

PART V
BOOKS OWNED BY WILLIAM BLAKE
of London (1757-1827)

AESCHYLUS
(1779)

HISTORY: (9) Blake's copy was offered in Rosenbach's Catalogue (1947), Lot 105, at \$345.

NEW TITLE
ANON.

A Political and Satirical History
(1757)

Anon. *A Political and Satirical History of the Years 1756 and 1757. In a Series of Seventy-five Humorous and Entertaining Prints, Containing all the most remarkable Transactions, Characters and Caricaturas of those two memorable Years. To which is annexed, An Explanatory Account or Key to every Print, which renders the whole full and significant* (London: Printed for E. Morris, near St. Paul's [?1757]) <**BBS**>.

The copy with Blake's signatures belongs to Dr Michael Phillips, who lent it to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), No. 105.

This was a new kind of work, and it proved to be very popular, with new issues, eventually extended to cover 1757-1762 with two hundred prints (1759, 1760 [2], 1762, and 1763). The author of the designs was George Townshend (1724-1807), later Fourth Viscount and First Marquis Townshend (as is pointed out in Ken Spelman, *Catalogue Twenty Seven* [March 1994], No. 157).

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BARRY, James
An Account of a Series of Pictures
(1783)

HISTORY: (1) It belonged to Samuel Palmer (see below), (2) Whose son inscribed the sketch: "This is a portrait of Barry by Blake A H Palmer"; (3) Acquired by H. Buxton Forman, who added his bookplate and a note about it and sold it posthumously at Anderson Galleries, 15 March 1920, Lot 36 [for \$205]; (4) Acquired by G.C. Smith, Jr, described in his anonymous catalogue (1927), and sold posthumously at Parke-Bernet, 2 Nov 1938 <**BB**>, Lot 94 [for \$250]; (5) Sold anonymously at Parke Bernet Galleries, 18 February 1942, No. 68 ("ORIGINAL WRAPPERS"); (6) Offered in Brick Row Book Shop Catalogue 41 (1954), Lot *1, for \$200; (7) Bought from Jacob Zeitlin of Los Angeles in 1962 by (8) Sir Geoffrey Keynes, who described it in his catalogue (1964) <**BB**>, No. 721, and sold it posthumously with the rest of his type-printed books in 1986 to (9) CAMBRIDGE UNIVERSITY LIBRARY.

NEWLY DISCOVERED TITLE
CUMBERLAND, George
Anecdotes of the Life of Julio Bonasoni
(1793)

SOME ANECDOTES | OF THE LIFE OF | JULIO
BONASONI, | *A BOLOGNESE ARTIST,* | WHO
FOLLOWED THE STYLES OF THE BEST | SCHOOLS IN
THE SIXTEENTH CENTURY. | ACCOMPANIED BY A
CATALOGUE OF THE | ENGRAVINGS, WITH THEIR
MEASURES, OF THE | WORKS OF THAT TASTEFUL

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COMPOSER. | AND REMARKS ON THE GENERAL
CHARACTER | OF HIS RARE AND EXQUISITE
PERFORMANCES. | = | *TO WHICH IS PREFIXED,* | A
PLAN FOR THE IMPROVEMENT OF THE | ARTS IN
ENGLAND. | = | BY GEORGE CUMBERLAND. | = | ----
- I'll write it straight; | The Matter's in my Head, and in my
Heart. | *Shakspeare's As You Like It.* | = | LONDON |
Printed by W. Wilson, Ave-Maria Lane; | And sold by G. G.
J. and J. Robinson, Paternoster-Row. | M DCC XCIII [1793].

COLLECTION: UNTRACED.

DESCRIPTION: Cumberland almost certainly gave a copy to Blake, for Blake urged the editor of the *Monthly Magazine* to "notice a Proposal made some years ago in a Life of Julio Bonasoni ... [concerning] the Erection of National Galleries for the Reception of Castes in Plaster from all the Beautiful Antique Statues Basso Relievos &^c that can be procured" (quoted in his letter to Cumberland of 1 September 1800).

NEWLY DISCOVERED TITLE

CUMBERLAND, George

The Captive of the Castle of Sennaar

(1798)

= | THE CAPTIVE OF THE | CASTLE OF SENNAAR |
AN AFRICAN TALE: | CONTAINING VARIOUS |
ANECDOTES OF THE | SOPHIANS HITHERTO |
UNKNOWN TO MANKIND | IN GENERAL. | = | BY
GEORGE CUMBERLAND. | = | LONDON: PRINTED
FOR THE AUTHOR; AND SOLD | BY MESS. EGERTON,
OPPOSITE THE ADMIRALTY. | M DCC XCVIII [1798].

COLLECTION: UNTRACED.

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DESCRIPTION: The novel, set in the island of Sophis in central Africa, concerns a Utopian community embodying the best qualities of classical Greece but with radically liberated sexual customs. Cumberland gave copies to his friends, but one of them warned him that, as Cumberland reported, it would be "dangerous under Mr Pitts, maladministration, to publish it", and therefore "it was never published or a single copy sold to any one". Only seven copies are known, in Australian National University, Bodley (corrected), Bristol Central Library (corrected), British Library, John Rylands Library of the University of Manchester (corrected), McMaster University Library, and Yale (see G.E. Bentley, Jr, *A Bibliography of George Cumberland* [1975], 20-23 for all but McMaster).

Blake almost certainly received one of the gift copies, for on 1 September 1800 he wrote to Cumberland: "Your Vision of the Happy Sophis I have devourd. O most delicious book".

NEWLY DISCOVERED TITLES**DRYDEN, John***Annus Mirabilis***(1668)****CLAUDE, Jean***French Protestants***(1686)****ANON.***Life & Death of ... Richard Baxter*

(1692)

§**Dryden, John.** *Annus Mirabilis: The Year of Wonders, M.DC.LXVI [1666]. An Historical Poem: containing The Progress and various Successes of our Naval War with Holland, under the Conduct of his Highness Prince Rupert, and His Grace The Duke of Albemarl. And describing The Fire of London.* ([London]: Printed for Henry Herringman, 1668) Small 8°

Bound with

[**Jean Claude**], *An Account of the Persecutions and Oppressions of the French Protestants, to which is added, the Edict of the French King, prohibiting all Public Exercise of the Pretended Reformed Religion in his Kingdom ... with the Form of Abjuration the Revolting Protestants are to Subscribe and Swear to.* ([London]: Printed by G.M., 1686) Small 8°

Bound with

[Anon.] *The Life & Death of that Pious, Reverend, Learned, and Laborious Minister of the Gospel, Mr. Richard Baxter, who departed this life Decemb. 8, 1691, and of his age 77.* ([London]: Printed for Randal Taylor, 1692) 12°

BINDING: Bound in contemporary full vellum; on the front end-paper are signatures of “William Blake” and, in modern ball-point pen, another owner dated 1955. The Blake signature is in a hand of c. 1800 which is significantly like the poet’s.

Offered in the auction catalogue of Dominic Winter, *Printed Books & Maps* 23 June 2004 (Swindon, Wiltshire), Lot 559 (ESTIMATE £200-£300), acquired by an **Anonymous** collector.

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NEW ENTRY
QUINCY, John
Pharmacopœia
(1733)

Pharmacopœia Officinalis & Extemporanea. | - | A COMPLETE *English* Dispensatory, | In FOUR PARTS. | CONTAINING, | I. The Theory of PHARMACY, and the | several Processes therein. | II. A Description of the OFFICINAL SIMPLES, | with their Virtues and Preparations, *Galenical* | and *Chymical*. | III. The OFFICINAL COMPOSITIONS, according | to the last Alterations of the *College*: Together with | some Others of uncommon Efficacy, taken from the | most Celebrated Authors. | IV. EXTEMPORANEOUS PRESCRIPTIONS, distri- | buted into Classes suitable to their Intentions in Cure. | To which is added, | An Account of the COMMON ADULTERATIONS both of SIMPLES | and COMPOUNDS, with some Marks to detect them by. | By *JOHN QUINCY*, M.D. | - | *The Ninth Edition, much enlarged and corrected.* | = | LONDON: | Printed for J. OSBORN and T. LONGMAN, at the *Ship* in | *Pater-noster-Row*. M.DCC.XXXIII [1733].

DESCRIPTION: Signed on the title page "William Blake his Book", the first two words on either side of "A COMPLETE" and the last two flanking "In FOUR PARTS". My information about the book derives from a reproduction of the title page generously sent me in July 2000 by Mr John Windle. In his Catalogue 40 he writes

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Blake has also noted the price at the front on the free endpaper. Although only a couple of pages bear markings in ink (underlinings, not writings), over twenty leaves are folded down to emphatically mark those pages, and numerous other leaves are less obviously dog-eared. ... Of especial interest is the fact that the one underlined remedy in the entire book is for itching skin and skin disease. Ackroyd (p. 273) notes that Blake suffered from a nervous skin condition called ‘the Erisepilas.’⁵³⁵ ... Bentley agrees [“uneasily”] that the copy belonged to Blake, and Essick has pointed out several similarities in letter formation between the signature in this book and known Blake signatures.

The hand-writing is not characteristic of the poet, in for instance *Tiriel*, *Vala* (where four hands by the poet have been identified), The Ballads (Pickering) Manuscript, and *An Island in the Moon*. However, it is significantly similar to the writing on the title page of Anon, *A Political and Satirical History* (?1757) (reproduced in *BBS*, 315) which was apparently inscribed by the poet in 1773. I conclude uneasily that John Quincy's *English Dispensatory* (1733) was also inscribed by the poet, as does Professor R.N. Essick in *Blake* (2001), where the title page is reproduced.

HISTORY: (1) Acquired by the bookseller John Windle, sold from Windle's Catalogue 40 (2005), No. 68 (“Price on application”) to (2) An *Anonymous British Collector*.

⁵³⁵ The quotation is from Ozias Humphry's letter of 15 June 1806 to “William” in *Blake Records* (1969), 178, but *BR*(2), xxvii, dismisses the connection of the poet with this letter as a “red herring”.

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NEW TITLE

RAPHAEL

Historia del Testamento Vecchio

(1698)

HISTORIA DEL TESTAMENTO VECCHIO | DIPINTA IN
ROMA NEL VATICANO DA RAFFAELLE DI VRBINO |
*ci intagliata in rame da Sisto Badaloccis et Piodani
Lanfranchi | Parmigiani | AL SIG ANNIBALE CARRACI*
| [design of two cherubs by a ?heart] | ... Anno 1698 | *In
Roma appresso a Giouanni Orlandi con licenza de Superiori*
<**BBS**>

DESCRIPTION: An oblong octavo volume of Raphael's designs for the Old Testament engraved by Annibale Carracci (the margins frayed and a hole obscuring the titlepage date) printed on the rectos of thin, fragile paper, with, incised on the front cover, a sun-face with rays and "W Blake 1773" (within a semi-circle) and, on the verso of pl. 18, "W Blake 1773" in pencil in a hand plausibly like the poet's. A very Blake-like drawing of a leg was discovered in the spine after the work was first catalogued at Sotheby's. (There are also a few identifications of the engravers in a different, apparently Continental, hand.)

BINDING: Bound in vellum, now much wrinkled, with a crest on the front and back boards of two lions above a band of three stars above another lion; the front cover is now detached. According to Dr Michael Phillips (see below), "the six glue spots visible on ... [*the print of "Lot's Escape"*] are revealing of Blake's technique for transferring images for

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etching" [though Blake is not known to have etched this transferred image].

HISTORY: (1) Acquired by a Continental collector, who had it bound with his crest on the covers; (2) Acquired and signed by Blake in the year he turned sixteen, perhaps from Langford or one of the other auctioneers who knocked down such engraved works to the boy at a friendly price; probably sold by Blake with the rest of his collection of engravings to Colnaghi about 1821; (3) Acquired about 1960 by an anonymous collector, from whom it was inherited by (4) His son, who offered it anonymously at Sotheby's (London), 14 December 1992, Lot *15 (the cover reproduced but virtually illegible, the pencil inscription and drawing of a leg not mentioned), ESTIMATE £1,000-£1,500; withdrawn [to be more fully catalogued]; offered again at Sotheby's (London), 19 July 1993, Lot *198 (more fully described, the "coat of arms possibly of Matthew [Argent, on a fesse sable, between three lions rampant gules, as many mullets of the field",] ESTIMATE £10,000-£15,000), not sold; sold privately in December 1993 to (5) Dr *Michael Phillips*, lent (anonymously) to the exhibition of Richard & Maria Cosway (1995 August 11-1996 February 18; see below) and to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), No. 142.

REYNOLDS, Sir Joshua
The Works, 3 vols.
(1798)

BINDING: Bound in half calf in 1860; after it reached the British Museum Library in 1865 it was heavily trimmed on all sides and rebound in uniform modern leather.

HISTORY: (1) Acquired by William Evans Burton (1802-60), successful English comic actor and dramatist, who emigrated to the United States in 1834; the Reynolds volumes

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were sold with his immense *Bibliotheca Dramatica* by J. Sabin & Co., New York, on 8 October 1860 ff., Lot 2717. Gilchrist (1863), 370, quotes from the third Contents leaf: “To learn the language of art, copy for ever, is my rule”.

NEW TITLE
THOMAS, Joseph
Religious Emblems
(1809)

PROPOSALS | FOR PUBLISHING BY SUBSCRIPTION, |
A Series of Engravings on Wood, | FROM | SCRIPTURAL
 SUBJECTS, | IN THE MANNER OF | *QUARLES'S*
EMBLEMS, | AFTER THE | DESIGNS OF J. THURSTON,
 ESQ. | AND EXECUTED BY | THE MOST EMINENT
 ENGRAVERS ON WOOD. | THE SUBJECTS WILL BE
 SELECTED, AND THE DESCRIPTIONS WRITTEN, BY |
THE REV. J. THOMAS, A.M. | **D**ESIROUS that my Friend Mr.
 THURSTON'S Talents, with which the World have long been |
 partially acquainted, should be more fully known, I thought
Divine Emblems particularly suited | to his Genius, the
 Subjects for which might be selected from Quotations of
 Scripture, as in | *QUARLES'S* celebrated Work on the same
 Subject: taking care to choose such only as were | best
 adapted to the Wants and Comforts of Man in his present
 State, and most likely to suggest | and enforce the due
 Preparation for a happy Immortality.

The Art of Engraving on Wood being yet in its Infancy,
 and presuming, with many respec- | table and distinguished

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Artists, that it is capable of producing Effects infinitely superior to what | has hitherto been seen, the Object of this Work is to present to the Public the most perfect Spe- | cimen that has ever yet been executed.

J. THOMAS. | - |

CONDITIONS.

1. The Work will consist of Twenty Engravings, with a Head and Tail-piece, and will be printed in Royal | Quarto, on India Paper, by T. BENSLEY, in his best Style.
2. The Price to SUBSCRIBERS will be TWO GUINEAS | ... The Price will be considerably advanced to Non-Subscribers.
3. The Work is intended to be published with all due Dispatch. | Subscriptions are received by ROBINSON and SON,. Paternoster Row; MILLER, Albemarle Street; WILLIAMS, | Strand; COLNAGHI, Cockspur Street; DEIGHTON, Cambridge; and COOKE, Oxford; PARISH, Circulating | Library, Epsom; Mr. THURSTON, Twickenham Common; and the Rev. JOSEPH THOMAS, Abele Grove, | near Epsom. | - | [*Printed by Thomas Bensley*] Bolt Court Printing Office, Fleet Street [?1809]. <Glasgow University Library>

The “List of Subscribers” in the Prospectus and in the published work (Ackermann, 1809) <**BB**> includes “William Blake, Esq.” who may well be the poet despite the elevating “Esq.” Almost all the males in the Lists who have no other title (Rev, Captain, Earl, Doctor) and who are not blatantly commercial (like the booksellers) are endowed with “Esq.” – even the Yorkshire engraver “R.H. Cromeck, Esq. 2 Copies” - - just as tailors in Oxford used to do for undergraduates, even when they were benighted colonials. Note that the designer’s

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style is ‘J. THURSTON, ESQ.’ but as a subscription-collector he is plain “Mr. THURSTON”.

The 138 subscribers for 198 copies include Blake’s friends and patrons W.S. Poyntz, Esq., John Flaxman, R.A., Richard Cosway, R.A., and Henry Fuseli, R.A. The subscription list in the work as published has 178 subscribers for 249 copies, so this Proposal apparently elicited 40 new subscribers (including Mr Charles Heath, perhaps the engraver [1785-1848]) for 51 new copies.

R.H. [Robert Hunt] says in *The Examiner* (July 1808), 494, “We have lately seen some specimens” of it (there is no specimen with the Prospectus) in which “Nothing ... can exceed these specimens in richness, sweetness, and delicacy of tint”, and *The Repository of Arts*, II (Sept 1809), 183, 252, announced that the book would be published in September and reviewed it in October.

The subscription price of £2.2.0 is substantial for an engraver like Blake, the sum he might have expected for a week’s engraving work, but perhaps he had a special price or a gift because of his special relationship with the author who, according to Nancy Flaxman (Sept 1805) “wishes to collect all B---- has done”. Thomas commissioned from Blake his 6 watercolours for Milton’s *Comus*, 6 for his Shakespeare first folio (1806-9), 12 for *Paradise Lost* (1807), 6 for “On the Morning of Christ’s Nativity” (1809), and also bought Blair’s *Grave* with Blake’s designs (1808) and *Songs* (Q, 1810).

WATSON, Richard
An Apology for the Bible
(1797)

EDITION

Annotations to Richard Watson: An Apology for the Bible, ed.
G. Ingham (1984) <**BBS**>

REVIEWS

D[avid] V. E[rdman], *Romantic Movement ...*
Bibliography for 1984 (1985), 104

Nicholas O. Warner, *Blake*, XIX, 3 (Winter 1985-86)

§**Peter Marshall**, *Yearbook of English Studies*, XVIII
(1988), 333-334

WORDSWORTH, William

Poems

(1815)

HISTORY: (3) Acquired in 1956 by L.F. Thompson
(according to George Harris Healey, "Blake and
Wordsworth", *Times Literary Supplement*, 5 April 1957, p.
209), who gave it to (4) **CORNELL UNIVERSITY LIBRARY.**

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APPENDIX
BOOKS OWNED BY THE WRONG
WILLIAM BLAKE
in the years 1770-1827

NEW ENTRY
BARRETT, William
City of Bristol
(1789)

THE | HISTORY | AND | ANTIQUITIES | OF THE |
CITY OF BRISTOL; | COMPILED FROM | Original
RECORDS, and authentic MANUSCRIPTS, | In public Offices or
private Hands; | Illustrated with COPPER-PLATE PRINTS.
| - | By WILLIAM BARRETT, SURGEON, F.S.A. | - |
[*Vignette*] | = | BRISTOL: | Printed by WILLIAM PINE, in
Wine-Street; | And sold by G. ROBINSON and Co. *London*; E.
PALMER, J.B. BECKETT, T. MILLS, J. NORTON, W. BROWNE, |
W. BULGIN, and J. LLOYD, Booksellers in *Bristol*; and by
BULL and MEYLER, in *Bath* [1789].

The subscribers include "William Blake, Esq." and "Rev. Wil[l]iam Blake, Vicar of Stockland". One of these is presumably the William Blake who is listed at 16 Dove Street, Bristol, in *Sketchley's Bristol Directory* (1775) (according to Biography Database on-line).

BASTIEN, J.-F.
La Nouvelle Maison Rustique
(1798)

LA NOUVELLE | MAISON RUSTIQUE, | OU |
ÉCONOMIE RURALE, | PRATIQUE ET GÉNÉRALE |
DE TOUS LES BIENS DE CAMPAGNE. | NOUVELLE
ÉDITION, entièrement refondue, considérablement augmentée,
| et mise en ordre, d'après les expériences les plus sûres, les
auteurs les | plus estimés, les mémoires et les procédés de
cultivateurs, amateurs, et | artistes, chacun dans les parties
qui les concernent; | PAR J.-F. BASTIEN: | AVEC 60
FIGURES. | TOME PREMIER[-TROISIEME]. | - | A
PARIS, | Chez DETERVILLE, libr., rue du Battoir, n^o. 16,
près celle de l'Éperon. | DESRAY, libraire, rue Hautefeuille,
no 36, près S.-André-des-Arcs. | - | AN VI. -- M. DCC.
XCVIII [1798]. (BEINECKE LIBRARY, YALE UNIVERSITY)
<BB>

The signature of "W^m Blake" in old brown ink at the top of each quarto volume is similar to that of the poet but is almost certainly that of one of the scores of contemporaries who bore his names, presumably one of the "propriétaires de terres" or "cultivateurs" to whom the book is addressed. The volume has been at Yale since at least 1941.

DEVERELL, Mary
Sermons
(1776)

SERMONS | ON | VARIOUS SUBJECTS. | BY | MARY
DEVERELL, | *Gloucestershire*. | THE SECOND EDITION,
| REVISED AND ENLARGED BY THE AUTHOR. |
WITH | An additional DISCOURSE on the Duty of |

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THANKSGIVING. | = | LONDON: | Printed for the
 AUTHOR, by W. STRAHAN: | And sold by Messrs. DODSLEY,
 Pall-Mall; LEWIS, Piccadilly; ROBSON, | and MITCHELL, New
 Bond-street; WILKIE, St. Paul's Church-Yard; | CROWDER,
 Pater-Noster-Row; DILLY, Poultry; and DAVENHALL, |
 Cornhill: Also by T. CADELL, Bristol; BALLY, Bath; G.
 HARRIS, | Gloucester; and most Booksellers in Town and
 Country. | M DCC LXXVI [1776]

"Subscribers Names to the Second Edition" (21 pp.)
 include "William Blake, Esq; Blandford, Dorsetshire".

JOHNSON, Samuel*Lives***(1781)**

THE | LIVES | OF THE MOST EMINENT | ENGLISH
 POETS; | WITH | CRITICAL OBSERVATIONS | ON
 THEIR | WORKS. | By SAMUEL JOHNSON. | IN FOUR
 VOLUMES. | - | VOLUME I[-IV]. | - | LONDON: |
 PRINTED FOR C. BATHURST, J. BUCKLAND, W.
 STRAHAN, J. RIVING- | TON AND SONS, T. DAVIES, T.
 PAYNE, L. DAVIS, W. OWEN, B. WHITE, | S.
 CROWDER, T. CASLON, T. LONGMAN, B. LAW, C.
 DILLY, | J. DODSLEY, J. WILKIE, J. ROBSON, J.
 JOHNSON, T. LOWNDES, | G. ROBINSON, T. CADELL,
 J. NICHOLS, E. NEWBERY, | T. EVANS, P. ELMSLY, J.
 RIDLEY, R. BALDWIN, G. NICOL, | LEIGH AND
 SOTHEBY, J. BEW, N. CONANT, W. NICOLL, | J.

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MURRAY, S. HAYES, W. FOX, AND J. ROWEN. | M
DCC LXXXI [1781].

A copy with the black stamp in each volume of "W: BLAKE" and with paper labels bordered by hand in red ink on each front paste-down with a brown ink (shelf-list?) number "No 40[-43]." was offered in Marlborough Rare Books Catalogue 165 (1996). No such stamp or number is in any book demonstrably owned by the poet, nor is such a system or the size of library it implies characteristic of him. Probably the books belonged to one of the many contemporaries of the poet who bore his names.

NEW ENTRY
MACKAY, Andrew
Finding the Longitude
(1793)

THE | THEORY AND PRACTICE | OF FINDING THE |
LONGITUDE | AT SEA OR LAND: | TO WHICH ARE
ADDED, | VARIOUS METHODS OF DETERMINING |
THE LATITUDE OF A PLACE, | AND | VARIATION OF
THE COMPASS; | WITH | NEW TABLES. | - | BY |
ANDREW MACKAY, A.M. F.R.S.E. | - | IN TWO
VOLUMES. | VOLUME I [-II]. | - | LONDON: | Printed
by J. SEWELL, Cornhill; P. ELMSLY, Strand, and J. EVANS, |
Paternoster-row. | - | MDCCXCIII [1793]

The list of subscribers includes "Mr William Blake, Aberdeen".

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NEW ENTRY
MAN, Henry
Miscellaneous Works
(1802)

THE | MISCELLANEOUS WORKS, | *IN VERSE AND PROSE*, | OF THE LATE | *HENRY MAN*. | = | IN TWO VOLUMES. | VOLUME I [II]. | = | *LONDON*: | PRINTED BY AND FOR JOHN NICHOLS AND SON, | RED LION PASSAGE, FLEET STREET; | SOLD ALSO BY F. AND C. RIVINGTON, | ST. PAUL'S CHURCH YARD. | 1802. <Bodley>

The List of Subscribers includes the author's cousin and Blake's friend George Cumberland of "Axbridge, Somersetshire", Cumberland's brother Richard of Driffield, and "Blake, William, Esq. Lombard-street"; the poet lived in Lambeth (1790-1800) and Felpham (1800-1803).

MILTON, John,
Paradise Lost, ed. Richard Bentley
(1732)

MILTON's | *PARADISE LOST*. | A NEW EDITION. | By *RICHARD BENTLEY*, D.D. | [Ornament] | *LONDON*: | Printed for JACOB TONSON; and for JOHN POULSON; and for | J. DARBY, A. BETTESWORTH, and F. CLAY, in Trust for | RICHARD, JAMES, and BETHEL WELLINGTON. | MDCCXXXII [1732]

COLLECTION: *Dr Michael Phillips*. <BBS>⁵³⁶

⁵³⁶ Almost all the information here is from Mark Crosby "William Blake's

DESCRIPTION: A sturdy quarto with MS notes in four distinct hands:

Hand 1: Inscriptions in dark brown ink on f. 1^r (Crosby Figure 1) and pp. 1, 3, 10, 21, 26-27, 29, 37, 40-41, 43, 57, 61, 62, 78, 92, 95, 111, 114-115, 130, 131, 143, 146, 153, 157-158, 161, 189, 204, 205, 210, 213, 230, 242, 251, 271, 284-285, 301, 303, 334, 364, 365, including references to or quotations from Robert Lowth, *A Short Introduction to English Grammar* [10 editions 1762-1794] (p. 271), Howard Home, Lord Kames, *Sketches of the History of Man* [1774] (p. 146), and James Harris, *Philological Inquiries* [1781] (f. 1^r). This first hand makes appreciative comments (“What an exquisite feast are these fruits of Genius” [p. 115]). About a third of the comments (pp. 1, 10, 40, 57, 62, 123, 210, 213, 251, 271, 283, 284, 285, 303) are critical of but not hostile to Bentley’s editorial interventions. The handwriting, according to Dr Crosby (p. 531 fn), is *not* that of William Cowper who apparently used this copy. At least some of this first set of annotations must have been made in or after 1781.

Hand 2 on pp. 355 and 358, written in sepia ink, lighter than Hand 1, is elegant, with flourishes. Each begins with an asterisk (*) in the text and ends with the initials “WB”, perhaps to distinguish it from the first hand. They mock Bentley’s editorial pretensions and defend the received text of Milton.

“The ink, nib and style of writing” on pp. 123, 129, 282-283, 354, 363, and index “are similar to Hand D ... but ... may also be by another hand altogether” (Crosby. p. 518 fn).

Text of Hand 2

On p. 355 (Zz2^v), *Paradise Lost* Book XI, ll. 211-212 (Crosby Figures 3-4), Milton’s text reads:

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Doubt
And carnal *fear* dim'd *Adam's* eye

in which Bentley proposed to replace (or, as he doubtless would have said, “restore”) “fear” with “film”. The Hand 2 annotator has deleted the proposed “*film*” in the right margin and Bentley’s footnote (“What’s *carnal fear* here?”) and commented

Fear is certainly more appositely coupled to [^]with[^] Doubt, than Film. Bentley | asks “what is carnal Fear”[,] “and doubt?” should be added-- I don’t look upon it as a | chosen phrase of our Author’s[;] the word “carnal” is rather to make up the Line; but by | a construction not over-strained [^]forc’d[^], may be said to mean, “”those new doubts and fears | arisen in his Nature, which was become les spiritual, more gros and carnal | since his transgre[s]ion--” The abused [*copy*] Editor might in his turn ask Bentley | “what carnal film means?” and which perhaps this “cold blooded” Critick or | an Anatomist only could answer. -----
WB --

On pp. 398-399 (the last lines of *Paradise Lost*) (Crosby Figures 4-5):

Hand 2 deleted the footnote on p. 398 and wrote at the left (?in the same hand) “l. 648, 9”. Milton’s text reads:

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*They hand in hand with wand'ring steps and slow,
Through Eden, took their solitary way.*

Bentley proposed to replace this with:

THEN *hand in hand with SOCIAL* steps their way
Through Eden took, with HEAV'NLY COMFORT CHEER'D.

Hand 2 remarks:

I cannot enough admire the hardnefs of Bentley, who would expunge these | two last lines, as proper and surely as beautiful as any in the whole Poem | and substitute cold expressions foreign to the Author's Judgement probable | ^and natural^ meaning, viz "that they left Paradise with regret," if any one thinks otherwise | I desire no better proof of the state of his feelings

WB [*unnecessarily scrunched up and obscure*]

Resemblances of Hand 2 signed "WB" to that of the poet-engraver William Blake:

Hand 2 regularly uses the long "f" as in "expressions", "grofs", "hardnefs", and "lefs". The poet uses the long "f" in manuscripts, e.g., "Gafs" in *An Island in the Moon* p. 1 (4 times), "hardnefs" as in *Vala* p. 107, l. 4; p. 121, l. 14. However, he eschews the long "s" in the script in *Illuminated Printing*, as in "hardness" in *Jerusalem* pl. 38, l. 1; pl. 67, ll. 5, 10; pl. 73, l. 23.

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Hand 2 writes of “Anatomist”, “appositely”, “our Author”, and “hardine[s]”, but the poet does not use them in his writings or conversations.⁵³⁷

More significantly, Hand 2 uses the archaic spelling “Critick”, whereas the poet gives “critic” and “critics” (letter of June 1806 [typeset text, perhaps normalised], *Descriptive Catalogue* p. 14 [ibid], “Public Address” [*Notebook* p. 46], “Vision of the Last Judgment” [*Notebook* p. 68]), “classic”, “fanatic”, and “public” (60 examples). This seems to me quite significant.

The extravagant amount of underlining is not characteristic of the poet, and I do not remember a place where he uses double underlining.

Blake rarely offers alternative words or phrases without deleting the earlier reading, but Hand 2 does.

Most significant, it seems to me, is the conventionality of the response of Hand 2. Blake was often wilful, perverse, gnomic, and outrageous, but he was rarely conventional.

The archaic spelling and the conventional attitudes of the Hand D critick WB seem to me the features most clearly distinguishing him from the poet-engraver William Blake.

⁵³⁷ *A Concordance to the Writings of William Blake*, ed. David V. Erdman et al (Ithaca: Cornell University Press, 1967); G.E. Bentley, Jr., *William Blake's Conversations: A Compilation, Concordance, and Rhetorical Analysis* (Lewiston, Queenston, Lampeter: Edwin Mellen Press, Ltd., 2008).

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Those supporting the attribution of Hand 2 to the poet-engraver William Blake include *BBS*, 322 (“persuasively signed ‘WB’ probably by the poet”), Michael Phillips, “Blake’s Annotations in Context”, *European Romantic Review*, XVI (2005), 95, Michael Phillips, *William Blake: The Creation of the SONGS from Manuscript to Illuminated Printing* (2000), 56-57, and Crosby.

Those rejecting the attribution of Hand 2 to the poet-engraver include David Bindman, “Exhibition Reviews: London and New York William Blake”, *Burlington Magazine*, CXLIII (2001), 174 (“I am completely certain that ... the annotations to Milton were *not* written by Blake”), Alexander Gourlay, “Appendix: Phillips’ Annotated Edition of *Paradise Lost*”, *Blake*, XXXVI (2002), 70-71; Jason Snart, “Blake’s Milton: Did Blake Own and Annotate the 1732 Edition of Milton’s *Paradise Lost*?”, *European Romantic Review*, XVI (2005), 90 and his *The Torn Book* (2007), 169-171; and GEB, “William Blake and His Circle” for 2002, *Blake*, XXXVII (2003), 14 (there “is no good reason to believe that the ‘WB’ initials belong to anyone named Blake”). I would now say that there are good reasons, e.g., in the handwriting, subject, and opportunity, but not good enough, to believe that the “WB” initials are those of the poet-engraver William Blake. Surely Blake would not have annotated in ink a book which belonged to Cowper and Hayley. Surely Blake would not have annotated in ink a book which belonged to Cowper and Hayley.

Hand 3 in modern pencil on the first paste-down: “First Ed. of Bentley’s Milton £125”.

Hand 4 in modern pencil on the first flyleaf: “Michael Phillips August 78”

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HISTORY: (1) Apparently acquired by William Cowper⁵³⁸ after whose death in 1800 it passed, perhaps on loan, to (2) William Hayley (though it did not appear in his posthumous sale⁵³⁹); (3) Sold with many manuscripts etc. from William Hayley in the Sotheby *Catalogue of Books, Manuscripts, Deeds and Autograph Letters, The Property of the Late Joseph Mayer, ESQ. F.S.A. of Liverpool*, 19 July 1887, Lot 275, described as an annotated copy “formerly belonging to Cowper”; (4) Acquired by a collector named “William” whose fragmentary armorial bookplate (described and reproduced in Crosby, p. 535 and Figure 13) was pasted on the front paste-down; (5) Acquired by Francis John Montagu-Stuart Wortley-Mackenzie (1856-1926), whose bookplate after he came into the title of Earl of Wharncliffe in 1899 was pasted over that of “William”; (6) Acquired by a bookseller who wrote “First Ed. of Bentley’s Milton £125” on the first paste-down; (7) Acquired by Dr *Michael Phillips*, who wrote “Michael Phillips August [19]78” on the first fly-leaf, and lent it to the Tate Blake exhibition (9 Nov 2000-11 Feb 2001), No. 143.

⁵³⁸ According to William Barker’s manuscript catalogue of Cowper’s library at his death (Cowper Museum, Olney, cited in Crosby, 532). Hayley, Preface to *Latin and Italian Poems of Milton translated into English Verse by William Cowper* (1808), xxv, describes Cowper’s copy of Bentley’s Milton as “containing many very severe censures, in manuscript, against the presumptuous editor” (cited in Crosby, 532).

⁵³⁹ R.H. Evans, *A Catalogue of the very extensive library of the late William Hayley, Esq removed from his seat at Felpham*, 13 Feb 1821 ff.

SMITH, John Thomas
Antiquities of Westminster
(1807)

ANTIQUITIES | OF | WESTMINSTER; | THE OLD
PALACE; | ST. STEPHEN'S CHAPEL, | (Now the House
of Commons) | &c. &c. | CONTAINING | TWO
HUNDRED AND FORTY-SIX ENGRAVINGS | OF |
TOPOGRAPHICAL OBJECTS, | OF WHICH ONE
HUNDRED AND TWENTY-TWO NO LONGER REMAIN.
| BY | *JOHN THOMAS SMITH.* | = | THIS WORK
CONTAINS COPIES OF MANUSCRIPTS WHICH THROW
NEW AND UNEX- | PECTED LIGHT ON THE ANCIENT
HISTORY OF THE ARTS IN ENGLAND. | = | LONDON:
| PRINTED BY T. BENSLEY, BOLT COURT, | FOR J.T.
SMITH, 31, CASTLE STREET EAST, OXFORD STREET,
| AND SOLD BY R. RYAN, 353, OXFORD STREET,
NEAR THE PANTHEON; AND | J. MANSON, 10,
GERRARD STREET, SOHO. | - | JULY 9, 1807. <Bodley,
Massey College (University of Toronto)>

The "William Blake, Esq. Sunbury House, Middlesex" in the List of Subscribers (p. 274) is not the poet, who lived then at 17 South Molton Street, though it may be the same individual as the "William Blake, Esq." who subscribed to Smith's *Remarks on Rural Scenery* (1797). <**BBS**>

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NEW ENTRY
SOTHEBY, William
The Siege of Cuzco
(1800)

THE | SIEGE OF CUZCO: | A | TRAGEDY. | IN FIVE
ACTS. | = | BY | WILLIAM SOTHEBY, ESQ. | F.R.S.
AND A.S.S. | = | LONDON: | = | PRINTED FOR J.
WRIGHT, PICCADILLY; | BY W. BULMER AND CO.
CLEVELAND-ROW, ST. JAMES'S. | 1800. 8°, 112 pp.

A copy described in the eBay electronic auction (Sept 2000) as "disbound as issued" is said to be "Boldly signed at the top" "Blake's Library" and therefore associated with the poet. However, as William Sotheby also inscribed to William Blake copies of his *Tragedies* (1814) <BB> and of Virgil's *Georgica* (1827), the gift inscription of the latter dated 1828, the recipient can scarcely be the poet, who died in 1827.

TOLLER, Samuel
The Law of Tithes
(1808)

A | TREATISE | OF THE | LAW OF TITHES; |
COMPILED IN PART | FROM SOME NOTES | BY |
RICHARD WOODDESON, Esq. D.C.L. | - | BY SAMUEL
TOLLER, Esq. | OF LINCOLN'S INN, BARRISTER AT
LAW. | - | Ornari res ipsa negat, contenta doceri. | MANIL.
| LONDON: | PRINTED BY A. STRAHAN, | LAW
PRINTER TO THE KING'S MOST EXCELLENT
MAJESTY; | FOR J. BUTTERWORTH, LAW

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BOOKSELLER, FLEET STREET, | AND J. COOKE,
ORMOND QUAY, DUBLIN. | 1808. <Victoria University
in the University of Toronto>

On the titlepage is the authentic signature of "W^m Blake |
Trull", the lawyer of Bedford Row, whose signature appears
on a letter of 12 May 1806 (in the Collection of Robert N.
Essick) and on an edition of Montaigne's *Essays* (1786)
(Victoria University in the University of Toronto)