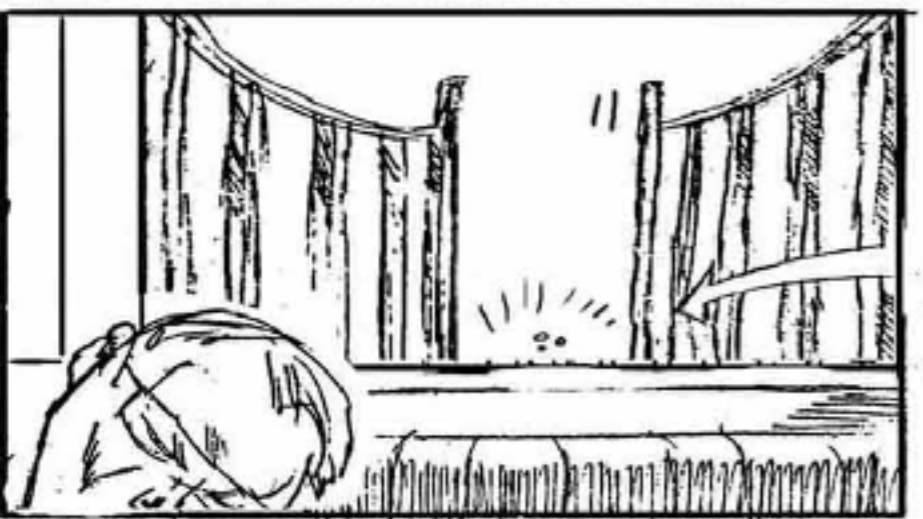
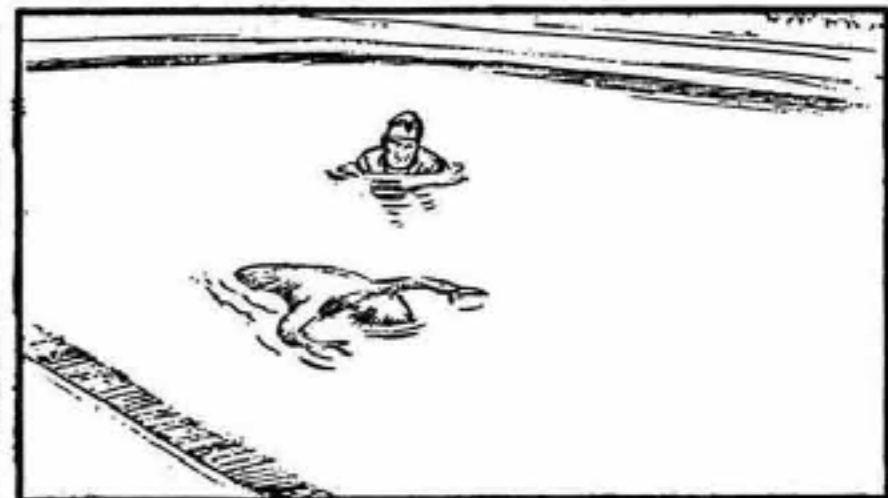
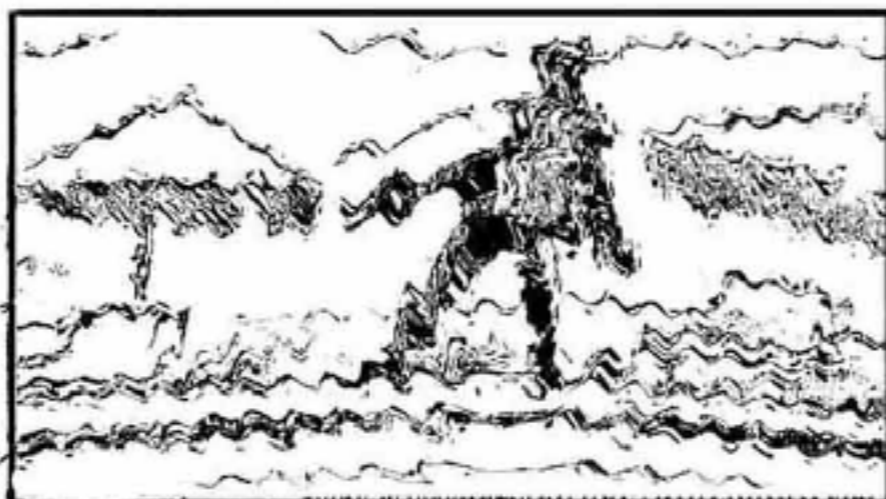
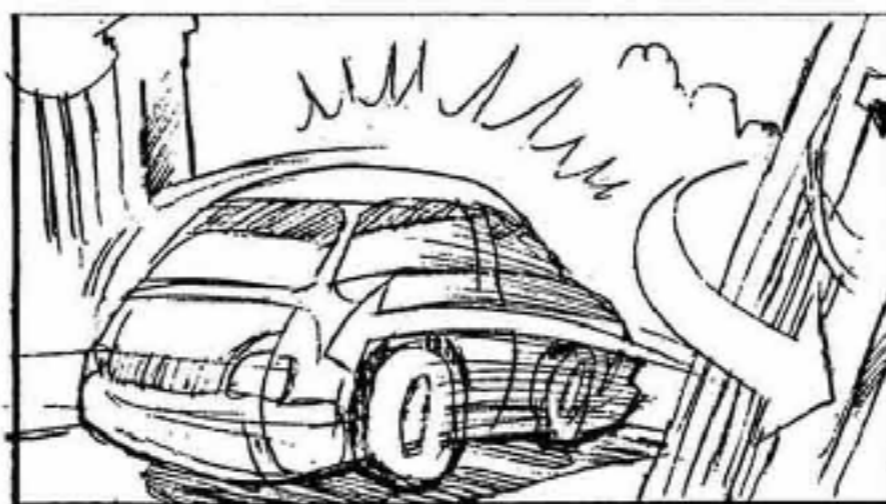




STORYBOARDING

A STORYBOARD IS A SKETCH OF HOW TO ORGANIZE A STORY AND A LIST OF ITS CONTENTS.



WHAT STORY DOES THE SEQUENCE
OF YOUR IMAGES TELL?



Criterion of Society: and as it is valued, so does Society flourish or decay." The price "to Subscribers" was "Four Guineas, Two to be paid at the time of Subscribing, the other Two, on delivery of the Print. Subscriptions received at No. 28, Corner of Broad-street, Golden Square; where the Picture is now Exhibiting, among other Works, by the same Artist. The Price will be considerably raised to Non-subscribers."²

In his prospectus, Blake places himself in the company of the "old original Engravers," Albrecht Dürer, Lucas van Leyden, Hans Sebald Beham, and Heinrich Aldegrever, and declares that his "correct and finished Line manner of Engraving," like that of the masters with whom he allies himself, "can delineate Character as it is in this Picture, where all the Lineaments are distinct" (E 567).

In October 1810, Blake completed the slightly smaller engraving of the painting, entitled *Chaucer's Canterbury Pilgrims* (30.7 x 94 cm, the largest plate he ever executed), the copper plate of which went through at least three subsequent states between 1810 and Blake's death in 1827.³ The engraving shown here is from the third state out of four states.

Despite Blake's efforts and aspirations, the 1809 exhibition was a failure, as were his attempts to sell his engraving, both of which contributed to Blake's retreat into the relative obscurity in which he was to remain until his death. The single public notice of the exhibition was Robert Hunt's scathing review in the 17 September 1809 *Examiner*, wherein Blake is referred to as an "unfortunate lunatic," and his *Descriptive Catalogue* described



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