Forthcoming Publications

Blake/An Illustrated Quarterly, Volume 10, Issue 3, Winter 1976-77, p. 69
by Gould in his letter to The Times, but also by Sir
Karl Parker, of the Ashmolean Museum at Oxford, and
by Raymond Lister, of Cambridge. Gould pursued the
matter in correspondence with several other experts
from 1970 until this summer when Geraldine Norman
finally put the story in print.

Keating claims to have imitated many artists in the
past several years, including among others Rembrandt,
Gainsborough and Reynolds, Constable, Turner, Degas,
and Renoir, but he has also confessed to being a bad
imitator—and wondered how so many could have been
taken in. Keating is now collaborating with
Geraldine Norman and her husband on a book about
Keating's years as an imitator, and he has volunteered
to assist a committee of inquiry set up by the British
Antique Dealers' Association to look into the matter
of the thirteen doubted Palmers. (Readers who want
more details of the story should see The Times, which
has printed articles on the faked Palmers almost
daily since mid-July.)

Forthcoming Publications

Geoffrey Keynes has edited a Blake Trust volume on
Blake's Laocoön with twelve monochrome reproductions
and commentary, bound in half leather, that is now
scheduled for publication by Trianon Press toward
the end of 1976.

All the engraved and etched prints that Blake de-
signed himself, including the works in illuminated
printing, will be reproduced in a forthcoming volume
edited by David Bindman and Deirdre Toomey. There
will be about 600 reproductions, an introduction
of about thirty pages, and brief comments on each
plate. Thames & Hudson expects to publish the
volume in 1977.

A Correction

In Frank Parisi's review of the Oothoon Dance Theatre
production of "The Mental Traveller" (Blake Newsletter
36, Spring 1976, p. 128), Heidi Parisi is listed in
the credits as choreographer. In fact the
choreography was by Heidi Parisi and Neil Tennant.

Scripting a City of Art: Golgonooza

A buzz saw tears through fresh timber, raining a
shower of wood shavings on the heads of workers
slathering mortar onto layers of brick. The con-
struction crew is small, the labor large: trans-
forming a dream into a reality.

The dream is the collective vision of a group of
local artists drawing inspiration from the spiritual
ideals of the Romantic poet William Blake and his
mythical city of art, Golgonooza.

The artists claim dedication to the rebirth of
that city, to perpetuating Blake's divine humanity,
his cosmos of spiritual—yet human—beings.

One way of perpetuating is to record the written
word, and by building a "scriptorium"—a printing
house based on the handiwork of medieval monks and
ancient engravers—the Golgonooza group hopes to begin
publishing the works of Blake, local poets and their
own writings.

Among the artists building the two-story structure
that will house the scriptorium in Millfield are
Assoc. Prof. of Art Aethelred and Alexandra
Eldridge, proprietors of the Church of The Blake
Revival; Daren Neglia, who has just returned from
a nine-month stint as an apprentice in the Center
for Book Arts in New York; architectural designer
David Calahan; writer and illustrator Doug Lovelace
and woodworker/ironcaster/jack-of-all-trades Nick
Engler.

With a shop of friends skilled in various trades
from stonework to building design, the group is
aiming toward completion of the scriptorium by late
fall.

Watching the building go up brick by brick, it
is hard to visualize what the strange combination
of timber, old bricks and stone will look like.
But a glance at designer Calahan's intricate
blueprints reveals that the building is not as hap-
azard as it appears.

Calahan, who claims the plans were just the
fruit of a few spare hours, searched for a cubit—
the Biblical measuring unit—that would reflect the
spirit in which the building was designed. Most
ancient cathedrals were built with cubits, measured
by dimensions such as the distance to Jerusalem
or the length of the church bells' wave-length,
said.

"Blake found—or constructed—twenty-seven
cathedral cities in England, each representing
a quality, a psychological reality. He divided
the world into twenty-seven ages, represented by
those cathedral cities, each with a remarkable
feature," Calahan explains.

"It works out neatly," he adds. "Blake was able
to master a means of making it more comprehensible,
more real to study the Bible, to make it all seem
less accidental.

"The number twenty-seven is also a recurring
number in Blake's cosmology of the civilized world,
so my cubit became twenty-seven inches, and the rest
of the building was based on that."

Other considerations for the scriptorium were a
strong foundation, inner space for a printing press,
and the finished facade will be an eclectic mix of
medieval half-timber house, Gothic cathedral, gables,
sheer-buttressed walls and "elaborated barn," he
noted.

"It was great to have the opportunity to do an
irresponsible building with no authority, no money
or time limit. It was harder on my conscience,
though—I got away with things I never could have
working for a client.