



square-shaped Holy Jerusalem floating above the clouds in the print reminds us of the four-dimensional city of Golgonooza, Los's city of "Art and Manufacture" (E 120) in Blake's *Milton, a Poem* (1804). The captions below Terry's print actually refer to a similar idea; scenes around the Holy City show "Artists, Mechanicks, and Manufacturers, Engaged in their Respective Pursuits for promoting the various Branches of Natural Religion." The spiritual ideals of millenarianism and the rejection of the materialism of Natural Religion are clearly common to Huntington, Terry, and Blake.

Garnet Terry is also a useful point of comparison with James Gillray (1756-1815), who is more widely known to present day audiences, Garnet being involved more with radical religious and social ideas, while Gillray's caricatures pick up on this wider awareness of millenarianism which formed the object of his political satires. In his hand-colored etching *The Prophet of the Hebrews,—The Prince of Peace Conducting the Jews to the Promised Land*, 5 March 1795, Gillray depicts the millenarian prophet Richard Brothers (1757-1824), the self-proclaimed Prince of the Hebrews and Nephew of the Almighty, as a revolutionary trampling on the Beast of Revelation with king's and bishop's heads. Brothers carries a bundle on his back containing the Elect recognized as the Whig opponent Charles James Fox and his colleagues, and approaches the Gate of Jerusalem, which is a gibbet. The satire on both Brothers and Fox is for their support of a peace treaty with the French Directory, which was opposed by Edmund Burke. In another colored print, *Presages of the Millenium [sic];—with The Destruction of the Faithful, as Revealed to R: Brothers the Prophet, & attested by M.B. Hallhead Esq.*, 4 June 1795, Gillray uses Brother's prophecy to satirize both opposing political parties at the time. The Prime Minister, William Pitt, is depicted as Death on a pale horse, taking the image from West's well-known painting, his bottom kissed by a small figure of the Prince of

Wales, and his horse kicking the opposing party led by Charles James Fox.

The anticipation of millennial apocalypse in Blake's time was a result of the revolutionary atmosphere, where political anxieties were involved with religious enthusiasm. However, Blake seemed more inclined to represent religious ideas than contemporary political surroundings. Although many of the prophets or prophetesses, such as Richard Brothers and Joanna Southcott, were satirized in the contemporary prints shown in the exhibition, Blake took a more moderate view of millenarianism and regarded himself as a prophet in the role of an artist—as he says, "Every honest man is a Prophet" (E 617). The exhibition gave Blake a major part in the section on English Apocalypse, where 21 out of the 53 images on display were his works. In addition to the ten watercolors directly depicting the scenes from the Book of Revelation, the exhibition also brought together scenes from Blake's illustrations of *Night Thoughts*, *Jerusalem*, and Dante's *Divine Comedy* with apocalyptic implications. Of course, the rationale for Blake's inclusion in the exhibition is that the idea of apocalypse underlies almost all of his major works throughout his life, and led to his myths of the spiritual history of mankind from creation to the fall and redemption. However, the exhibition also successfully revealed the print tradition of apocalypse, which would have been familiar to Blake. In the context of the exhibition as a whole, Blake's view of the apocalypse stood out as a revolutionary contribution to the tradition. His many images of Death and the Beast contrast radically with all the others, especially those of his contemporary, the Royal Academician Benjamin West.

For modern artists, the meaning of apocalypse seems more an expression of desperation than of hope for redemption. War, death, illness, madness, and chaos dominate the entire scene after the section on the eighteenth century. For the coming of an atheistic age, biblical apocalypse turns into something beyond Blake's world. It seems Blake is one of the last artists who had hope in the apocalyptic end of time.

## N E W S L E T T E R

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Our web site now has a Features section, which will include both new material and online versions of items previously published in the print edition of the journal. We are very pleased to debut with an extract from Janet Warner's novel "Blake's Wife." In conjunction with the article by Donald Fitch in this issue, we are also making available online both G.E. Bentley, Jr.'s review of *Blake Set to Music* (from the summer 1996 issue), and Thomas Dillingham's review of Finn Coren's two-CD album *The Blake Project* (from fall 1998).

We hope also to expand the online Newsletter to become, potentially at least, a clearinghouse for Blake-related information, and for that we request your assistance. If you know of an upcoming lecture, reading, performance, exhibition, or other noteworthy occurrence, please contact the Managing Editor, Sarah Jones ([sjns@mail.rochester.edu](mailto:sjns@mail.rochester.edu)).

### Winter Issue

Upcoming in our winter 2001/2002 issue: Robert N. Essick and Joseph Viscomi undertake "An Inquiry into Blake's Method of Color Printing," and Martin Butlin details some Blake watercolors that have come to light.