

AN ILLUSTRATED QUARTERLY
BLAKE

N E W S

Historicizing Blake

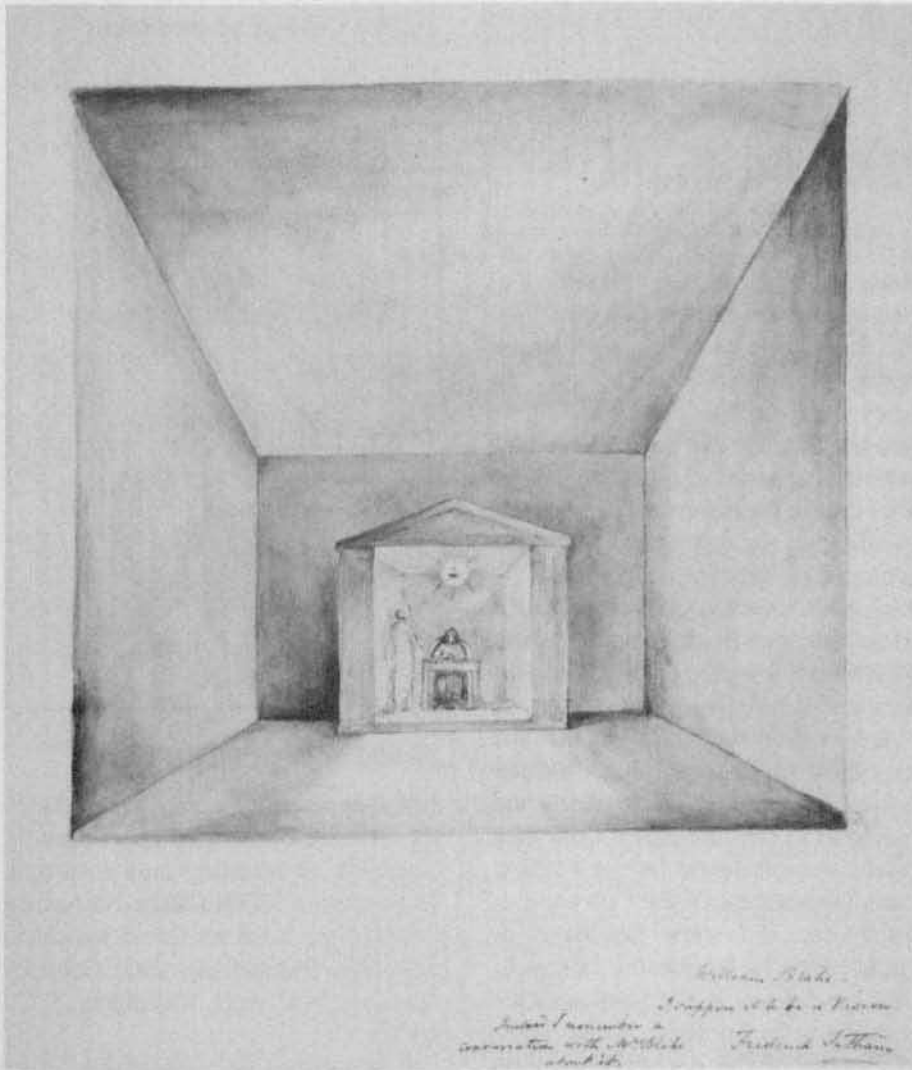
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its unique record of having Blake's work permanently on display, as well as a continuing commitment to adding to the permanent collection of his works as and when appropriate. Our recent acquisition of "A Vision" (illus.) is, perhaps, sufficient proof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



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.

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.

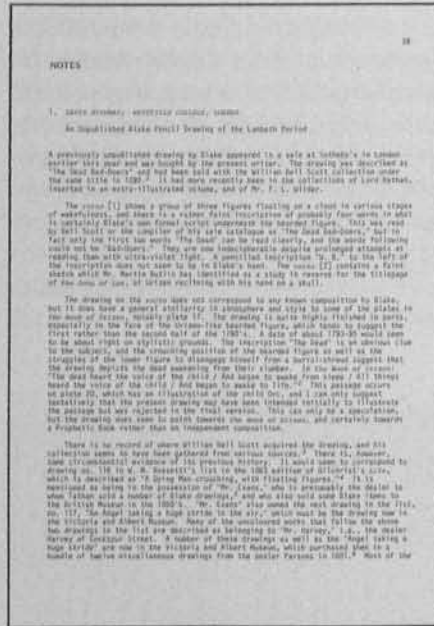
HISTORICIZING BLAKE

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

organizers are cordially invited. Key speakers include John Beer, Marilyn Butler, David V. Erdman, Iain McCalmán 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



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.

Number 1 June 15, 1981

The idea of having a Blake Newsletter seems to have sprung like Leutha from the head of Satan. I don't know who that Blake probably was, but I don't know who that Satan probably was. I don't know who that Blake probably was, but I don't know who that Satan probably was.

As far as editorial advice is concerned, I think the Newsletter should be just plain — and an implicit journal. (Though are there, even for now, without those areas?) It will include announcements, queries, correspondence, and news of special interest to Blake scholars — all of an informal nature in "Early in the morning" or "David Erdman postscript".

I'll endeavor to publish issues of the Newsletter on October 15, January 15, and April 15. The subscription price will be \$2 dollars, which will cover the first two issues, including this one. New readers will receive back issues as part of their subscription — say three or four or more — unless you specify otherwise. However, I'd like to have readers' names on file, so as well as on other subjects.

The second issue of the Newsletter will be dedicated to E. P. Taylor. Names of people 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.

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 appear to be interested in the "sex" of his own poetry, Blake's work is full of sexual energy and desire. This energy is not only in his poetry but also in his art. Blake's work is full of sexual energy and desire. This energy is not only in his poetry but also in his art.

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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.