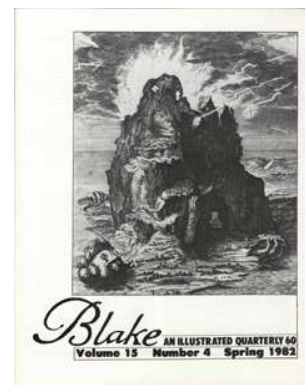


AN ILLUSTRATED QUARTERLY
BLAKE

N E W S

Happy 95th to Sir Geoffrey

Blake/An Illustrated Quarterly, Volume 15, Issue 4, Spring 1982, p. 199



Deity."⁹ These passages in Bryant stand as another source of the name of Orc, and may in part lie behind Blake's assertions that "The cave of Orc stood to the South, a furnace of dire flames," and that "Orc on Mount Atlas howl'd, chain'd down with the Chain of Jealousy."¹⁰

¹ *The Poetry and Prose of William Blake*, ed. David V. Erdman (New York: Doubleday, 1970), p. 278.

² David V. Erdman, *Blake: Prophet Against Empire* (Princeton: Princeton Univ. Press, 3rd ed., 1977), p. 26.

³ See *Paradise Lost*, XI, 835, and *America* 1:14.

NEWSLETTER

HAPPY 95th to SIR GEOFFREY

Birthday greetings to Geoffrey Keynes, who turned 95 years old on 25 March. Lest anyone suspect us of favoritism, we promise to wish happy birthday to all our subscribers who are 95 and over.

YALE CENTER/TORONTO EXHIBITION

15 September-14 November 1982

This major loan exhibition will demonstrate the imaginative scope of Blake's interests, the high quality of his graphic art, and the technical inventiveness into which he combined verse and illustration. It will also explore new interpretations of his work in the light of the intellectual and aesthetic currents of his times.

David Bindman is the organizer of the exhibition and the author of its illustrated catalogue. He has selected approximately two hundred works, including a substantial number of the watercolor and tempera illustrations to the Bible and the works of Milton, Gray and Dante. One significant feature of the exhibition will be the unique colored copy of *Jerusalem*. The most important of the "illuminated" books and individual color prints will be represented by several copies in order to demonstrate the development of Blake's ideas throughout his working life.

William Blake: His Art and Times will be the most comprehensive exhibition of Blake's work in North America in recent years. It draws upon the extensive Blake holdings at Yale and in the collection of Mr. Paul Mellon. The Tate Gallery and the British Museum are foremost among foreign lenders. From Yale the exhibition will travel to the Art Gallery of Ontario in Toronto.

⁴ Erdman, *Prophet Against Empire*, p. 25.

⁵ See Geoffrey Keynes, *Blake Studies* (London: R. Hart-Davis, 1949), pp. 42-49.

⁶ *Blake: Complete Writings*, ed. Geoffrey Keynes (London: Oxford Univ. Press, 1966), p. 578.

⁷ Jacob Bryant, *A New System, Or, an Analysis of Ancient Mythology* (London: T. Payne, 1776), I, 210.

⁸ Bryant, I, 211.

⁹ Bryant, I, 221.

¹⁰ Erdman, *Poetry and Prose*, pp. 344, 66.

ROSENWALD MEMORIAL EXHIBITION

Ruth Fine, formerly curator of Lessing J. Rosenwald's Alverthorpe Gallery and now curator in the Department of Graphic Arts at the National Gallery of Art, Washington, D. C., has organized an exhibition in honor of Rosenwald. *Lessing J. Rosenwald: Tribute to a Collector* opens at the National Gallery 21 February and runs through 9 May 1982.

With 100 works selected from the 22,000 pieces that Rosenwald collected during his lifetime, the exhibition will represent the range of Rosenwald's interests in medieval manuscript illumination, fifteenth-century woodcuts and engravings, Blake, the impressionists, post-impressionists, and German expressionists, among others. Among the Blakes in the exhibition is *The Vision of Queen Katherine* (Butlin 549). A fully illustrated catalogue of the exhibition is available.

MLA SPECIAL SESSION 1981:

"Blake and the Art of His Time"

Perhaps because they are by nature or inclination themselves extremists, Blake people seem equally undeterred by the earliness or lateness of their appointed hour, as this past year's two MLA Special Sessions demonstrated. The Sunrise Semester Special, "Blake and the Art of His Time," attracted a good crowd, whose members were treated to four slide-illustrated presentations: Dennis Read on Blake's "Death's Door," Alexander Gourlay and John Grant on a possible Blake-Reynolds connection involving the latter's portrait of Anne Dashwood, Kevin Lewis on the apocalyptic and millennial in the art of Blake's contemporaries, and John Wright on Blake's stereoptic art and its relations to the popular art of the period. The Gourlay/Grant paper, incidentally, has now been accepted for publication in the *Bulletin of Research in the Humanities*. All the presentations, as well as the discussion that ensued, stressed the clear need for further exploration of Blake's ties with the visual milieu of his times, a need that is at last being seriously addressed, as recent publications on Blake's work attest.

STEPHEN C. BEHRENDT
UNIVERSITY OF NEBRASKA