

AN ILLUSTRATED QUARTERLY  
**BLAKE**

N E W S

**Blake in the 21st Century**

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organizers are cordially invited. Key speakers include John Beer, Marilyn Butler, David V. Erdman, Iain McCalman and E. P. Thompson. The conference will take place at St. Mary's College, Strawberry Hill, which is Horace Walpole's Gothic villa. Some lecture sessions will take place in Lady Waldegrave's equally remarkable nineteenth-century additions to the Walpole house. Residential accommodation with full board is £85. Synopses of papers for the conference should be sent before 30 March 1990 to either Steve Clark, Queen Mary and Westfield College, University of London, Mile End Road, London, or David Worrall, St. Mary's College, Waldegrave Road, Strawberry Hill, Twickenham, TW1 4SX.

**BLAKE IN THE 21st CENTURY**

Blake began as the *Blake Newsletter* in 1967. "The idea," wrote Morton Paley in his introduction to the first issue, "seems to have sprung like Leutha from the head of Satan." The price was \$2 for four issues of mimeograph-like pages—56 altogether in that first volume (illus. 1). A second technological phase began in 1970. Morton Paley and Morris Eves had been coediting the *Newsletter*, and production was moved

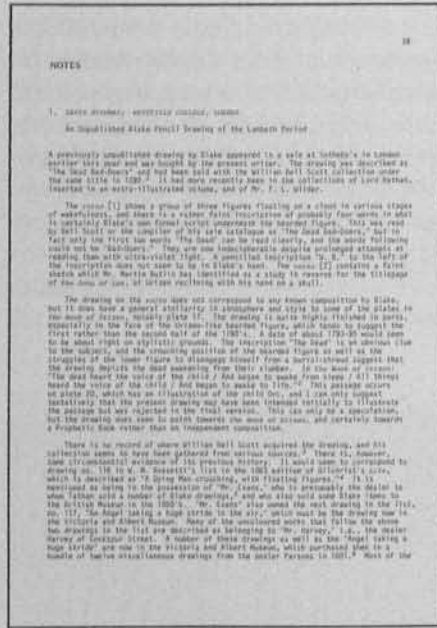
The idea of having a Blake Newsletter seems to have sprung like Leutha from the head of Satan. I don't know who the Satan is, but the need seems to have been there. Most help was given in the early stages by David Erdman, who called a meeting of Blake scholars at the last HBA conference and who also sent out a preliminary announcement. David E. Bentley, Jr. contributed valuable suggestions and printing. Robert Weisbach sent a list of mailing Blake scholars. There were encouraging letters and contributions from Blake scholars in seven different countries. This modest first issue is the result, and it is up to you whether the project deserves to be continued.

As far as editorial advice is concerned, I think the Newsletter should be just that — an inquisitive journal. (Though are there, even for now, without those areas.) It will include announcements, queries, controversy, and news of special interest to Blake scholars — all of an informal nature in "Early Mail" pages, or David Erdman page 15. Bookings and subscriptions, as well as inquiries to be reported in regular articles and bibliographies, private, but not so critical, or possibly studies before they are completed. In that way, I hope to avoid the suggestion of "revisiting" subjects. However, I'd like to have readers' views on this, as well as on other subjects.

I'll endeavor to publish issues of the Newsletter on October 15, January 15, and April 15. The subscription price will be two dollars, which will cover the first four issues, including this one. New readers will receive back issues as part of their subscription — any their arrears should you have long-ago complaints that I'm not able to understand.

The second issue of the Newsletter will be dedicated to E. P. Taylor. Names of people students and associates of Professor Taylor are especially invited to contribute.

The BLAKE QUARTERLY is edited by Morton S. Paley, Dept. of English, University of California, Berkeley, Calif. 94720. Subscription price: two dollars for one year (four issues). Please make checks payable to Morton S. Paley.



from Berkeley to New Mexico. The first issue from New Mexico was also the first to be printed by offset lithography and hence the first to have pictures (one on the cover and three inside) (illus. 2). The third phase came with the winter issue of 1982-83, when after fifteen years we were finally able to abandon the typewriter for regular (computerized) typesetting (illus. 3). Along with the change in composition came changes in design and format with which we have only fiddled a bit now and then in the years since.

This is all by way of saying that you may have noticed our fourth technological leap, which came along unheralded in the last issue. Until then *Blake* was produced by the Publications Department of the University of Rochester. It is now produced by PublishEase, a Rochester company that specializes in the latest desktop publishing technology. We've taken advantage of the conversion opportunity to change our layout (most obviously in moving from two columns to three per page, which allows us to handle illustrations more flexibly). We've also been experimenting with some new technologies: the mechanicals for the first two issues, for example, were produced by a high resolution laser printer (double the

300 dots per inch produced by your standard Hewlett-Packard LaserJet II). Along the way we hope to save enough money to keep quality up—the change has allowed us to shift to a better paper—and keep costs under control (if not down).

The conversion has been remarkably smooth so far, and we've been impressed with the expertise of the staff at PublishEase. Our experience has given us the confidence to keep experimenting. We welcome your reactions.

Desire Gratified and Ungratified:  
William Blake and Sexuality

BY RUTH CRUZICK

William Blake on sexuality and desire with a more learned hand. Although he did not express his thoughts in the same "one-line" or "couplet" form as he did in his other poems, Blake's thoughts on sexuality and desire are scattered throughout his works. In "The Angel," he writes: "The Angel's love is not for the body, but for the soul. He loves the soul that is within the body, and he loves the body that is within the soul." In "The Tyger," he writes: "Tyger Tyger, burning bright, In the forests of the night, Thy burning eyes, full of fury, full of fire, Like the sun in heaven, like the fire in hell, What immortal hand or eye, Could frame thy fearful symmetry?" In "The Lamb," he writes: "Little Lamb, who dost thou know? / Who has taught the little Lamb to speak? / Who has taught the little Lamb to sing? / Who has taught the little Lamb to be so good and true?"

**BLAKE: THE SCREENPLAY**

David A. Minckler, screenwriter, director, cameraperson, and film editor, is presently researching and writing a screenplay on William Blake. For further information, write to: David Minckler, Armadillo Productions, 2900 Connecticut Ave., NW, #329, Washington D.C., 20008.