

AN ILLUSTRATED QUARTERLY
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P O E M

Outside the Toronto Art Gallery

James Bogan

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¹⁰ See Richardson, "Note" by R. Woodfield, n.p.

¹¹ On Macklin, see T.S.R. Boase, "Macklin and Bowyer," *JWCI*, 26 (1963), 148-77. For a brief general overview, see C.M. Kauffmann, *The Bible in British Art 10th to 20th Centuries*, Exhibition Catalogue (London: Victoria and Albert Museum, 1977).

¹² See *DNB*. Artaud was active 1776-1822. He was primarily a portrait painter; he first exhibited in the Academy in 1780, as did Blake. He sent portraits there in 1784 and 1786, won a gold medal for a picture from *Paradise Lost*, and in 1795 won a travelling studentship. He did portraits of, among others, Bartolozzi and Priestley. The parallels are almost as striking as the differences, and it is hard to believe that Blake never came across him.

¹³ Boase, p. 168.

¹⁴ D. Bindman, *Blake as an Artist* (Oxford: Phaidon, 1977), p. 143.

¹⁵ See R. Schnackenburg, *The Gospel According to St. John*, II (NY: Seabury Press, 1980), p. 165. There was serious doubt about the status and position of the episode, but the Council of Trent affirmed its canonicity in 1546 by making no special declaration about it; see E.C. Hoskyns, ed. F.N. Davey, *The Fourth Gospel* (London: Faber, 1940) II, 673-85.

¹⁶ See Luther, *Sermons on the Gospel of St. John*, in *Luther's Works*, XXIII, ed. J. Pelikan (St. Louis: Concordia Publishing House, 1959), 310-12.

¹⁷ *Calvin's Commentaries: The Gospel according to St. John 1-10*, trans. T.H.L. Parker (Edinburgh: Oliver and Boyd, 1959), p. 207. This commentary was available in English translations of 1584 and 1610—see "Introduction," pp. V-VI.

¹⁸ Richardson, p. 111.

¹⁹ Richardson, p. 103.

²⁰ See S. Foster Damon, *A Blake Dictionary*, With a New Index by M. Eaves (Boulder: Shambhala, 1979), under "Moses," "Angel of the Divine Presence," and "Yod."

²¹ M. Paley, *William Blake* (Oxford: Phaidon, 1978), p. 56.

²² See N. Bryson, *Word and Image* (Cambridge: Cambridge Univ. Press, 1981), p. 85, for debate on the point between LeBrun and Félibien, Richardson, pp. 53-56, and Fuseli, *Lectures on Painting* (London, 1801), p. 126.

²³ An unidentified speaker in the "Sixième Conférence" of *Conférences de l'Académie royale de peinture et de sculpture* [Pendant l'année 1667] (Paris, 1669; facsim. rpt. Portland: Collegium Graphicum, 1972), p. 205 [i.e. 105]. Fuseli took up a related issue in defending Raphael's *Transfiguration* against Richardson's charge that it lacked unity of action: see Richardson, p. 57, and Fuseli, *Lectures*, pp. 148-51.

²⁴ *The Life and Writings of Henry Fuseli, Esq. M.A.R.A.*, ed. J. Knowles (London: H. Colburn and R. Bentley, 1831), II, 218.

²⁵ *Ibid.*, p. 221.

²⁶ *Bell's Weekly Messenger* for 25 May 1806, reprinted in P. Toynbee, *Dante in English Literature from Chaucer to Cary* (London: Methuen, 1909), II, 31.

²⁷ See M. Butlin, "Thoughts on the 1978 Tate Gallery Exhibition," *Blake*, 13 (Summer, 1979), 22; M. Butlin, *The Paintings and Drawings of William Blake* (New Haven and London: Yale Univ. Press, 1981), I, 335-36; R.N. Essick, rev. of Butlin, *The Paintings and Drawings of William Blake*, in *Blake*, 16 (Summer, 1982), 44.

²⁸ N. Bryson, *Word and Image*, p. 37.

²⁹ Reynolds almost certainly had in mind, among other possible works, Benjamin Ralph, *The School of Raphael; or, the student's guide to expression in historical painting* (London, 1759).

³⁰ W.J.T. Mitchell, *Blake's Composite Art* (Princeton: Princeton Univ. Press, 1978), p. 26.

³¹ Bryson, *Word and Image*, p. 12.

³² Fuseli, *Lectures*, p. 109.

³³ *Life and Writings of Henry Fuseli*, II, 225-26.

³⁴ J. Reynolds, *Discourses on Art*, ed. R. Wark (San Marino: Huntington Library, 1959), pp. 15-16.

³⁵ *Ibid.*, p. 81: "He [Raphael] never was able to conquer perfectly that dryness, or even littleness of manner, which he inherited from his master. He never acquired that nicety of taste in colours, that breadth of light and shadow, that art and management of uniting light to light, and shadow to shadow, so as to make the object rise out of the ground with that plenitude of effect so much admired in the works of Coreggio."

³⁶ H. Adams discusses some of the ways in which Blake is unfair to Reynolds, as well as his more substantial disagreements, in "Revisiting Reynolds's [sic] *Discourses* and Blake's Annotations" in *Blake in His Time*, ed. R.N. Essick and D. Pearce (Bloomington and London: Indiana Univ. Press, 1978), pp. 128-44. He does not deal at length with *Discourse IV*, or with the particular point at issue here.

³⁷ Bindman, *Blake as an Artist*, p. 143.

³⁸ Bindman, *Blake as an Artist*, p. 144, and R.N. Essick, rev. of Butlin, *The Paintings and Drawings of William Blake*, p. 43.

Outside the Toronto Art Gallery

"Mysticism isn't my thing and I pay very little attention to it."—a Gentleman near "The Vision of Ezekiel"

I saw the spirit of William Blake today while on my way to his big show

shining through
the black eyes
of a saucy squirrel

black furred as the black bear was this creature poised at the gate

tiny animal hand
articulated
against
the stone wall

he looked me long in the eye

the Sun
focused
there

a moment passed
then off he dashed
to terrorize
just for fun
a flock
of complacent
birds

into the sky
they rose
as one

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