

AN ILLUSTRATED QUARTERLY

# BLAKE

N E W S

## Exhibitions: Huntington Library

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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.

<sup>3</sup> Butlin 310; exh. *The Painterly Print*, Metropolitan Museum, New York, and Museum of Fine Arts, Boston, October 1980-March 1981 (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; 18, repr. in color); the version in the Yale Center (Butlin 312) was repr. as fig. 50.

<sup>4</sup> For example, "Joseph of Arimathea among the Rocks of Albion," "Albion Rose," "Job" and "Ezekiel"; see Robert N. Essick, *William Blake, Printmaker*, 1980, pp. 29, 64-67, 70, 178-86, 257.

<sup>5</sup> See Butlin, I, 23-24 nos. 67 and 69.

<sup>6</sup> The fullest discussion of the technique of the large color prints is in Essick, pp. 125-35.

<sup>7</sup> See *The Tate Gallery 1972-4*, 1975, p. 52, repr., where the contrary is argued.

<sup>8</sup> See the tables 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 "JWHATMAN/1804" watermarks were known on any of the works included in my catalogue. For Whatman paper see also Essick, p. 105.

<sup>9</sup> 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.

<sup>10</sup> See Essick, pp. 147-51.

## 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: Knopf, 1981). Hughes writes that, "A century before 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."

# NEWSLETTER

## LECTURE : YALE CENTER

On 16 November, as part of the "Monday Evening Colloquia" series at the Yale Center for British Art, Michael Ferber, Assistant Professor of English at Yale, will lecture on Blake.

## EXHIBITIONS : HUNTINGTON LIBRARY

The *Prints of the Blake Followers* will be on exhibition at the Henry E. Huntington Art Gallery from 3 November 1981 to 27 February 1982. This group of artists, who included Edward Calvert, Samuel Palmer, George Richmond, Welby Sherman and John Linnell, were deeply influenced by Blake's personality and art for a brief period, primarily in the late 1820s and early 1830s. The fifty prints by Blake and his followers in this exhibition are drawn from the Huntington collection and the Robert N. Essick collection. The show is accompanied by a catalogue. A scholarly symposium on the followers of Blake will be held in conjunction with the exhibition.

## EXHIBITIONS : MORGAN LIBRARY

From 1 September through 4 October the Pierpont Morgan Library exhibited a selection of Blake watercolors 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 Pickering Manuscript was also on exhibition, along with engravings 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 contests many contemporary and often anti-humanistic critical 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.