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BLAKE

N E W S

Blake's Job Engravings at the Brooklyn Museum

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its unique record of having Blake's work permanently on display, as well as a continuing commitment to adding to the permanent collection of his works as and when appropriate. Our recent acquisition of "A Vision" (illus.) is, perhaps, sufficient proof of our intentions.

Our long term aim is to establish a larger, permanent display under the ideal conditions which the present Tate cannot provide. Our ideas for this are incorporated in our plans for future building works, and we anticipate seeking private funding for this project at the right moment.

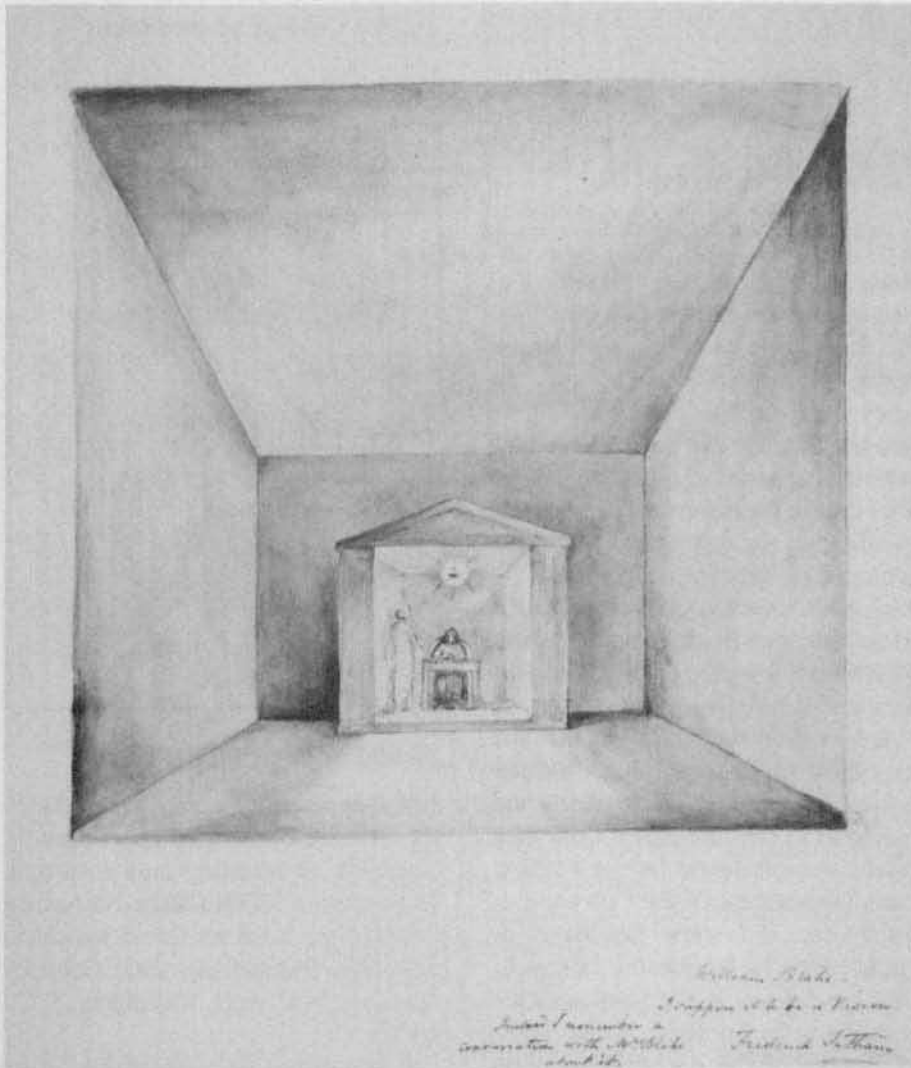
Robin Hamlyn

BLAKE'S JOB ENGRAVINGS AT THE BROOKLYN MUSEUM

William Blake's Book of Job, an exhibition of the complete portfolio of 21 black-and-white engravings and title page, was held from 15 December through 19 February 1990 at the Brooklyn Museum. The set exhibited, which is from the Museum's collection, is a "proof" set of the first edition. Blake's water color of *The Great Red Dragon and the Woman Clothed with the Sun* (c. 1803-05) was also shown. The exhibition was organized by Barry Walker, Associate Curator of Prints and Drawings.

HISTORICIZING BLAKE

A conference will be held 5-7 September 1990, at St. Mary's College, Strawberry Hill, Twickenham, England on "Historicizing Blake." Of the romantic authors, Blake would seem to offer the most to studies from an historicist or Marxist perspective: an artisan who "laboured at the Mill with Slaves." However, the dominant critical methodology has been the strong formalism of North America with its emphasis on archetypal patterns, transcendental poetics, and "literary" history. The focus of the conference will be the question of whether these theoretically-oriented approaches, which have dominated the field for the past twenty years, have now been displaced by renovated forms of historicist study. However, this is not meant to be in any way exclusive or inflexible and offers of papers on related areas of the romantic period will be gratefully considered. Scholars in the disciplines of history, literature, and art are invited to suggest ways of aligning and assessing Blake in relation to recent developments in cultural and materialist studies. "Historicizing Blake" particularly invites contributions from younger scholars. The conference hopes to support the attendance of a very few younger scholars by paying full or part fees, and applications to the



William Blake, *A Vision: The Inspiration of the Poet*, c. 1819-20. Water color over pencil 171mm x 178mm (6 3/4 in. x 7 in.) on wove paper 244mm x 210mm (9 9/16 in. x 8 1/4 in.). Inscribed in ink by Frederick Tatham, "William Blake. / I suppose it to be a Vision / Frederick Tatham" and "Indeed I remember a / conversation with Mrs. Blake / about it" bottom right. This work, number 756 in Martin Butlin's 1981 catalogue, *The Paintings and Drawings of William Blake*, was acquired from David C. Preston by the Tate Gallery at the end of 1989. Its purchase was made possible through the generosity of Edwin Cohen and the General Atlantic Partner's Foundation. Full details of the work are to be found in the new catalogue of the Tate's Blake collection, by Martin Butlin, published in March 1990. This catalogue will also be available through the Tate's U.S. distributors, the University of Washington Press, beginning in summer 1990.