copy), Library of Congress (2), Liverpool, Loyola (Chicago),

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Macalester, McGill, Michigan State, Minnesota, Mount Holyoke College, National Library of Wales, New Hampshire, New York Public Library, Newberry, Nihon (Mishima-Shi Shizuoka, Japan), North Texas, Northwestern, Notre Dame, Ohio, Oklahoma, Oregon, Pennsylvania, Providence College (Rhode Island), Puget Sound, Rice, Rutgers, St. Louis, St Olaf, Sheffield, Simon Fraser, South Carolina, Southern California, State University of New York (Buffalo), Toronto Public Library (Osborne Collection of Early Children's Books), Tulsa (gift of Roger Easson), Vanderbilt, Victoria & Albert, Victoria University in the University of Toronto (Bentley Collection), Wake Forest, Washington (Seattle), Western Ontario, William & Mary, Wisconsin, Yale Medical Library, York

For evidence that the prefatory essay on Blake may have originated as the "Preface ... by BENJAMIN HEATH MALKIN" advertised in the November 1805 Prospectus to Blair's *Grave* (1808), see Blair (above).

A "working proof of [*Cromek's engraving of*] Blake's frontispiece, before all letters and lacking much work in the design", in the same state as the British Museum Print Room proof reproduced in *The Complete Graphic Works of William Blake*, ed. David Bindman (1978), p. 410, on wove paper watermarked 1804 (formerly in the collections of A.E. Newton and Joseph Holland) was acquired by R.N. Essick -- see his "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

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David Bindman bought in July 2006 from a print-stall in Portobello Road, London, a proof before all letters of the frontispiece in a state between the two previously-known states; “The central portrait medallion corresponds to the image in the 1<sup>st</sup> proof state, but the surrounding design corresponds to the 2<sup>nd</sup> proof state (design finished, but lacking all letters).”<sup>458</sup>

**REVIEWS referring to Blake**

**Anon.**, “Art. II. *A Father’s Memoirs of his Child. By Benjamin Heath Malkin ...*”, *Literary Journal*, 2 S., II (**July 1806**), 27-35 (quotes Blake’s “Laughing Song” as an example of “modern nonsense”) <**BB #823**>

**Anon.**, “Art. 40. *A Father’s Memoirs of his Child. By Benjamin Heath Malkin, Esq. M.A. F.A.S.* Royal 8vo. 172 pp. 10s. 6d. Longman and Co. 1806”, *British Critic*, XXVIII (**Sept 1806**), 339 (about half this rude review is devoted to a denigration of Blake, who “seems chiefly inspired by ... Divine Nonsensia”) <**BB #836**>

**[Christopher Lake Moody]**, “Art. 37. *A Father’s Memoirs of his Child. By Benj. Heath Malkin, Esq. M.A. F.A.S.* Royal 8vo. 10s. 6d. Boards. Longman and Co 1806”, *Monthly Review*, NS LI (**Oct 1806**), 217 (“In the long dedication to Mr. Johnes of Hafod, a biographical notice is inserted of Mr. William Blake the artist, with some selections from his poems, which are highly

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<sup>458</sup> Essick, “Marketplace, 2006”, *Blake*, XL (2007). For reproductions of the 1<sup>st</sup> and published versions, see *BBS* pl. 5-6.

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extolled: but if Watts seldom rose above the level of a mere versifier, in what class must we place Mr. Blake, who is certainly very inferior to Dr. Watts?" The authorship is established by Benjamin Christie Nangle, *The Monthly Review Second Series 1790-1815* [1955], 259 on the basis of the editor's marked copy [now in Bodley] in which this piece is attributed to "Mo[o]dy") <**BB #2238**>

**Anon.**, "Half-Yearly Retrospect of Domestic Literature", *Monthly Magazine*, Supplementary Number, XXII (**25 Jan 1807**), 621-464 (Blake's poetry "does not rise above mediocrity") <**BB #955**>

**Anon.**, "Art. XIV. *A Father's Memoirs of his Child*, by Benjamin Heath Malkin ...", *Annual Review ...* for 1806, V (**1807**), 379-381 (Blake's "poems are certainly not devoid of merit ...") <**BB #832**>

**EDITION**

**Malkin, Benjamin Heath.** *A Father's Memoirs of His Child 1806*. (Poole & Washington, D.C.: Woodstock Books, 1997)  
ISBN: 1854772104

J[onathan] W[ordsworth], "Introduction" (7 pp.).

*Monthly Magazine*  
(1797)

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**NEW LOCATIONS:** Victoria University in the University of Toronto (Bentley Collection), Yale Center for British Art

Blake apparently copied the portrait of “The late Mr WRIGHT of Derby” (Anon.: Blake: s) from a print on which is written “Wright of Derby: etched by himself” which later belonged to George Cumberland.

**MORA, José Joaquín de**  
*Meditaciones Poéticas*  
 (1826)

**NEW LOCATIONS:** Biblioteca Nacional (Madrid: R35836 and ER2444), Dibam Biblioteca Nacional de Chile, Robert N. Essick, State University of New York (Stony Brook), Victoria University in the University of Toronto (Bentley Collection)

For lithographs after Schiavonetti’s copperplates for Blair’s *Grave* (via Mora’s *Meditaciones Poéticas* [1826]), see *Diario de los Niños* (1839-40).

**SALES**

“Catalogo de Libros Españoles Publicados por los SS. Ackermann y Comp.<sup>a</sup> en su Repositorio de Artes, 96, Strand, Londres” added at the end of [J. de A.], *El Mentor* ... (Londres: Los SS. Ackermann y Comp.<sup>a</sup> [1836]) <New York Public Library> in Spanish (“*Meditaciones Poéticas*, por J.J. de Mora, con estampas”)

**“Morning Amusement”**  
 (Watteau-Blake)  
 (1782)

**NOTICE**

**Anon.**, “Zwey angenehme Blätter ...”, *Neue Bibliothek*



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*der schönen Wissenschaften und der fryen Künste*,  
XXVII (1782), 162, in German <Harvard> (“Zwey  
angenehme Blätter, nach Watteau, aus der  
Sammlung, des hrn A. Maskin [*i.e.*, *Macklin*];  
Morning Amusement und Evening Amusement  
[1782], von W. Blake in Röthel, Ovale, zu 9 Zoll 4  
inien höhe, und 11 Zoll 3 inien Breite, kosten  
zusammen 15 Schillinge.”)

**NICHOLSON, William**

*Introduction to Natural Philosophy*

(1782, 1787, 1790, 1796)

**1782 NEW LOCATIONS:** Imperial College, Manchester,  
National Library of Scotland, Victoria University in the  
University of Toronto (Bentley Collection)

**1787 NEW LOCATIONS:** Aberdeen, Cambridge, Imperial  
College, King’s College (London), Victoria University in the  
University of Toronto (Bentley Collection), Wellcome Library

*Novelist’s Magazine*

Vol. VIII

(1782, 1784, 1792)

**1782 NEW LOCATIONS:** Edinburgh, South Carolina,  
Tulsa (gift of Roger Easson), Victoria University in the  
University of Toronto (3 copies, Bentley Collection)

**1792 NEW LOCATION:** Victoria University in the  
University of Toronto (Bentley Collection)

**Locations of indeterminate date in COPAC:** Bristol,  
National Library of Wales

*Novelist's Magazine*

**Vol. IX**

**(1782, 1785, 1793)**

**1782 NEW LOCATIONS:** Bodley (2), South Carolina,  
Tulsa (gift of Roger Easson), Victoria University in the  
University of Toronto (Bentley Collection)

**1785 NEW LOCATION:** Edinburgh

*Novelist's Magazine,*

**Vol. X-XI**

**(1783, 1785, 1793, 1811)**

**1783 NEW LOCATIONS:** Edinburgh, Liverpool Public  
Library, South Carolina, Victoria University in the University  
of Toronto (Bentley Collection)

**1785 NEW LOCATIONS:** Edinburgh, Tulsa (gift of Roger  
Easson), Victoria University in the University of Toronto  
(Bentley Collection)

**1811 NEW LOCATION:** Victoria University in the  
University of Toronto (Bentley Collection)

**OLIVIER, [J.]**

*Fencing Familiarized*

**(1780)**

**NEW LOCATIONS:** Cambridge, Tulsa (gift of Roger  
Easson), Victoria University in the University of Toronto  
(Bentley Collection)

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**REES, Abraham**

*Cyclopaedia*

(1802-20)

**NEW LOCATIONS:** Aberdeen, Cambridge, Edinburgh, Imperial College, Leeds, Liverpool, London School of Economics, Manchester, Wellcome Library

**REVIEW**

**Anon.**, *Philosophical Magazine*, LVI (Sept 1820), 218-224 (gives, apparently authoritatively, a list of the authors and fascicle-dates) <**BBS, 245**>

***Remember Me! 1825***

(1824, 1825)

**1824 NEW LOCATIONS:** Huntington <495070>, Victoria University in the University of Toronto (formerly an Essick copy)

**1825 NEW LOCATIONS:** Robert N. Essick, National Library of Wales

[**RITSON, Joseph, ed.**]

*A Select Collection of English Songs*

(1783)

**NEW LOCATIONS:** Aberdeen, Birmingham, Cambridge (2 sets, 1 the from Keynes Collection), Edinburgh, Glasgow,

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Newcastle, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

There is some evidence that the work was published not in 1783, as the titlepage indicates, but late in 1784, for it was announced as just published in the *St James Chronicle* (11/14 and 14/16 Sept 1784) "with a great Number of elegant Engravings" at 12s or 15s bound, and "A few Copies are printed on finer Paper"; there were reviews in the *Critical Review*, LVIII (Oct 1784), 300-304, *Gentleman's Magazine*, LIV, 2 (Nov 1784), 817-818, and *Monthly Review*, LXXIII (Sept 1785), 234; and Ritson's text is much quoted in the *European Magazine*, VI (Dec 1784), 436; VII (Jan, Feb 1785), 20-23, 93-96,<sup>459</sup> §*New Annual Register*, V, 3 (1784), 271, and §*New Review*, VI (1784), 79.

**“Robin Hood and Clorinda”**

**Meheux-Blake**

**(Macklin, 1783)**

**NOTICES, &c**

**Anon.**, “Englische Kupferstiche”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste* [Leipzig], XXX, 2 (1785), 332-349, in German (“Robin Hood and Clorinda” after J. Meheux, engraved by “W. Blake, in punktirter Manier”, in the round, 8” in diameter, “4 Schillinge im Preise” [p. 337])

**SALZMANN, C.G.**

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<sup>459</sup> This information derives from Bertrand H. Bronson, *Joseph Ritson: Scholar-at-Arms* (1938), II, 754.

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***Elements of Morality*, tr. [Mary Wollstonecraft]**  
**(1791, 1792, 1799, 1805, 1815)**

**1791 NEW LOCATIONS:** Liverpool Public Library, Pforzheimer Library, Toronto Public Library (Osborne Collection of Early Children's Books), Victoria University in the University of Toronto (1 with with Pamela Lister's book-plate, 1 in the Bentley Collection [Vol. III only])

**1792 NEW LOCATIONS:** Pforzheimer Library, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**1805 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection, Vol. I only)

**1815 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

**REVIEW referring to Blake**

**Anon.**, "Art. XLII. *Elements of Morality for the Use of Children; with an Introductory Address to Parents*. Translated from the German of the Rev. C.G. Salzmann. Illustrated with Fifty Copper Plates. In three Volumes. Vol. I. 200 p. and 16 plates. Price 3s. Sewed. Johnson. 1791", *Analytical Review*, IX (**Jan 1791**), 101-103 (the last paragraph of this short review reads:

The prints are far superior, both with respect to design and engraving, to any we have ever seen in books designed for children; and that prints, judiciously introduced, are particularly calculated to enforce a moral tale, must be obvious to every one who has had any experience in education.

## Part III: Commercial Book Engravings

Mary Wollstonecraft is identified as the translator in a footnote, and Volumes II and III are reviewed in Volume XI [Oct 1791], 217-220 <**BB**>

**SCOTT, John***Poetical Works*

(1782, 1786, 1795)

**1782 NEW LOCATIONS:** Aberdeen, Cambridge, Edinburgh, Friends House (London), Liverpool Public Library, Minnesota, Sheffield, Trinity College, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**1786 NEW LOCATIONS:** Birmingham, Liverpool, National Library of Scotland, Victoria University in the University of Toronto (Bentley Collection)

**1795 NEW LOCATION:** Victoria University in the University of Toronto (Bentley Collection)

**REVIEWS**

§*British Magazine & Review*, I (1782), 123-126 <**BB**>

§*Critical Review*, LIV (1782), 47-50 <**BB**>

**Anon**, *European Magazine*, II (1782), 193-197 (“the plates ... are designed and executed with skill and elegance”) <**BB**>

§*Gentleman's Magazine*, LII (1782), 489 <**BB**>

§*Monthly Review*, LXVI (1782), 183-190 <**BB**>

§*New Annual Register*, III, 3 (1782), 249 <**BB**>

**SEALLY, John, & Israel LYONS***A Complete Geographical Dictionary*

(?1784, 1787)

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**NEW LOCATIONS:** Cambridge, Victoria University in the University of Toronto (Bentley Collection)

**1787 NEW LOCATION:** British Library

**SHAKSPEARE, William**

*Dramatic Works*

**9 vols.**

**(Boydell [1791-]1802, 1832)**

**1802 NEW LOCATIONS:** Birmingham, Durham, Leeds, New College (Oxford), Ushaw College (Durham), Victoria University in the University of Toronto (Bentley Collection)

**1832 NEW LOCATIONS:** British Library, Manchester

A proof of Blake's print for *Romeo and Juliet* "before framing lines and all letters", reproduced (much reduced) in Heritage Book Shop Catalogue 197 (Dec 1994), p. 14, is in the collection of Professor Robert N. Essick, according to Essick's "Blake in the Marketplace, 1994", *Blake*, XXVIII (1995).

**REVIEW**

**Anon.**, *Public Advertiser*, **2 July 1789** (Opie's first painting for *Romeo and Juliet* represented many figures [engraved by Blake], but he subsequently repainted the canvas, eliminating many inessential characters) <**BBS, 254**>

**EDITION**

§*Boydell's Shakespeare Prints: 90 Engravings.* (Mineola, N.Y.: Dover Publications, 2004) 28 cm, i.e., greatly reduced in size

## Part III: Commercial Book Engravings

From the 9-volume folio edition of Shakespeare (1805).

**SHAKSPEARE, William**  
***The Plays with Fuseli's designs***  
**ed. Alexander Chalmers**

**(1804-5, 10 vols., 1805, 9 vols., 1805, 9 vols., 1811, 1812)**

**In Parts NEW LOCATIONS:** British Library (perhaps this is the 10 plays without title page but with a prospectus)

**10 Volumes 1805 NEW LOCATIONS:** Aberdeen, Birmingham (1805.5), Bodley (M.Adds.51 d.43/1), Princeton (Ex 3925.1805), Zentralbibliothek [Zurich] (AX 481), Tulsa (gift of Roger Easson)

**9 volumes 1805 NEW LOCATIONS:** Birmingham, Kuntshaus [Zurich] (GB 38/1), Leeds, National Library of Scotland, National Library of Wales, Nottingham, Schweizerische Landesbibliothek [National Library of Switzerland, Berne] (A16.757), Victoria University in the University of Toronto (Bentley Collection)

**9 volumes 1811 NEW LOCATIONS:** British Library, Cambridge, Edinburgh, Illinois (822.33 Ich 1811), National Library of Switzerland (3 sets), New York Public Library (\*NCM Chalmers 1811), Nottingham, Sheffield

**1839 NEW LOCATION:** Tulsa (gift of Roger Easson)

A paper label on the spine reads: SHAKSPEARE'S | PLAYS | WITH SELECT NOTES, &C. | BY | A. CHALMERS, A.M. | NEW EDITION, | IN NINE VOLUMES | WITH PLATES | 1812. | £5.8s. | - | VOL I [- IX] | - | [*Contents of each volume*], according to D.H. Weinglass, *Prints ... After Fuseli* (1994), 237.

The expenses of the plates were:



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Mr Fuseli for 37 Drawings at £3.3.	116.11.--
Engraving 37 Plates	865. 4.--
d <sup>o</sup> writing on d <sup>o</sup>	13. 6.--
Neagle Repairing	7.17. 6
Richards printing the Plates	182.10.
... Paper for 2 Ream 8½ qu[ire] <sup>s</sup> Super	
Royal for Plates, Req	17.15.--
plates 5 d <sup>o</sup> d <sup>o</sup>	23.12.--
14¾ d <sup>o</sup> Demy d <sup>o</sup>	52. 2. 3
... Plates repairing by C. Heath from Fuseli	47.15. 6
Head d <sup>o</sup> by Collier	4.14. 6
Plates printing by Cox & Barnett	50. --. - <sup>460</sup>

As the engravers were paid on the average £23.12 per plate, Blake's payment of £26.5.0 per plate (according to his letter of 22 June 1804) was somewhat above the norm.

David Weinglass, *Prints ... After Fuseli* (1994), 239, summarizes the publisher's records:

Of the 3,250 sets printed, dated 1805, 1,150 were issued in the form of 46,000 numbers! The edition [*B above*] (all sets in boards) consisted of 1,500 Demy octavo “fine paper” sets in 9 vols. (at 10s. 6d. per vol. or £4.14s.6d. for the set) and 1,000 on “inferior paper” at 7s. per vol. or £3.3s.

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<sup>460</sup> These extracts from the publisher's archive for Chalmer's Shakspeare in Reading University Library are quoted by D.W. Weinglass, *Prints ... After Fuseli* (1994), 358.

## Part III: Commercial Book Engravings

the set), together with 500 “Royal octavo” and 250 “Super Royal octavo” sets in 10 vols. [*C above*] on finest paper, selling at £9.0s. and £10.10s. respectively. The *Times* advertisement specifically mentions copies “without the copper-plates”. The lines in the title referring to Fuseli and the engravings after him are omitted from the title pages of the unillustrated copies of 1805 and 1811, although the appropriate title page is not always correctly assigned.

Total publication costs in 1805 amounted to £8,121. ... Excluding repair of the existing plate of Shakespeare's portrait (£7.17s. 6d.), the overall cost of the 37 plates was £1,246.19s.3d (£873.1s.6d. for engraving, £13.16s. for lettering, £182.10s. for printing, and £77.11s.9d. for paper). ... The 9-volume edition of 1811 [*D above*] was printed in 2,000 sets-- “500 fine with plates, 500 fine without pl. 1000 Comm. no pl”, priced respectively at £5.8s., £4.14s.6d., and £3.12. in boards. Charles Heath was paid £47.15s.6d. to repair the badly worn plates.

**REVIEWS, &c**

Prospectus (1 Dec 1802) <**BB, 618**>

*London Catalogue of Books* for **1805** (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <**BB, 618**>

*Monthly Literary Advertiser* (**Dec 1810**) (announcement: 9 volume edition illustrated and unillustrated) <**BB, 620**>

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*London Catalogue of Books* for **1811** (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <**BB, 618**>

*Repository of Arts*, VII (**April 1812**) (announcement: published in April 1812 at £5.8.0) <**BB, 620**>

*London Catalogue of Books* for **1814** (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <**BB, 618**>

*London Catalogue of Books* for **1818** (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <**BB, 618**>

*London Catalogue of Books* for **1822** (advertisement: 9 vols. without plates at £3.3.0, with plates at £4.14.6, 10 vols. at £10.10.0) <**BB, 618**>

**STEDMAN, J.G.**

*Narrative of a five years' expedition,  
against the Revolted Negroes of Surinam  
(1796, 1806, 1813)*

**1796 NEW LOCATIONS:** Aberdeen, All Souls College (Oxford), Auckland Public Library, Cambridge, Detroit Public Library, Edinburgh, Imperial College, Institute of Commonwealth Studies, Liverpool Public Library, London, Newcastle Literary and Philosophical Society, Rhodes House (Oxford), South Carolina (a second set), Southampton, Stanford, Sveriges [Swedish] Nationalbibliothek, Trinity College (Oxford), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection),

## Part III: Commercial Book Engravings

Welcome Institute (prints coloured), Yale Center for British Art

**1806 NEW LOCATIONS:** Glasgow,<sup>461</sup> Liverpool, Rhodes House (Oxford), Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**1813 NEW LOCATIONS:** Manchester, New College (Oxford)

The numbers on the plates signed by or attributed to Blake are 7, 11, 13, 18-19, 22, 25, 35, 42, 49, 52, 55, 68, 71, 76, 80/ They are centred beneath the imprint and are frequently trimmed off. They are omitted in *BB* and *BBS* but faithfully recorded and reproduced in R.N. Essick, *William Blake's Commercial Book Illustrations* (1991).

According to an advertisement in the *Morning Chronicle* for **21 July 1796** (discovered by Angus Whitehead),

In a few days will be published, in two vols. Large quarto, price three Guineas in boards, ornamented with 80 Copper Plates, consisting of Maps and Views, Figures of the Natives, Subjects of Natural History and Curiosity, &c. all from Drawings made on the Spot by the Author, and executed by Bartolozzi, Blake, Holloway, Benedetti, &c.

**N**ARRATIVE of an EXPEDITION against the Revolted Negroes in the Colony of Sarinam [*i.e.*, *Surinam*], in South America; from the Year 1772 to 1777; with some Elucidations of the Natural

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<sup>461</sup> Prints with fine contemporary colouring in the Glasgow University Library copy are reproduced in the Petit Palais exhibition catalogue of 2 April-29 June 2009.

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History of that Country, and a Description of its  
Productions. Also, an Account of the Indians of  
Guiana, and the Negroes of Guinea.

By Lieut. Col. STEDMAN, then on actual service  
in that Colony.

Printed for J. Johnson, in St. Paul's Church Yard.

The ad abbreviates and paraphrases the title; to “*drawings made by the Author*” it adds, after “*made*”, “*on the Spot*”; the engravers are not named on the title page, but they are so listed in the ad in Johnson’s *Analytical Review*, XXIV (Feb 1796). Johnson deposited the statutory nine copies in Stationers’ Hall on 25 July 1796 (*BBS*, 256), and the book was reviewed in the *Analytical Review*, XXIV (Sept 1796), 237, suggesting that it was indeed published within “a few days” of 21 July 1796. Stedman was promoted to Lieutenant Colonel on 3 May 1796 (*DNB*), too late to alter the engraved title page where he is entitled Captain.

When Stedman's book was going through the press in 1796, its irascible author went to London to interfere in the printing of the work, and, as he wrote in his Journal for January and February 1796:

I sent besides to London Hansard [*the printer, all the preliminaries for the book, index, etc.*] ... I charged hansard not to trust the above papers with Johnson who I would now not Save from the gallows[,] with only one of them so cruelly was I treated -- and I declare him a Scound[r]ell without

## Part III: Commercial Book Engravings

he gives me Satisfaction .... Johnson, the demon of hell, again torments me by altering the dedication to the Prince of Wales &c., &c., he being a d-mn'd eternal [*infernal?*] Jacobin scoundrel.<sup>462</sup>

After Stedman's death in 1797, the Jacobin scoundrel wrote on 25 October 1799 to Stedman's widow in Tiverton, Devon:

Dear Madam

I wish to consult ye executors upon the following proposal[:]

The edition of ye Colonel's book being nearly sold I think there is a prospect of another smaller edn going off at a cheaper price, & if it meet with your approbation & theirs I will print one at my own risque & expense, & share with you whatever profit may arise from it.

J.J.

Mrs Stedman was clearly as suspicious of Johnson as her paranoid husband had been, she thought that Johnson owed money for the book, and she put the matter into the hands of an agent. Nine months later, Johnson wrote to

N Dennis Esqr Tiverton

July 9. 1800

I have received, copied I suppose from Mr Stedmans book, a long account between him & me, of which I can make nothing. There can be no

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<sup>462</sup> BR (2) 69.

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account between us but what arose out of y<sup>e</sup> agreement for his Ms. 1 The payment of £300 by me can easily be proved. 2 He was to receive 10/6 every Subn of 21/. which he procured. 3 he procured by his own account 200 for which he owes me 100 gs 3 [*i.e.*, 4] He was to be allowed his own necessary[?] expenses occured [*i.e.*, incurred] in ye printing of ye work which I understood to be occasional postage & carriage of parcels but he has charged £42 for his stay in Lond[on] which was totally unnecessary & put me to an enormous expense in reprinting part of ye work from mere caprice, & he makes a charge of £3.9.6 for expenses in Setting[?] his Ms -- these two charges I object to, his other charges for letters & parcels I agree to, but am ready to settle every difference by arbitr.n if you do not acquiesce with my statement.

I am &c

Mrs Stedman seems to have put the matter then in the hands of a London agent, for Johnson then wrote to

S Freeman [?Truman] Esqr Clarges St Augt 3.  
1800

I return Mt Stedman's acc having marked such charges as I admit, ^with X^ amounting to £10.1.6, ~~although some of them I have nothing to do with~~

## Part III: Commercial Book Engravings

~~such as advertising & paying booksellers commission~~ this sum taken from 105£ ~~received by him~~ ^due to me^ for 200 Subscript<sup>ns</sup> ^at a Guinea each^ which he ~~procured~~ ^received^ leave a balance in my favour of £94.18.6[.] I never received anything from him.

It seems fairly plain from Johnson's straightforward account that Stedman's estate owed money to Johnson rather than vice versa. Perhaps the matter was dropped here, for there is no more correspondence about Stedman's *Narrative* in Johnson's Letter-Book. The matter was resolved at least to the extent that new editions were published in 1806 and 1813 -- and clearly the second edition would have been published much earlier but for the obstreperousness of Mrs Stedman.

In Blake's plate of "The skinning of the Aboma Snake",

some work may have been done in the copperplate itself to strengthen the lines defining these trees" "projecting above the undergrowth on the left side of the plate and just above the head of the man standing lower left, [*which*] print much more darkly in the 1806 and 1813 ed.

according to R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 130.

**1813** A copy of the 1813 edition offered at Christie's (N.Y.), 14 June 2005, Lot 214, is coloured in the style of the 1796 edition, not the different style of colouring in the 1806 and 1813 editions; perhaps the coloured prints



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were remainders from the 1796 edition.<sup>463</sup>

The “second edition ... 4l. 4s. or with coloured plates, 6l. 6d.” is listed in *Eclectic Review*, N.S., I (May 1807), 460. In 2009 booksellers conventionally assume that the colouring in the second edition is modern.

Blake’s fifth plate of “*The skinning of the Aboma Snake*” is crudely copied in a wood-engraving in Anon., *Travels in South America* (Dublin: John Jones, 1824) in the Essick Collection.

### REVIEWS

**Anon.**, *Analytical Review*, XXIV (Sept 1796), 237  
 (“The numerous plates ... are neatly engraved ...”)  
<**BB, 623**>

**Anon.**, *British Critic*, VIII (Nov 1796), 536-540 (“The plates are very unequal”) <**BB, 623**>

**Anon.**, *Critical Review*, (Jan 1797), 52-60 (the engravings are “in a style of uncommon elegance”)  
<**BB, 623**>

**Anon.**, *London Review* (Jan-April 1797), 20-25, 116-118, 175-180, 253-256 (Blake’s fifth plate is “a very good print” [p. 118]) <**BB p. 623**>

**R.R.**, *European Magazine*, XXXI (Jan, Feb, March, April 1797), 20-25, 116-118, 175-180, 253-256 (the picture of the Aboma snake is “a very good

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<sup>463</sup> According to R.N. Essick, “Blake in the Marketplace 2005”, *Blake*, XXXIX (2006), 162.

print” (Feb, 118)

### EDITION

**Stedman, John Gabriel**, *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*, ed. **Richard Price & Sally Price** (1988) <*BBS*>

### REVIEWS

§**David Brion Davis**, *New York Review of Books*, 30 March 1989, pp. 29-34

\***G.E. Bentley, Jr.** *Blake*, XXIV, 1 (Summer 1990), 253-259

**M[ark] T. S[mith] & I[rene] H. C[hayes]**, *Romantic Movement ... Bibliography for 1990* (1991), 89

### STUART, James, & Nicholas REVETT

#### *The Antiquities of Athens*

#### Vol. III (1794)

**NEW LOCATIONS:** Aberdeen, All Soul's College (Oxford), Ashmolean Museum, Bristol, Bodley, Cambridge, Christ Church (Oxford), Corpus Christi College (Oxford), King's College (London), New College (Oxford), Newcastle, Northwestern, Royal Academy (London), Sheffield, Trinity College (Oxford), Tulsa (gift of Roger Easson), University College (London)

Copies of Blake's prints on paper watermarked J WHATMAN 1806 are in the collection of Dr D.W. Dörrbecker, but they did not appear in any of the editions known to me of 1808-22 (in French), 1825-30, 1829-33 (in German), 1837, 1849, 1881, 1905.

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A “re-issue” of Stuart & Revett’s *Antiquities of Athens*, 4 vols., folio, with over 400 prints issued in 80 folio Parts, at 5s. each, was “now in course of Publication” in September 1835. I have not seen this edition<sup>464</sup> and do not know if it included Blake’s 4 prints for The Temple of Theseus.

**Notice, &c**

“Works Recently Published by John Weale”<sup>465</sup> (a re-issue of *Antiquities of Athens* with 384 prints engraved by “Aliamet, Basire, Baxter, Blake ....” will begin on 1 May [p. 13])

**Anon.**, “Literary Intelligence”, *Eclectic Review*, XIV (Sept 1835), 254-256 <Harvard> (a “re-issue” of Stuart & Revett’s *Antiquities of Athens* in 4 folio volumes “is now in course of Publication” with “upwards of Four Hundred Plates, (many engraved expressly for this Edition)” “in “Eighty Parts” at 5s each)

Another version<sup>466</sup> of Stuart & Revett was advertised as *Grecian Sculpture; a Series of Engravings of the most celebrated Specimens of Ancient Art ... Originally published in*

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<sup>464</sup> According to my friend Morton Paley, in the library of the University of California (Berkeley) is a collection of 50 miscellaneous prints 39 cm high from Stuart & Revett, 7 after James Basire, 2 after William Sharp, but none after Blake. The volume has no title page or indication of place or date of publication, but the spine of the library-binding is lettered “Grecian Sculptures”.

<sup>465</sup> Bound at the end of James Hakewell, *An Attempt to Determine the Exact Character of Elizabethan Architecture* (London: John Weale, 1835) <Harvard>.

<sup>466</sup> Notice that the “reissue” of Stuart & Revett in folio and the separate publication of *Grecian Sculpture* in quarto are listed discetely (but successively) in *Eclectic Review* (Sept 1835), indicating that they were two distinct publications.

## Part III: Commercial Book Engravings

*Stuart and Revett's Antiquities of Athens, with numerous important Additions ... With Historical, Descriptive and Explanatory Remarks.* (London: John Weale and Sherwood, Gilbert, and Piper, **1835-36**)<sup>467</sup>

It was in imperial quarto, issued in Parts, at 2s. 6d. each, with “nearly two Hundred and Fifty Plates” (Nov 1835) or “upwards of two hundred and fifty plates” (10 Feb 1836) “Originally published in Stuart and Revett’s Antiquities of Athens”, “Engraved by Aliamet, Basire, Baxter, Blake ...” (Sept 1835) for, inter alia, “the Temple of Theseus at Athens”. In addition, there were “a small number of Copies on Superfine Paper, in Columbian Quarto, price Four Shillings” (10 Feb 1836). Blake’s 4 prints are not named in the lists in the *Eclectic Review* and *Bent’s Monthly Literary Advertiser*. It is possible that only Parts I-V (the only ones of which I have evidence) were issued.

**Notices, &c**

**Anon.**, “Literary Intelligence”, *Eclectic Review*, 3S, XIV (Sept 1835), 255-256 <Harvard> (“a Series of Engravings ... Originally published in Stuart and Revett’s Antiquities of Athens, with numerous important additions”, Published in Parts, imperial quarto (London, 1835), Parts I-II)

**Anon.**, *Eclectic Review*, 3S, XIV (Nov 1835), 432-434 <Harvard> (Lists engravings in Parts 1-2)

*Bent’s Monthly Literary Advertiser*, No. 372 (10 Feb 1836), 19 (announces the publication of *Grecian Sculpture*, Parts III-V, in Imperial Quarto, at 2s. 6d. per Part)

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<sup>467</sup> This is the title given in the *Eclectic Review*, 3S, XIV (Sept 1835), 254-256.

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**VARLEY, John**  
*A Treatise on Zodiacal Physiognomy*  
(1828)

**NEW LOCATIONS:** Aberdeen, Bodley, Cambridge, Manchester, Physiology Sherrington Library (Oxford), Victoria University in the University of Toronto,<sup>468</sup> Welcome Institute (London)

Varley's *Zodiacal Physiognomy* (1828) was to be "COMPLETED IN FOUR PARTS" (according to its cover) including "engravings ... of King Edward the First, Nebuchadnezzar, &c. &c." (according to the Prospectus [1828] <**BB #502**>). It was announced in *the Literary Gazette*, 11 Oct 1828, <**BB #971**>, and the first Part was reviewed there on 27 Dec 1828 <**BB #1038**>. This first Part included Linnell's engravings of Blake's "Cancer" (male and female versions), "Gemini" (left and right profiles), and "Ghost of a Flea".

According to Anon., "Literary and Miscellaneous Intelligence", *Monthly Review*, NS, X (**Feb 1829**), 313-314, "Mr. Varley[ 's] ... Zodiacal-physiognomical investigation ... exemplified by plates, now preparing for the second number of his *Zodiacal Physiognomy*, ... will shortly issue from the press." However, no other Part of *Zodiacal Physiognomy* was ever issued. The designs intended for subsequent issues

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<sup>468</sup> Bought from John Windle October 2007.

## Part III: Commercial Book Engravings

included “King Edward the First” (either the one in the Smaller Blake-Varley Sketchbook or Butlin #735) and “Nebuchadnezzar Coin as Seen in a Vision by Mr. Blake” (Butlin#704, now in the Fitzwilliam Museum).

**REVIEWS referring to Blake**

**Anon.** [W.P. Carey?], “Literary Novelties”, *Literary Gazette*, **11 Oct 1828**, p. 654 (“the madness of poor Blake (sublime as in some remains of him which we possess, it was) is too serious a subject to be jested with”) <**BB #971**>

**Anon.**, “A Treatise on Zodiacal Physiognomy: illustrated by Engravings of Heads and Features; and accompanied by Tables of the Time of Rising of the Twelve Signs of the Zodiac; and containing also New and Astrological explanations of some remarkable Portions of Ancient Mythological History. By John Varley. No. I. Large 8vo. Pp. 60. To be comprised in four Parts. Longman and Co.”, *Literary Gazette*, **27 Dec 1828**, pp. 822-824 (the Blake section from Varley’s book is given at the end [p. 824] of a mocking review designed to prove “that our friend Varley is the only man alive who understands the true principles of human nature, which we take to be a proper mixture of credulity, insanity, and unconscious obedience to incomprehensible influences”) <**BB #1038**>

*Vetusta Monumenta*

**Vol. II**

(?1789)

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**NEW LOCATIONS:** Birmingham, British Library (4), Cambridge, Edinburgh, King's College (London), Lampeter, Liverpool, National Library of Scotland, Newcastle

**VIRGIL**  
*The Pastorals*  
(1821)

**NEW LOCATIONS:** Art Gallery of New South Wales (Sydney, Australia), California Legion of Honor Museum (San Francisco), Cambridge, Tate (1830 reprints), Victoria University in the University of Toronto (3 sets<sup>469</sup>), Yale (Walpole Library)

According to Gilchrist, 275, Blake's wood "blocks ... proved ... too wide for the page and were ... summarily cut down to the requisite size by the publishers". Proofs from eight blocks (6-9, 10-13) before they were cut down are in the British Museum Print Room and reproduced, inter alia, in *The Illustrations of William Blake for Thornton's Virgil*, ed. Geoffrey Keynes (1937), 42-43. The differences before and after this surgery were

<i>Design Before</i>	<i>After</i>	<i>Trimmed chiefly on</i>
<i>trim-</i>	<i>trim-</i>	
<i>ming</i>	<i>ming</i>	
(6) 3.9 x 8.8	3.9 x 7.4	Left, right, top, bottom, plus chip at top left

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<sup>469</sup> In the Victoria University collections, one set of Virgil in the Bentley Collection has Vol. I-II but lacks the Blake prints, another Virgil in the Bentley Collection consists of Vol. I only but has all the Blake prints.

## Part III: Commercial Book Engravings

(7)	3.4 x 8.5	3.3 x 7.4	Left, right, top
(8)	4.5 x 8.6	3.2 x 7.3	Left, right, top
(9)	4 x 8.7	3.7 x 7.4	Left, right, top, bottom, plus chips at top left and top right
(10)	4 x 8.4	3.4 x 7.3	Left, right, bottom, top
(11)	3.6 x 8.6	3.6 x 7.4	Right
(12)	3.3 x 8.7	3.3 x 7.3	Right, top
(13)	3.9 x 8.7	3.4 x 7.3	Right, top <sup>470</sup>

When Blake had produced his [*Virgil wood*]cuts, a shout of derision was raised by the wood-engravers. “This will never do,” said they; “we will show what it ought to be” ....<sup>471</sup>

Three of these re-cut designs were printed on one leaf with the *Virgil* (1821), and a fourth, an unpublished duplicate (reversed) of Blake’s first woodcut labelled “Thenot” (at p. 14), was printed by Henry Cole in *The Athenaeum* in 1843.

A fifth woodblock, copying Blake’s first design (reversed) of “Colinet” at p. 14 before it was cut down, is in the Huntington Library, acquired years ago with a large collection of woodblocks. The Huntington woodblock shows space to the left of the left shepherd and sheep to the right of the tree, as in Blake’s woodblock before it was cut down. In the Huntington woodblock the rim of the sun is not visible and the dog is pawing the knee of the left shepherd rather than with its nose to the ground. Prints of the woodblock pulled by

<sup>470</sup> The dimensions in centimeters given here are reported by M.D. Paley, *The Traveller in the Evening* (2003), 31, from proofs of the blocks before trimming in the British Museum Print Room and from the woodblocks themselves after trimming in the British Museum Print Room. The differences were summarized in *BB* #504 as “about 0.5 to 1.0 cm”. The dimensions there are given as design size rather than block size and the cut down designs as “c. 7.6 x 3.2 cm.”

<sup>471</sup> [Henry Cole], “Fine Arts. *The Vicar of Wakefield* ...,” *Athenaeum*, 21 Jan 1843, p. 65.



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R.N. Essick are in the Huntington Library and the Essick Collection.

Blake's four designs at Virgil p. 14, including this one, were first etched in relief by Blake on metal, probably a copper plate.<sup>472</sup> Perhaps it was these relief-etchings at which the wood-engravers raised their shout of derision.

The woodblocks of Blake's Virgil designs as published in 1821 are in the British Museum Print Room.

After publication, Linnell bought the 17 wood blocks and allowed prints to be made from them. A set of 16 of them (lacking the first print) was sold at Christie's (London), 29 March 2006, Lot 57 [for £3,600], according to Essick, "Marketplace, 2006", *Blake*, XL (2007), 134.

When four of the prints on one leaf were sold with "The Rinder Collection" at Christie's 30 Nov 1993, Lot 5, it was claimed with some fanfare and extensive prose that they are "relief etchings", but there seems to be no good reason to believe that they are not, as has always been believed, the same woodcuts as in the published version, though in an earlier state than previously recorded. There are, of course, newly discovered relief etchings of the Virgil plates in the Collection of R.N. Essick <**BBS, 258-261**>, but these are not they.

In at least one set, a printed slip is pasted over the price at the foot of the Vol. I title page reading "At the French and

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<sup>472</sup> They are reproduced in G.E. Bentley, Jr., *The Stranger from Paradise: A Biography of William Blake* (2001), pl. 127.

## Part III: Commercial Book Engravings

English Juvenile Library, No. 195, (St. Clement's), Strand",<sup>473</sup> and in Vol. II the "15s" price is scratched out (John Windle Catalogue 46 [2009], Lot 39).

For the drawings for Virgil, see above under Art.

**REVIEW**

**Anon.**, *European Magazine*, I (**March 1821**), 342-343 (the prints are "executed in a very superior manner", and the Masters of St Paul's and Mercer's School will adopt it for their students)

**WHITAKER, John***The Seraph*

**(Button, Whitaker and Comp<sup>y</sup> [1818-28?]**

**Whitaker and Comp<sup>y</sup> [1819-28?]**

**Jones & C<sup>y</sup> [1825-28?])**

**[?1818-1828 and ?1819-28]** *Printed by Button, Whitaker and Compy* **NEW LOCATIONS:** Birmingham, Glasgow, King's College (London), Manchester, Victoria University in the University of Toronto (Bentley Collection), Yale Center for British Art

**[1825-28]** **PRINTED FOR JONES & Co** **NEW LOCATIONS:** British Library, Robert N. Essick, King's College (London), Leeds, National Library of Wales, Victoria University in the University of Toronto (2<sup>474</sup>), Yale (Walpole Library)

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<sup>473</sup> The French and English Juvenile Library was "an imprint of M.J. Godwin & Co., founded by William Godwin (1756-1836) and his second wife, Mary Jane Clairmont Godwin (1766-1841)", as R.N. Essick, "Blake in the Marketplace, 2009", *Blake*, XLIII (2010) points out.

<sup>474</sup> The original (Bentley) copy in Victoria had Blake's print of "The Temple of Mirth" in the first version; the new (2009) copy has the second version.

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***The Wit's Magazine***  
**(1784)**

**NEW LOCATIONS:** California State University (Fresno), Cambridge (2, 1 from the Keynes Collection), Free Library of Philadelphia, Morgan (Pierpont) Library (2), National Trust (Swindon, England), Sheffield, Victoria University in the University of Toronto (Bentley Collection)

Primary Source Microfilms reproduced it in their Eighteenth Century Collection.

Pl. 1 (“The Temple of Mirth”) the first of two separate engravings of the same design: A print of the second state is in the collection of Robert Newman Essick.

Pl. 6: “MAY-DAY IN LONDON”: A proof before letters is in the London Metropolitan Reference Archives.

For a speculation, probably idle, that a print called “The ItalianPuppet Show” was engraved by William Blake for The Wit’s Magazine, see Appendix: Books Improbably Alleged to have Blake Engravings.

**WOLLSTONECRAFT, Mary,**  
***Original Stories from Real Life***  
**(1791, 1796)**

***Marie et Caroline***  
**(1799) <BBS>**

**1791**<sup>475</sup> **NEW LOCATIONS:** Birmingham, Bodley (2), California Legion of Honor Museum (San Francisco),

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<sup>475</sup> The Huntington copy of 1791 is reproduced in the William Blake Archive.

## Part III: Commercial Book Engravings

Cambridge, North Carolina (Chapel Hill), Northwestern, Royal Academy (London), Toronto Public Library (Osborne Collection of Early Children's Books), Tulsa (2 copies, gift of Roger Easson), Washington (St Louis – a second copy, lacking pl. 4)

**1796**<sup>476</sup> **NEW LOCATIONS:** Bristol (2), Cambridge (the Keynes Collection), Pforzheimer Library, Tulsa (gift of Roger Easson), Victoria University in the University of Toronto (Bentley Collection)

**1799** The third recorded copy of *Marie et Caroline* (1799) was acquired by R.N. Essick in 1999, according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII (2000)

A copy acquired in 1994 by the Library of Congress is "hand-colored", the "vibrant" "tinting not by Blake"; the colouring may be contemporary. The verso of pl. 1 inscribed in ink, "Miss Harriet Moore- | May 29<sup>th</sup> 1807".<sup>477</sup> Note that Harriet Jane Moore (b. 1801) was also given *For Children* (E) in 1806 by Fuseli, the friend of Mary Wollstonecraft.

A copy of the 1796 edition offered in John Windle Catalogue 40 (Nov 2005), No. 64, has "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." Mr Windle generously sent me a reproduction of the print ("Be calm, my child") at p. 94 which shows quite clearly at the outer (right) margin of the print the initial letters of a page, at the top half

<sup>476</sup> The Essick copy of 1791 is reproduced in the William Blake Archive

<sup>477</sup> See Essick, "Blake in the Marketplace, 1994" *Blake*, XXVIII (1995) and Peter Van Wingen, "Into the Mystic: Rare Books Division Acquires Important Addition to Blake Collection", *Library of Congress Information Bulletin*, LIII (1994), 443-444.

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with fragments too small to identify, at the bottom half with “r”, “f”, “r”, “t”, “t”, blank, “n”, “E”, two blanks, “ri”, “p”, “d”, two blanks, and “a”. The page and font-size are larger than those for Mary Wollstonecraft. Presumably the blank part of the leaf was the inner margin; Blake himself used the wide inner margins of his quarto *Designs to a Series of Ballads* (1802) for sketches (see *BB* #466) – but not, so far as we know, for printing copperplates.

This use of paper for the engravings with previously-printed text seems extraordinary. Copperplates and letterpress were printed on different presses and by different printers; for instance, the printer of the letterpress for Hayley’s *Designs to a Series of Ballads* (1802) and his life of Cowper (1803) was Joseph Seagrave in Chichester, but the printer of the engravings was Catherine Blake in Felpham. Further, the paper for prints was ordinarily thicker and better than that for letterpress. It was remarkably casual to use paper previously printed with letterpress for the prints for Mary Wollstonecraft’s *Original Stories* (1796).

We do not know the printers of either the letterpress or the engravings for her book, and I have not identified the previously-printed letterpress text on the plate-paper.

**REVIEW, &c**

Advertisement (bound with the Victoria University copy of Enfield’s *Speaker* [1799]) (“Price 2s. 6d. with Cuts bound, or 2s. without Cuts”) <*BB*, 636>

**YOUNG, Edward**

*The Complaint, and the Consolation, or, Night Thoughts*

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(1797)

**NEW LOCATIONS:** Aberdeen, Alberta (3), Bibliothèque Nationale (Paris), Birmingham Museum and Art Gallery, British Library (2 – **BB** reports 1), Bryn Mawr, California Legion of Honor Museum (San Francisco), Cambridge (2), Colgate, Colorado, Colorado College, Dallas Public Library, Delaware, Georgia, Grinnell, \*Houghton Library (Harvard), Kanagawa Kindai Bijutsukan [Kanagawa Modern Fine Art Museum, Japan], Kansas (3 – **BBS** lists 2), Kongelige Bibliotek (Copenhagen), Library of Congress, Liverpool Public Library, London, Manchester, Miami, Mount Holyoke College, \*Muhlenberg College, National Library of Scotland, Newcastle, North Texas, Pennsylvania State Library, Principia (Elsah, Illinois), Quincy (Quincy, Illinois), Rijksmuseum (Amsterdam), Royala Academy (London), Salem, Skidmore, South Carolina, Stanford, Trinity College (Cambridge), Tulsa (disbound, gift of Roger Easson), University Art Museum (Kyoto City University of Arts), Victoria University in the University of Toronto – Northrop Frye's copy, given him in 1954 by Jay MacPherson), Bentley Collection, 2 copies, one printed without the engravings), Virginia, Witwatersrand (Johannesburgh), Wormsley Library (bound in Etruscan calf by Edwards of Halifax)

The only recorded copy in contemporary binding *without engravings* <**BBS**, 270, 389> was given in October 2005 by Dr. A.E.K.L.B. Bentley & G.E. Bentley Jr with the rest of their collection to Victoria College in the University of Toronto.

A copy in "original boards with 'printed label on upper cover'" in §Sotheby (London) catalogue (7 May 1998), No. 30, exhibits a label not recorded elsewhere.

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A copy with ownership marks of Henry Earp (1852), Frank Collins Wilson (Brighton 27 June 1870), Ruthven Todd (1945), and Douglas Cleverdon (sold by his widow to Maggs Brothers 2000) has the plate for p. 27 ("Measuring his motions by revolving spheres") imposed both on that page **AND** on p. 29 where ordinarily no plate is printed.

**WEIGHT OF COPPERPLATES**

The 43 copperplates would have weighed about 71,065.6 grams = 156.3 pounds.

**COST OF COPPERPLATES**

The costs (£5.15.10) in 1815-1816 for 16 copperplates for Flaxman's *Hesiod* (pl.13, 15-18, 22, 24, 28-35, 37) (*BB*, 557-558) with a surface area of 10,276  $\text{cm}^2$  gives a cost per square centimetre of 0.135d. Applying this cost of 0.135d/ $\text{cm}^2$  to the 43 Young copperplates with 56,472.8  $\text{cm}^2$  gives £31.15.3<sup>3</sup>/<sub>4</sub>.

**COLOURED COPIES**

**COPY B**

It was reproduced in Edward Young, *The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake* (Oakland, California: Octavo, March 2004) "digital edition" on CD-ROM.

**COPY E**

**HISTORY:** (1) John Alexander Fuller-Maitland (1856-1936) remembered seeing before 1872 at the house of his uncle William Fuller-Maitland (1813-76) "a wonderful old chest" in which he was "allowed to forage, containing books by Blake that would now fetch their weight in gold. There was the

## Part III: Commercial Book Engravings

unique copy of *Jerusalem* [*E*, plus *THEL* (*a*)] .... There were two copies of Young's *Night Thoughts*, and when I referred to the fact in talking about the books to my uncle, he stoutly maintained that he possessed only one. I assured him that one was coloured [*E*] and the other plain, but he was so sure that I was wrong that he said he would give me the second [*plain one*] if it was there. It was ....<sup>478</sup>

**COPY G**

**HISTORY:** (3) Offered in Quaritch Catalogue 401 (May 1926), Lot 218, for £175; (4a) Offered in James F. Drake Catalogue 181 ([?1926]), Lot 17 ("The Gaisford-MacGeorge copy") for \$1,200; (4b) Acquired by Cortlandt F. Bishop <*BBS*>; (6) The Lutheran Church of America in 1986 passed it, with the Florence Foerderer Tonner print collection, to (7) The Frank Martin Gallery, **MUHLENBERG COLLEGE**.<sup>479</sup>

**COPY H**

**HISTORY:** (4) W.A. Sargent lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>480</sup>

**COPY I**

Copy I was reproduced in the William Blake Archive in 2007.

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<sup>478</sup> J.A. Fuller-Maitland, *A Door-Keeper of Music* (London: Murray, 1929), 38.

<sup>479</sup> Ten prints from copy G are reproduced in colour in Grant F. Scott, "A Clash of Perspectives: Blake's Illustrations to the Poem *Night Thoughts* ...", *Muhlenberg*, V (1993), 10-16.

<sup>480</sup> See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum", *Art News*, Dec 1929, p. 11; the article does not say that Mr Sargent's copy of *Night Thoughts* is coloured.



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**COPY J** was reproduced in Edward Young, *The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake* (Oakland, California: Octavo, March 2004) "digital edition" on CD-ROM.

**COPY K**

**HISTORY:** (2) Perhaps this is the coloured copy in original boards, uncut, offered without price in Rosenbach catalogue 47 (Dec 1911), Lot 75.

**COPY M**

**HISTORY:** (4) Mrs Emerson lent it to the exhibition at the Boston Museum of Fine Art in December 1929.<sup>481</sup>

**COPY U**

**HISTORY:** (4) It went from the dealer Laurence Witten <*BBS*> to (5) The dealer Justin Schiller, to (6) A private British collection by 1978; offered for sale in September 2001 "at an unstated but reportedly extraordinary price", according to R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 118.

**Copy X**

**HISTORY:** (4) Acquired by two collectors named *Gilbert & George*.

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<sup>481</sup> See Anne Webb Karnaghan, "Blake Exhibition at Boston Museum", *Art News*, 28 Dec 1929, p. 11. The article does not specify that Mrs Emerson's copy is coloured.

**COPY Y**

The watercoloured leaves are reproduced in colour by the National Gallery of Victoria on-line.

**NEWLY DISCOVERED COPY****Copy AA**

**BINDING:** Slightly trimmed (to 33 x 42.5 cm), each gathering mounted on a stub and "bound (c. 1890?) in quarto calf over brown cloth", according to R.N. Essick, "Blake in the Marketplace, 1999", *Blake*, XXXIII, the source of all the information here about this copy.

**COLOURING:** Coloured in three distinct styles at three distinct periods; none of the styles is the same as the three types heretofore identified by John Grant; for instance, on pl. 1 Death's gown is light brown, not green or white, though each has similarities to Type I. **(1)** About 1800, the first artist coloured pp. 1-43 sensitively in vibrant colours. **(2)** About 1833 the second artist coloured most of the rest of the pages in a style with very little character. **(3)** About 1880-1890, the third artist coloured pp. 63 and 70 with heavy, thick colours.

**HISTORY:** **(1)** Sold at Warner's auction (Leicester), 23 June 1999, no lot number, for £12,000 to **(2)** Sims Reed for stock; Sims Reed sold it in 1999 to **(3)** Professor *Robert N. Essick*.

**NEWLY DISCOVERED COPY****COPY BB**

**BINDING:** Bound in brown leather with tooled edges and spine, spine broken, blue and red marbled end-papers, 40.7 x 31.8 cm, 9 sheets watermarked, "Explanation of the Engravings" between the Advertisement and Night I title

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page. "Bright atypical coloration [Grey Death type] applied after binding".<sup>482</sup>

**HISTORY:** (1) Acquired by Greville Lindall Winthrop, who added his bookplate and bequeathed it in June 1943 to (2) **HOUGHTON LIBRARY** (Harvard University; Accession Number \*42-5188F).

**REVIEWS &c**

Prospectus for "EDWARDS'S MAGNIFICENT EDITION OF YOUNG'S NIGHT THOUGHTS" (?**Spring 1797**) announced that "EARLY in JUNE" the first part would be published with 40 engravings "by BLAKE" <**BB, 638**>

*Monthly Magazine*, II (**Nov 1796**), 807 (announcement) :

A splendid edition of YOUNG'S NIGHT THOUGHTS, in large quarto, enriched with 150 etchings upon the borders, and frontispieces to each book, from original designs of BLAKE, is in forwardness. The price of the work to subscribers is FIVE GUINEAS; to non-subscribers SIX GUINEAS. <**BBS, 270**>

**Anon.**, "Varieties, Literary and Philosophical; Including Notices of Works in Hand. From the Same [Monthly Magazine]", *Edinburgh Magazine*, NS,

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<sup>482</sup> All this information derives from *William Blake's Designs for Edward Young's NIGHT THOUGHTS*, ed. John E. Grant, Edward J. Rose, Michael J. Tolley, Co-Ordinating Editor David V. Erdman (Oxford: Clarendon Press, 1980), I, 72, an entry scandalously overlooked by GEB for 20 years until the lacuna was pointed out by my friend John Windle.

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VIII (**Dec 1796**), 447-450 <Bodley>:

A splendid edition of Young's Night Thoughts, in large quarto, enriched with 150 etchings upon the borders, and frontispieces to each book, from original designs by Blake, is in forwardness. The price of the work to subscribers is Five Guineas; to non-subscribers Six Guineas. [P. 450]

*Monthly Epitome and Catalogue of New Publications*, I (**Jan 1797**), 79 (announcement):

Young's Night Thoughts, with Etchings and Engravings, in Four Parts, Atlas sized 4to. To Subscribers 5l. 5s. to Non-subscribers 6l. 6s. (Part I. in a few days.) *Edwards, Bond-street.*  
<**BBS, 270**>

*Monthly Magazine*, V (**June 1798**), 455, publication recorded as "Young's Night Thoughts, decorated with appropriate Designs, by Mr. *Blake*, Part I. 1l. 1s. Robson" <**BBS, 271**>

### EDITIONS

**Young, Edward**, *Night Thoughts or the Complaint and the Consolation*, ed. **Robert Essick & Jenijoy La Belle** (1975)  
<**BB**>

### REVIEW

\***Karen Mulhallen**, *Blake*, XI, 1 (Summer 1977), 41-42

§**Young, Edward**. *The Complaint, and the Consolation; or, Night Thoughts: Illustrations by William Blake*. (Oakland, California: Octavo, March 2004) "digital edition" on CD-ROM

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Reproductions of coloured copies B and J, both in the Rosenwald Collection, with an 18-page commentary by Nicolas Barker.

**REVIEWS**

**Jean Evans**, *Library Journal*, 15 Sept 2004, pp. 83-84  
("The disc contains almost as many extras as there are on a movie DVD")

**Sheila A. Spector**, *European Romantic Review*, XVI (2005), 519-523 (Barker "failed to take advantage of the intellectual progress made in the field over the last century")

**Part III**  
**ENGRAVINGS**  
**Collections and Selections**

*Selected Engravings*, ed. **Carolyn Keay** (1975) <**BB**>

**REVIEWS**

**Gerda Norvig & Myra Glazer Schotz**, *Blake Newsletter*, X, 3 (Winter 1976-77), 90

**Dennis M. Welch**, *Eighteenth Century ... Bibliography*, NS I (1978), 254

*William Blake's Engravings*, ed. **Geoffrey Keynes** (1950, 1972) <**BB #517**>

**REVIEWS**

**1950**

§**Anon.**, *Times Literary Supplement*, 2 June 1950, p. 339

§**Anon.**, *New Statesman and Nation*, 12 Aug 1950, p. 183

§**Anon.**, *Dublin Magazine*, XXV (Oct-Dec 1950), 53-54

**1972**

§**Anon.**, *Choice*, IX (Nov 1973), 1368

§**Robert N. Essick**, *Blake Studies*, VI (Fall 1973), 109

**APPENDIX**  
**BOOKS IMPROBABLY ALLEGED**

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**TO HAVE BLAKE ENGRAVINGS**

**Anon.,**  
*Biographical Sketches of Eminent British Characters*  
**(1813)**

BIOGRAPHICAL | SKETCHES | OF EMINENT |  
BRITISH | CHARACTERS. | = | PRICE SIXPENCE. | =  
| London: | PRINTED BY WILLIAM DARNTON, JUN. | 58,  
HOLBORN HILL. [?1813<sup>485</sup>]

**LOCATION:** Victoria & Albert Museum.

12° in sixes, sewn half-way through after leaf 12. It consists of orange paper covers (the title page on the front, advertisements on the back), pp. 1-36, plus 7 prints after pp. 10, 12, 18 (2), 24, 26, and 36.

The front paste-down is inscribed in pencil: “These admirable ‘heads’ were Engraved by W. Blake”. The facing fly-leaf is inscribed in ink in a much more formal hand “Rebekah Ivory | May 3<sup>rd</sup> 1814” (the “rd” is above the “3”).<sup>486</sup>

The simple, competent outline engravings, all in the same style, are unsigned and without imprint. They do not

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<sup>485</sup> An ad on the back cover is for a book describing events of 1812, the inscription is dated 1814, and a variant copy in the V&A is dated 1813 on the title page.

<sup>486</sup> The Victoria & Albert catalogue entry, repeated in *Blake* (2008), erroneously said the MS inscriptions above appears in a variant copy of the work, also in the V&A: *Biographical Sketches of Eminent Characters: Containing the Life and Character, Labors and Adventures of Several British Worthies, Now Published for the Instruction and Entertainment of Youth*. (London: Printed and Sold by W. Darton, Jun. 58, Holborn Hill, 1813) Price Six Pence 58 pp.

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seem to me (or to Professor Robert N. Essick) to be significantly like the work of William Blake.

**BARBAULD, Mrs [Anna Letitia]**  
*Hymns in Prose for Children*  
 (1781)

Andrew Lincoln, ed., *Songs* (1991), wrote that Blake engraved a plate for Mrs Barbauld's *Hymns* (1781) and then withdrew the claim in *Blake*, XXVII (1993), 45.

*The Conjuror's Magazine*  
 (1792)

THE | Conjuror's Magazine, | OR, | Magical and  
 Physiognomical Mirror. | Including | A SUPERB EDITION  
 | OF | LAVATER's | Essays on Physiognomy. | VOL. I. |  
 - | LONDON: | PRINTED FOR W. LOCKER, NO. 12,  
 RED-LION STREET, | HOLBORN. | 1792. 8°

According to Peter Ackroyd, *Blake* (1995), 194, "*The Conjuror's Magazine* ... printed one of Blake's engravings", but there is no print signed by Blake in either *The Conjuror's Magazine* (Aug 1791-July 1793) or its successor *The Astrologer's Magazine* (Aug 1793-Jan 1794). The separately-paginated edition of Lavater's *Essays on Physiognomy* which was included with each monthly issue of *The Conjuror's Magazine* and *The Astrologer's Magazine* was translated by C. Moore with octavo-size prints "Engraved by Barlow" (as most contents pages explained), not the folio size plates which



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Blake and others engraved for the Hunter translation of Lavater.

**GOLDSMITH, Oliver**  
*History of England*  
(1827)

**Goldsmith, Oliver.** *The History of England, from the Earliest Times to the Death of George II* (London: S. Rothwell, 1827), 2 vols., octavo <**BBS§**>.

When Professor Essick reported the connection of this work with Blake in *Blake* (1992), he had not seen a copy; in *Blake* (2001) he records having seen photographs of the rather crude and simple anonymous plates and concludes that "In my opinion, ... [*they*] are not by Blake."

**HUME, David**  
**The History of England**  
(London: Robert Bowyer, 1793-1806)  
**PROSPECTUSES**

*Algemeine Konst-en Letter-bode* (Haarlem: C. Platt & A. Lousjes, 1792), 88, in Dutch <Universitutsbibliotheek Gent> has the prospectus in English naming Blake as an engraver <**BBS p. 278**>; at the end of the volume is *Bericht-Blad*, No. 64 (23 Maart 1792) with the same prospectus

## Part III: Commercial Book Engravings

in English

Anon., “Kunst Nachrichten”, *Neue Bibliothek der schönen Wissenschaften und der freyen Künste*, XIV (Leipzig: Dyckischen Buchhandlung, 1792), 317-325 <Princeton> (includes proposals for Hume’s *History of England* with a list of “Die Kupferstecher. F. Bartolozzi ... W. Blake ...” (p. 319)

*Critical Review*, IV (1792) <Harvard> at the end has the June 1792 prospectus (as in *BR* (2) 62)

***The Minor's Pocket Book***  
**(1813)**

Fuller details of the plate attributed to Blake in [Ann Taylor et al], *The Minor's Pocket Book, for the Youth of Both Sexes* ([London:] Darton, Harvey, and Darton, 1813) are recorded and the Blake connection rejected in R.N. Essick, "Blake in the Marketplace, 1996", *Blake*, XXX (1997).

**Plutarch**  
***Lives***  
**(1823)**

§*Plutarch's Lives: Abridged, Selected and Adapted for Youth ... as an Introduction to Classic Reading for the Use of Schools* by J[ohn] Faucit Saville. ([London:] Printed for R. Hill, 1823) 116 pp.

It is claimed to have a "Frontispiece by William Blake".

**The Wit's Magazine**  
**(1784-1785)**

A print in the London Metropolitan Archives bears the imprint “The ITALIAN PUPPET SHOW.”, “Printed for &

**William Blake and His Circle**

Part IV: Catalogues and Bibliographies

Sold by Bowles & Carver”, “N<sup>o</sup>. 69 in S<sup>t</sup>. Pauls Church Yard London”, and “Published as the Act directs”. The pencil drawing for it in the same collection is labelled “S. Collings” in a Twentieth Century hand, and the catalogue said<sup>487</sup> that it was engraved by William Blake for *The Wit’s Magazine*.

No such print is recorded in the obvious sources,<sup>488</sup> for the very good reason that the print almost certainly has nothing to do with Blake.

Blake certainly signed six prints in *The Wit’s Magazine* (1784), four of them designed by Samuel Collings, and the size of the Italian Puppet Show print (23.5 x 15.9 cm) is commensurate with those Blake engraved for *The Wit’s Magazine* (c. 18 x 23 cm).

However, no such print appears in *The Wit’s Magazine* (Printed for Harrison and Co. N<sup>o</sup> 18, Paternoster-Row, 1784-85), and there is no story in *The Wit’s Magazine* which would justify the insertion of the print.

Further, the firm of Bowles & Carver, the publisher of The Italian Puppet Show, was not founded until 1793 when Henry Carington Bowles (1763-1830), then age 20, took over the business of his late father Carrington Bowles (1724-92). The firm of Bowles & Carver flourished from 1793 to 1830,

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<sup>487</sup> By May 2010 the catalogue entry had been corrected.

<sup>488</sup> There is no reference to it in *Blake Books* (1977), *Blake Books Supplement* (1995), “William Blake and His Circle” (1992-2008) in *Blake* (1994-2009), Martin Butlin, *The Paintings and Drawings of William Blake* (1981), or in Robert N. Essick, *William Blake’s Commercial Book Illustrations* (1991). Professor Essick tells me that he knows nothing of such a print.

publishing satirical prints voluminously,<sup>489</sup> but their imprint has not previously been associated with *The Wit's Magazine* or with any print by Blake. The Bowles & Carver imprint cannot have been added until 1793, long after the demise of *The Wit's Magazine*.

And the style of engraving is not significantly like that of William Blake in his prints for *The Wit's Magazine* or elsewhere, though the speculative association with Samuel Collings is not implausible.

The engraving of "The Italian Puppet Show" probably has nothing to do with *The Wit's Magazine* (1784-85) or William Blake.

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<sup>489</sup> Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (1977), 25.

Illustrators 29 (Illustrators). by Society of Illustrators, Arpi Ermoyan 1 edition - first published in 1988. Art, General, United States, 20th century, American wit and humor, Pictorial, Architecture, Art & Art Instruction, Caricatures and cartoons, Cartoons and caricatures, Commercial Art, Exhibitions, Form - Cartoons & Comics, Graphic Satire And Humor, History, Humor, Illustration of books, Magazine illustration. Lewis Carroll & His Illustrators: Collaborations and Correspondence, 1865-1898. Ithaca, NY: Cornell U. P., 2003 [Review by Philip V. Allingham]. Cohen, Philip K. John Evelyn Barlas, A Critical Biography: Poetry, Anarchism, and Mental Illness in Late-Victorian Britain. Rivendale Press, 2012. [review by George P. Landow]. Colledge, Gary. Dickens, Christianity and "The Life of Our Lord": Humble Veneration, Profound Conviction. Continuum, 2009. x + 183 pp. Authors/illustrators talk to each other, now, given the opportunities to connect via social media, more than ever, and there are various sources of information and advice like The Society of Authors. So you'd quickly be found out and an author/illustrator who feels cheated by their publisher isn't a happy author. It's worth saying, of course, that, agents take a percentage (10% - 15% of the author/illustrators earnings from publishers as a rough rule). So you have to be pretty sure you're going to get more money going via an agent before it's financially worth having an agent, though agents of

Individual authors: British and American. Date of publication. No. of British authors. 2013. 395. 307. 2014. If we look at the individual authors being published between 2006 and 2016, it is clear that white, cis women authors dominate: 58% (1594 authors) of all of the authors. Overall, 8% (217 authors) of all of the YA authors were authors of colour and 90% (2439 authors) were white.<sup>14</sup> This study found that the representation of authors of colour has decreased since it peaked in 2007–2008, despite conversations about “diversity” in the publishing industry, and the subsequent rise in “diversity” initiatives [1, 2, 19, 28, 35, 37]. or rely on the authors’ judgment to provide a representative list. Research has, therefore focused on methods to automatically extract keywords from documents. as an aid either to suggest keywords for a professional indexer or to generate. summary features for documents that would otherwise be inaccessible. Early approaches to automatically extract keywords focus on evaluating. corpus-oriented statistics of individual words. extraction that operate on individual documents. Such document-oriented. methods will extract the same keywords from a document regardless of the. current state of a corpus. Document-oriented methods therefore provide context-. independent document features, enabling additional analytic methods such as. those described in Engel et al.