

AN ILLUSTRATED QUARTERLY  
**BLAKE**

N E W S

Fragments from Songs of Innocence

Frances Carey

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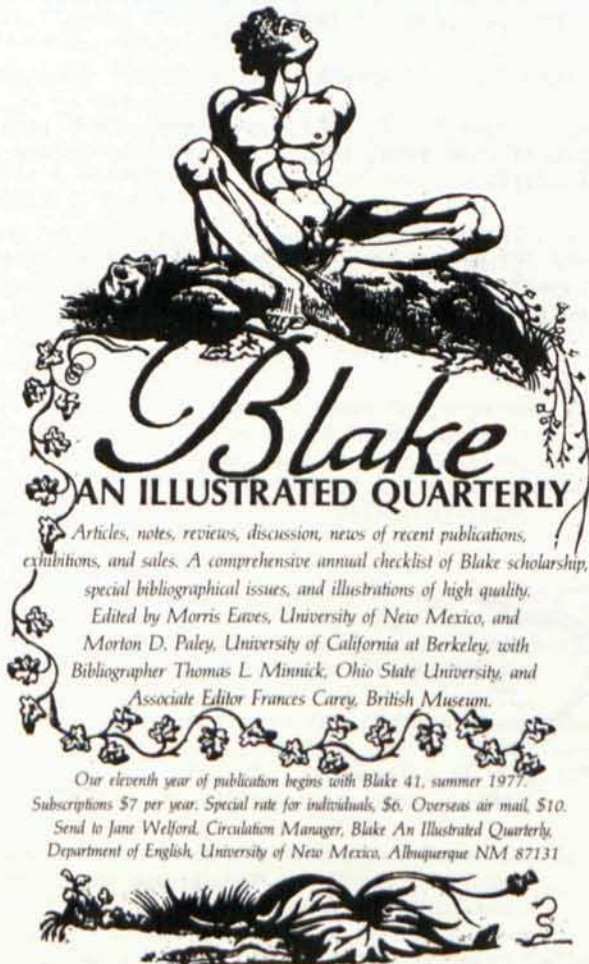


# Newsletter

## Blake An Illustrated Quarterly

With this issue the *Blake Newsletter* celebrates its tenth anniversary. The first issue was edited and published by Morton Paley from the University of California at Berkeley in the summer of 1967. In 1970 Paley divided the editorial responsibilities with Morris Eaves, and the production office of the *Newsletter* was moved to the University of New Mexico in Albuquerque. With the sponsorship of the English Department there, the *Newsletter* was able to change its format: first from multilith to photo-offset, which allowed us to reproduce pictures, and then from photo-offset in single columns to a double-column format that allowed the pictures to be integrated more flexibly with the text. We published our first color illustration in 1974-75, and another last year. Bibliographical work gradually became a sort of sub-specialty, beginning with the supplement to the Bentley-Nurmi *Blake Bibliography* that appeared in one of the very early issues, which was followed by Robert Essick's handlist of reproductions, Bentley's checklist of the Blake

ON ITS 10TH ANNIVERSARY THE BLAKE NEWSLETTER BECOMES



**Blake**  
AN ILLUSTRATED QUARTERLY

Articles, notes, reviews, discussion, news of recent publications, exhibitions, and sales. A comprehensive annual checklist of Blake scholarship, special bibliographical issues, and illustrations of high quality.

Edited by Morris Eaves, University of New Mexico, and Morton D. Paley, University of California at Berkeley, with Bibliographer Thomas L. Minnick, Ohio State University, and Associate Editor Frances Carey, British Museum.

Our eleventh year of publication begins with Blake 41, summer 1977.  
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Send to Jane Welford, Circulation Manager, Blake An Illustrated Quarterly, Department of English, University of New Mexico, Albuquerque NM 87131

collection at the British Museum, Ruth Lehrer's checklist of the Rosenwald collections, Everett Frost's checklist of Blake slides, and a host of others. Finally, in 1976 Thomas Minnick was added to the editorial staff as Bibliographer, to handle all our bibliographical projects, including the annual checklist of Blake scholarship, which was joined a couple of years ago by Robert Essick's annual checklist of sales, "Blake in the Marketplace." We published our first special thematic issue, on Blake among Victorians, in 1974, and another, on The Textbook Blake, with a long bibliographical essay with checklist by Mary Lynn Johnson, in 1976. We contributed resources for discussion to the annual MLA Blake seminar for the first time in 1975, with a supplemental booklet by W. J. T. Mitchell on Blake's pictures of the Last Judgment, and again in 1976, with an essay by Irene Tayler on Blake's Laocoön. In 1975 we went outside the confines of the journal itself to publish an inexpensive classroom facsimile of *America*, a feat we hope to duplicate with other works in illuminated printing before too long.

Now, in 1977, with issue number 41, the first in our eleventh volume, we are changing our name to bring it in line with what we think is the truth--dropping "Newsletter" from the title to become simply *Blake An Illustrated Quarterly*, and reminding ourselves of our origins by making our "News" section the "Newsletter." We have already grown, we believe, to be the quarterly that our new name asserts we are, and therefore we plan no special changes in format or extent, except that we shall now welcome from contributors some of the longer and more "interpretive" articles that we have never solicited in the past.

The change in the price of a subscription that also goes into effect with this volume is an anniversary present that we did not want to give to our subscribers. We want to assure you that the raise in price has nothing to do with the change in our name--only with the steady change in the costs of goods and services. If history consoles, a subscription in 1967 cost \$2; in 1970, \$3 and \$4; in 1971, \$3 and \$5; and by early 1972, \$4 and \$5--the present rate, which has held steady for more than half a decade (to put it as strongly as possible). The new rate is \$6 for individuals, \$7 for institutions. MORRIS EAVES AND MORTON D. PALEY, CO-EDITORS, BLAKE AN ILLUSTRATED QUARTERLY.

### New Address for Paley

By the time this issue is mailed, Morton Paley's address will be Department of English, University of California, Berkeley, California 94720.

### Fragments from Songs of Innocence

Four fragments from *Songs of Innocence* have recently come to light and were auctioned in London on 5 April 1977 by Sotheby's Belgravia. Two of the Songs have particular interest by virtue of being the only known instances of Blake's application of his color-printing technique to the *Songs of*



*Innocence*. These fragments, the illustration to "The Shepherd" and the headpiece to "Spring," are rather crudely printed in murky colors; the lack of assurance evinced by this handling of the technique allies them closely with Blake's other experiments with color-printing between 1794 and 1796; the *Small Book of Designs* (British Museum, copy A) and, above all, the color-printed pages of the variegated *Songs of Experience* in the British Museum (copy T), bear the same characteristics. The remaining fragments, the tailpieces to "Night" and "Spring" respectively, are hand-colored; the delicate washes of the former are associated with early copies of *Songs of Innocence*, but the condition of the latter renders its dating uncertain. FRANCES CAREY, DEPARTMENT OF PRINTS & DRAWINGS, BRITISH MUSEUM.

SPRING



THE SHEPHERD

### Graham Robertson Color Prints

Abbott and Holder, the London dealers, recently exhibited a group of color prints, together with some of the original blocks, executed by W. Graham Robertson, in imitation of Blake's monotype technique. Robert Essick has already drawn attention to their existence in his last review of the London sales (*Newsletter* 38). In addition to the information he provides, it should be noted that Graham Robertson, like Blake, appears to have taken three impressions from each block, the experiment having been occasioned by the exhibition of his work, held at the Carfax Gallery in 1906. The Tate Gallery has acquired one of the prints, *Paolo and Francesca*, and the British Museum now owns two impressions and the block for *Girl in a Landscape* (SL 10 March 1975, no. 125). FRANCES CAREY, DEPARTMENT OF PRINTS & DRAWINGS, BRITISH MUSEUM.

### Jerusalem in Hamburg

Late last summer (1976) Colnaghi's in London offered for sale Blake's preparatory drawing for *Jerusalem*



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51 (see pl. 4 and Butlin's description in *Blake Newsletter* 25, Summer 1973, p. 7). This pencil study, which formerly belonged to the collection of David J. Black, Edinburgh, has found its new home in the print room of Hamburger Kunsthalle. With at least a copy of Young's *Night Thoughts* containing Blake's engravings, an incomplete set of *Illustrations of the Book of Job*, an almost complete set of the Blake Trust facsimiles (which to my knowledge is unique in a German library), a large selection of other Blake books, and this new acquisition of one of Blake's most finished pencil drawings, the Hamburger Kunsthalle is showing signs of building a respectable Blake collection. DETLEF DÖRRBECKER, FRANKFURT.

### Blake and the Communists



The Literature Group of the Communist Party announced a one-day conference for 19 March 1977, at the Architectural Association, 34-36 Bedford Square, London, with sessions on Radical Politics and the London Artisans; Painters, Engravers, and Eighteenth-Century Art; Blake as Poet; Blake as Visual Artist. Speakers were to include Gordon Fyfe, John Hayles, Paul Fauivet, and Ray Watkinson. DETLEF DÖRRBECKER, FRANKFURT.

### Blake at the SCSECS

At the second annual meeting of the South Central Society for Eighteenth-Century Studies, 3-5 March 1977, in Houston, Texas, Roberta D. Gates (Southern Technical Institute) read a paper on "William Blake's *The Everlasting Gospel*" at the session on Religious Values in the Eighteenth Century, and, at the session on Art and Literature, Stuart Peterfreund (University of Arkansas, Little Rock) read "Blake, Stubbs, and 'The Tyger': A New Interpretation," and Michael M. Cohen (Murray State University) read "Blake's 'The Fly': Visual Metaphor vs. Literary Criticism." Friday afternoon Blake's engravings were presented to the accompaniment of musical settings. Professor Charles McCabe (Department of English, University of Houston) explained the engravings; musicians included Jeffrey Lerner (School of Music, University of Houston), clarinet; Albert Hirsh (same), piano; and Martha Wiliford (Texas Opera Company), soprano. The program lists "In a Myrtle Shade" in the version set by Charles T. Griffes; "The Wild Flowers Song," Paul Hindemith; "Leave, O Leave Me to My Sorrows," Nicholas Flagello; selections from Vaughan Williams' "Ten Blake Songs for Voice and Clarinet"; "Three Songs of Innocence," Arnold Cooke; "Daybreak," Henry Cowell; "The Lamb," Theodore Chanler; and "The Tiger," Virgil Thomson.