Rememberance

Martin K. Nurmi, 1920-2008

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Spring 1980.” Perhaps by this time Shambhala had noticed
that Blake’s works are scarcely what would be regarded by the
religious as forming part of the Sacred Art of the World, and
no more Blake titles appeared in the series.

Roger tells me that the American Blake Foundation was dis-
solved in the early 1980s. In the autumn of 2008 most of the
Eassons’ remaining library of Blake was being sold through
John Windle. For instance, Victoria University in the Univer-
sity of Toronto acquired in October 2008 the Eassons’ very
curious copy of “Spring” pl. 2 (Songs of Innocence pl. 23).

The American Blake Foundation was a brave enterprise. Its
publications are worthy of honor and deserve to be remem-
bered with respect.

7. In his letter of October 1978 Roger said, “The series will contain all
the prophetic books in full color, except probably Jerusalem, and hope-
fully we will continue into the other book illustrations as well.”

NEWSLETTER

Blake’s Grave

Luis and Carol Garrido have rediscovered the exact site of
Blake’s grave at Bunhill Fields (some yards from the current
marker) and have published their research at their Friends of
Blake web site <http://www.friendsofblake.org>. They and the
Blake Society are working with the City of London to design
and raise funds for a new, correctly situated memorial stone.

Martin K. Nurmi, 1920–2008

Martin K. Nurmi, born in Duluth, Minnesota, received his
doctorate in English (“Blake’s Doctrine of Contraries: A Study
in Visionary Metaphysics”) from the University of Minnesota
in 1954. He was a faculty member at Kent State from 1955 un-
til his retirement in 1984, during which time he served terms
as department chair, head of the faculty senate, and dean of
the graduate school. His books include Blake’s Marriage of
Heaven and Hell: A Critical Study (1957), A Blake Bibliogra-
phy (1964), in collaboration with G. E. Bentley, Jr., and Wil-
liam Blake (1975), an introduction to the poetry (“In trying to
make Blake’s poetry more easily accessible, I hope I have not
diminished the wonder of his difference from most other po-
ets but only clarified it a little”). His love of music was reflect-
ed in his scholarship by the “Note on Musical Settings” ap-
pended to A Blake Bibliography, as well as reviews for Blake of
the concert at the Blake conference in Santa Barbara in 1976
and of Everett C. Frost’s production of An Island in the Moon.