Exhibitions: Huntington Library

Blake/An Illustrated Quarterly, Volume 15, Issue 2, Fall 1981, p. 103
refers to William Rossetti's listing in the 1863 edition of
Gilchrist's Life of William Blake, which means that the paper
must have been mounted on the canvas after that date.

3 Butlin 310; exh. The Painterly Print, Metropolitan Museum, New
(17, repr.). The exhibition also included the small color-printed
try-out in the British Museum (Butlin 313; 16, repr.) and the
version in the Metropolitan Museum (Butlin 311; 10, repr. in
color); the version in the Yale Center (Butlin 312) was repr. as
fig. 50.

4 For example, "Joseph of Arimathaea among the Rocks of Albion," "Albin Rose," "Job" and "Ezekiel"; see Robert N. Essick, William

5 See Butlin, I, 23-24 nos. 67 and 69.

6 The fullest discussion of the technique of the large color
prints is in Essick, pp. 125-126.

7 See The Tate Gallery 1972-4, 1975, p. 52, repr., where the
contrary is argued.

8 See the pages of watermarks in Butlin, I, 627, and G. E.
Bentley, Jr., Blake Books, 1977, p. 72; until the discovery of
the watermark on the Tate Gallery's "Newton" no "WHATMAN/1804" watermarks were known on any of the works included in my
catalogue. For whatman paper see also Essick, p. 105.

9 For a discussion of possible implications of the way in which
the color prints are signed, though not in fact of the group with

the incised "Blake," see my article "Cataloguing William Blake"
in Robert N. Essick and Donald Pearce, eds., Blake in His Time,
1978, pp. 84-85.

10 See Essick, pp. 147-148.

THE SHOCK OF THE NEW BLAKE

Nelson Hilton

Robert Hughes seems to have discovered some
curious new verses of Blake's, which he quotes
without reference on page 235 of his recent
study of modern art, The Shock of the New (New York:
Miró's birth, William Blake had urged his readers to

Seek those images
That constitute the Wild:
The Lion and the Virgin,
The Harlot and the Child.

That is the aim of Miró's early paintings."

EXHIBITIONS: MORGAN LIBRARY

From 1 September through 4 October the Pierpont Mor-
gan Library exhibited a selection of Blake water-
colors and illuminated books, including the Morgan
(Butts) set of Job watercolors, watercolor designs
to L'Allegro and Il Penseroso, "Samson Breaking His
Bonds," "Fire," America, and the Songs. The Pick-
ering Manuscript was also on exhibition, along with
ingravings from books illustrated by Blake. A
catalogue is available for $7.50.

SANTA CRUZ CONFERENCE: BLAKE & CRITICISM

The National Endowment for the Humanities has approved
funding for the conference, which the sponsors hope
will bring into the open the collision between Blake
studies and the concerns, values, and strategies
of contemporary critical theory. Ever more perceived
as a key document at the origins of post-modern
consciousness, Blake's work arguably anticipates and
contains many contemporary and often anti-humanistic
formulations. The conference will focus on
the profound role Blake's work has to play in any
new organization and interpretation of humanistic
studies. The conference will be held 21 and 22 May
1982 at the campus of the University of California,
Santa Cruz. Detailed information concerning the
program will appear in the next issue of Blake and
will also be available from The Conference on Blake
and Criticism, Literature Board, Kresge College,
UCSC, Santa Cruz, CA 95064.