The Norton Blake

is very high. I have found a mere handful of oversights in the texts: the most noteworthy were one verbal omission (1, 484, line 20, for "send forth" read "send them forth") and a failure to italicize the last four words on 1, 70. The text of Poems also seems to be very accurate, and again my chief concern is the omission of a detailed record of collations (including punctuation and orthography) with authorities other than the copy-text. Otherwise, the few questions I have after spot-collating do not rise above the level of the problems in "Hymn 10" (1, 149), where Baird and Ryskamp give a semi-colon (instead of a colon) at the end of line 20 and fail to capitalize "there" in the collation to line 9. Throughout, their copy-texts are thoughtfully chosen and conservatively followed.

Though the pricing policies of the Clarendon Press seem designed to return us to the early days of Oxford University, when books were chained to library shelves, we can be grateful that the contents of these two volumes will reward the scholar who seeks them out. I am less happy with the quality of binding, which (as was the case with Shelley's Letters, as issued by Clarendon some years ago) seems in danger of coming to pieces as I finish writing this review. The management of a historically great press—one that still attracts some of the world's best scholarship—ought to be able to employ book designers, printers, and binders capable of producing a physical artifact commensurate in quality with its intellectual content.

**NEWSLETTER**

**THE NORTON BLAKE**

The second printing of Blake's Poetry and Designs: A Norton Critical Edition appears to have a secure binding. Anyone whose duly purchased copy of the first printing fell apart may receive a new book by writing to Mr. James L. Mairs, W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N. Y. 10036. It is necessary to return the first two pages of any damaged copy (the false title and title pages) for replacement. It would be appreciated if teachers would batch the necessary pages for all students' copies needing replacing and mail in bulk to Mr. Mairs' attention. These pages must be returned so that Norton can back up its complaints to the subcontractor who provided the "Perfect Binding," as the trade name has it. Complimentary copies, except for legitimate desk copies, cannot be replaced. The editors apologize for the inconvenience to all concerned and urge that recipients of replacement copies request the second (corrected) printing from Norton.

**HUNTINGTON SYMPOSIUM & EXHIBITION**

In conjunction with an exhibition of "Prints by the Blake Followers" to be held November through February 1982, the Henry E. Huntington Library and Art Gallery is holding a symposium on Saturday, 13 February. The tentative program includes papers by G. E. Bentley, Jr. ("Blake and the Blake Followers: Biographical Information"), Robert N. Essick ("John Linnell as a Printmaker"), Shelley M. Bennett ("The Blake Followers in the Context of Contemporary English Art"), and Morton D. Paley ("Samuel Palmer's Illustrations to Milton"). There will be a registration fee of $3.00. For reservations to attend the symposium, write to the Henry E. Huntington Art Gallery, 1151 Oxford Rd., San Marino, CA 91108, or call (213) 792-6141, ext. 317.

**HELP ME MAKE IT THROUGH THE NIGHT**

According to a notice in Girl About Town magazine, St. James's Church in Piccadilly was to stage "the first ever continuous reading of the complete works of William Blake" on 10-11 November. The reading, called "A Day and a Night in the Life of William Blake," was part of the Piccadilly Festival. Admission was 75p, and food and drink were available.