NEWS

Graham Robertson Color Prints

Frances Carey

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Jerusalem in Hamburg

Late last summer (1976) Colnaghi's in London offered for sale Blake's preparatory drawing for Jerusalem 51 (see pl. 4 and Butlin's description in Blake Newsletter 28, 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.