



David and Goliath, by Henry Fuseli, R. A., bears Blake's initials and date 1779, pencil, pen and grey ink, grey wash, on Whatman paper dated 1794, 10 3/4 in. by 6 1/2 in.

Kathleen Raine's *William Blake* has been recently published by Thames and Hudson for their "World of Art Library" and contains 156 illustrations, 28 in colour.

MORE BRITISH BLAKE NOTES

From G. E. Bentley, Jr.:

Prophecy in England is not dead, according to the following notice seen recently in a London taxi:

CRIME AND BANDITRY, DISTRESS OF NATIONS, AND PERPLEXITY will continue to increase until the Bishops open Joanna Southcott's Box of Sealed Writings.

The notice is sponsored by The Panacea Society (Bedford, England) which was founded (according to their brochures) about 1916 to broadcast the ideas of "Eight Modern Prophets," the first two of whom are Richard Brothers and Joanna Southcott. (She is said to have died "of grief, because the Child disappeared at the birth," because it was only "the birth of the Child's etheric body.") They are also fostering "The 'Whosoever' Religion," "The Last Religion for the Last Times," based upon Joel 2.32: "Who-soever shall call on the name of the Lord shall be delivered."

Christie's sold on 17 November 1970 a number of "Blake" works, including one (no. 140) called "Portrait of a man, said to be William Blake," by G. Harlow, which had previously been sold at Sotheby's on 29 July 1925, lot 147 (see *Blake Records* [1969], p. 223), but I am told by those who have seen it that it had no evident connection with either Blake or Harlow. There was also in the sale a counterproof of the Visionary Head of Queen Eleanor (no. 30) and a Blake drawing of what may be Saul and David (no. 29).

Sotheby's sold on 17 December 1970 *Urizen* [pl. 3] (no. 14) about the genuineness of which there is some difference of opinion.

PUBLICATIONS RECEIVED

*The Golden Chain / Lyrical Poems 1964-1969* by Peter Russell. Venice, 1970. 48 pp. \$5. Although it is not our practice to review contemporary poetry in the *Blake Newsletter*, Peter Russell's book should be noted as being of unusual interest to our readers because of the impact of Blake on some of the poems published here. The title poem has as its epigraph five lines from the Fairy's speech in the introductory lines to *Europe*; a section called "Manuela's Poems" is arranged in nine short "Nights" and is also evidently indebted to Blake's idea of the Emanation. The book, published privately by the