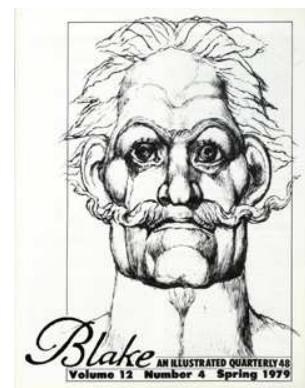


AN ILLUSTRATED QUARTERLY
BLAKE

N E W S

Two Recent Lectures in London

Blake/An Illustrated Quarterly, Volume 12, Issue 4, Spring 1979, pp. 274-275



NEWSLETTER

QUERY

I am working on a new catalogue raisonné of Blake's separate plates for Princeton University Press. I would appreciate hearing from anyone with information not recorded in Keynes' *Engravings by William Blake: The Separate Plates* (1956), Bentley's *Blake Books* (1977), or other standard reference works on the separate plates. I am interested in new information about states, printing or coloring techniques, and paper, as well as the location of unrecorded copies of the original graphics ("Joseph of Arimathea," "The Ancient of Days," "The Three Accusers," etc.) and the rarer reproductive plates ("Morning Amusement," "The Fall of Rosamund," "Robin Hood and Clorinda," etc.). Please write to Robert N. Essick, The Huntington Library, San Marino, Calif. 91108. I will of course acknowledge in the catalogue the source of all new information sent to me.



TODD COLLECTION

As our readers know, Ruthven Todd died in Galilea, Mallorca, 11 October 1978. According to Robert Latona of The American School in Mallorca, Todd's collection of books, prints, and photos related to Blake will be going to the University of Leeds, where they will form the nucleus of a new collection. Leeds will also receive Todd's papers on Blake, including manuscript material that was to have been included in the revised life of Blake by Gilchrist.

MISSING ISSUES

We are only too well aware that subscribers sometimes don't receive their issues; here we always lay the blame on the Addressograph machines, the shippers, and the post office. But we always try to be helpful and sympathetic with our subscribers when they file claims for issues not received. For practical reasons, however, we have found that we must set a limit on the time within which a valid claim will be accepted: we will accept claims for a period of one year from the date of publication of the issue for which a claim is being filed.

JUNGIAN PERSPECTIVES

A conference, "Jungian Perspectives on Creativity and the Unconscious," is to be held at Miami University, Oxford, Ohio, 2-4 June, 1979. Scheduled to open the conference on Saturday are special lectures by and a symposium composed of Silvano Arieti, M.D. Psychoanalyst, author of *The Will to be Human*, *The Intrapsychic Self*, and *Creativity: The Magic Synthesis*, and recipient of the National Book Award in Science, 1975; Walter Darby Bannard, painter and art critic, and recipient of the National Foundation Arts Award, 1968-69; Richard Howard, Pulitzer Prize-winning poet, translator and critic, author of *Untitled Subjects*, *Findings*, *Two-Part Inventions*, *Fellow Feelings*; Walter Netsch, architect with Skidmore, Owings, and Merrill; and June Singer, Ph.D. Jungian Analyst, author of *Boundaries of the Soul*, *The Unholy Bible* and *Androgyny*. Sessions of Jungian studies in art, architecture, film, literature, philosophy, and religion are scheduled for Sunday and Monday. A special section on promoting creativity in the arts and humanities at the university level will be scheduled for Monday afternoon.

PAPERS READ

At the annual meeting of the Midwestern American Society for Eighteenth Century Studies, held this year at the University of Kansas in Lawrence, James E. Swearingen (Marquette University) presented a paper on "Blake & the Anatomy of Nihilism" as part of the session on "New Approaches to Eighteenth Century Literature," 16 November 1978.

At the annual meeting of the Western Society for Eighteenth Century Studies, Nelson Hilton (University of California, Santa Cruz) presented a paper on "Blake's *Visions*: Of Mary Wollstonecraft & Henry Fuseli," 18 February 1979.

TWO RECENT LECTURES IN LONDON

Lectures given in London this year have fleshed out, slightly but significantly, the circumstances surrounding two publishing ventures that involved Blake's designs. G. E. Bentley, Jr., in his lecture on "Blake and the Illustrated Book Publishers of his Time" at the Tate Gallery on 19 April 1978, set Richard Edwards' deluxe edition of Edward Young's *Night Thoughts* in the tradition of Boydell's *Shakespeare* and Macklin's *Bible*, and pointed out that it was the continental market that made all the difference to the viability of such ventures. When war with France destroyed this market in the 1790s, restricting sales to Great Britain alone, such publications were no longer profitable, hence the collapse of Edwards' venture after only one of the projected four parts had been printed, in 1797.

Dr. Pedro Schwartz, in a paper on "Ackermann and the Latin-American Market" given at the Ackermann symposium held at the Berkeley Hotel on 22 September 1978, gave the background to what has always seemed,

at least to me, the inexplicable re-issue of Blake's designs for Robert Blair's *The Grave* to accompany a completely new text in Spanish by José Joaquín de Mora (1783-1864). This was the *Meditaciones Poeticas* published in 1826 by "R. Ackermann, No. 101, Strand: y en su Establecimiento en Megico: asimismo en Colombia, en Buenos Ayres, Chile, Peru, y Guatamala." As Mora explained in his preface, he had written new poems to complement and throw light on the magnificent designs of "Guillermo Black."

Robert N. Essick and Morton D. Paley, in their article on "The Printings of Blake's Designs for Blair's *Grave*" (*The Book Collector*, winter 1975, pp. 545-57), have supplied a considerable amount of information on Mora, this edition of Blake's designs, and Ackermann's Spanish-language publications. But Dr. Schwartz has demonstrated that Mora played a major role in Ackermann's Spanish publications, a fine example of enlightened self-interest. Already in 1815 Ackermann was assisting Spanish exiles in England. In 1820 the Spanish troops sent to quell a rebellion in South America themselves rebelled and established a liberal constitution including the freedom of the press, hitherto subject to the Inquisition in its most restrictive form. This led Ackermann, in 1822, to establish a Spanish-language journal similar to his *Repository of Arts*. This was first edited by the lapsed priest Joseph Blanco White (1775-1841) but in 1826, under a new title, its editorship passed to Mora, who had already edited other publications for Ackermann including a Spanish-language equivalent of the annual *Forget me not*, translations of Sir Walter Scott, and works on history and geography. The re-issue of Blake's designs, bought by Ackermann from Cromek's widow and already re-issued with the original text in 1813, thus falls into place as part of Mora's literary work for Ackermann's Spanish-American ventures during the years 1824-7. MARTIN BUTLIN, TATE GALLERY, LONDON

RECENT EXHIBITIONS OF INTEREST

The David and Alfred Smart Gallery of The University of Chicago held an exhibition from 4 October to 26 November 1978 of thirty-one of the large plates published by John and Josiah Boydell to accompany *The Dramatic Works of William Shakspeare* (1791-1803). Accompanying the exhibition was a catalogue:

Alderman Bodyell's Shakspeare [sic] Gallery: An Exhibition of a Selection of the Engravings Made After the Paintings Comissioned by Alderman John Boydell, Organized by the David and Alfred Smart Gallery. With an Introduction Written Expressly for this Catalogue by Richard W. Hutton and Catalogue Entries Prepared and Written By Laura Nelke. The David and Alfred Smart Galler, The University of Chicago [1978].

The useful, unpretentious catalogue reproduces fifteen of the plates. The author of the introduction is preparing a doctoral dissertation on Robery Boyer's Historic Gallery and its illustrations to Hume's *History of England* (1806).

The Smart Gallery, itself a very new institution, had been given the 100 large separate plates in 1976.

The Boydell Shakspeare, the Bowyer Hume, and the Macklin Bible (1800) were the most ambitious illustrated editions undertaken at that or perhaps any other time in England, but Blake had a hand only in the first, and that in a minor way, and he felt the neglect bitterly. On 11 December 1805 he wrote: "I was alive & in health & with the same Talents I now have all the time of Boydells Macklins Bowyers & other Great Works. I was known by them & was lookd upon by them as Incapable of Employment in those Works." Or, more outrageously,

Was I . . . angry with Macklin or Boydel or
Bowyer
Because they did not say O what a Beau ye are
[Notebook, p. 23]

It is appropriate and gratifying that these great works are geing exhibited and seriously studied once more. G. E. BENTLEY, JR., UNIVERSITY OF TORONTO



19. John Flaxman

The Henry E. Huntington Library and Art Gallery held an exhibition of "English Book Illustration circa 1800" during January and February 1979. The exhibition was organized by Shelley Bennett and Patricia Crown under the headings of the Sublime, the Beautiful, the Picturesque, and the Comic. The works on exhibition--forty-one altogether--included illustrations by Blake, Stothard, Flaxman, and Fuseli, among others. There is a catalogue of the exhibition, also by Bennett and Crown.

During February and March 1979 the Yale Center for British Art held a special exhibition of drawings by George Romney, organized by the Fitzwilliam Museum in 1977, and with an illustrated catalogue by Patricia Jaffe. Scheduled for 12 September-11 November 1979 is an exhibition on "The Fuseli Circle in Rome: Early Romantic Art of the 1770's," with illustrated catalogue published by the Center.



Henry Fuseli, R.A. (1741-1825)