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BLAKE

N E W S

Blake's Creative Process

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page 9: "the whole work cannot have been existed then" page 15: "41 [37]" means pl. 41 in copy E, here reproduced, and pl. 37 in the monochrome copies; however, without explanation, on p. 14, "41 [46]" means pl. 41 of the monochrome copies, and plate 46 in copy E. There is apparently some unintended confusion in the method of citing plate numbers for the alternative orders of pagination in the different copies of *Jerusalem*.

page 126: missing mark to close quotation: "Loss Hammer 36 [32]: 21."

page 130: missing opening parenthesis: "a portable sun. Raine 1: 223 and pl. 66)"

²¹ As Paley points out, this issue has been helpfully interpreted by Nelson Hilton, *Literal Imagination: Blake's Vision of Words* (U of California P, 1983): according to Hilton, the relationship of "worshipped" and "warshipped" in *Jerusalem* "creates another instant in Blake's identification of early Jewish history and contemporary Britain" (18).

²² That subterranean line is: "And from the Thirty-two Nations of the Earth among the Living Creatures."

²³ A fuller discussion of the differences between the monochrome version of plate 1 and the water-colored version in copy E appears in a book not mentioned by Paley; for that discussion, and a comparison of plate 1 with Blake's "Death's Door" design (in its very different versions as a white-line engraving, then as illustration 11 for *The Grave*, and then plate 15 in *For the Sexes: The Gates of Paradise*) and with "The Soul exploring the recesses of the Grave," see Terence Allan Hoagwood, *Prophecy and the Philosophy of Mind: Traditions of Blake and Shelley* (University, AL: U of Alabama P, 1985) 61-66. Like Paley's, this discussion of the plate emphasizes the meanings and reference of the images, including the backward wind and the globe of fire.

²⁴ For helpful conversation about these methods of etching, inking, and printing, I am grateful to Robert Patten.

²⁵ Essick, *William Blake: Printmaker* (Princeton: Princeton UP, 1980) 24. I would like to thank Professor Essick for additional information, provided in correspondence, which has been helpful to me in the interpretation of the visual differences and in the preparation of this review.

²⁶ For advice on this procedure of comparison, and for providing the transparent photocopies, I am grateful to Theresa Fairbanks, Chief Conservator at the Yale Center for British Art. On the issue of Blake's different print methods and their resulting effects, and on many other issues that have transformed and enriched my understanding of Blake's art, I am likewise grateful to Patrick Noon, Curator of Prints and Drawings at the Yale Center.

²⁷ Wittreich, "Opening the Seals: Blake's Epics and the Milton Tradition," in *Blake's Sublime Allegory: Essays on "The Four Zoas," "Milton," "Jerusalem"*, ed. Stuart Curran and Wittreich (Madison: U of Wisconsin P, 1973) 55.

Newsletter

William Blake: Innocence and Experience

The National Endowment for the Humanities has announced a Summer Seminar for School Teachers on "William Blake: Innocence and Experience," to be led by Nelson Hilton. The session will run from June 21 to July 16, 1993, and offer each participant a stipend of \$2450. The seminar is designed primarily for full-time or regular part-time teachers at public, private, or parochial schools, grades 7 through 12, but other school personnel, K-12, are also eligible to apply. For further information contact Professor Hilton at the Department of English, University of Georgia, Athens GA 30602 (email: nhilton@uga.cc.uga.edu).

Blake's Creative Process

Call for Papers:

Topic:

Blake's Creative Process,
to be read at the
Northeast Modern Language
Association 1993 Convention
at Philadelphia, March 25-27, 1993.

Send an abstract and text of paper with a reading time of 15 minutes (approximately 8-10 typed pages) by August 1993 to

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