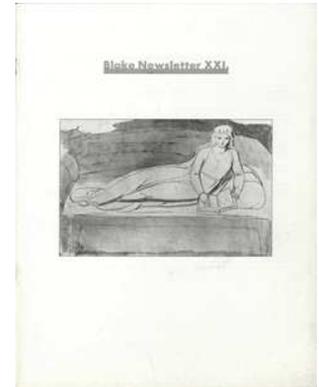


AN ILLUSTRATED QUARTERLY
BLAKE

N E W S

Tate Cleans The Penance of Jane Shore

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such great scope and magnitude Blake could not have been represented more intelligently. Paradoxically, visitors to the British Council exhibition in Paris (see *Blake Newsletter* 19, p. 163) saw a far more interesting selection of Blake pictures. Though there were only twelve, they were chosen from nine different collections and represented a much more characteristic range of Blake's art.

Original Printmaking in Britain, 1600-1900 was held 2 November-1 December 1972 at P. and D. Colnaghi and Co. The Blakes, with their prices, were

- No. 108 *Job*, pl. ix (3rd state of 3, Binyon 114), £240
- No. 111 "The Fly" from *Songs of Experience* (Binyon 219), £1,200
- No. 112 "Enoch" lithograph (Keynes 14), £5,000
- No. 127 "The Canterbury Pilgrims" (posthumous impression, 4th state of 5, Keynes 17), £120

This superb exhibition and fine catalogue included, with minor exceptions, only prints designed and executed by the same artist. The prices of numbers 111 and 112 are not typographical errors!--and all had been sold by the third day of the exhibition. "The Fly" is reproduced as plate xxv, "Enoch" as plate xxvii.

The Art of Drawing is the title of this winter's exhibition in the splendid new gallery of the British Museum's Department of Prints and Drawings. The show is magnificent, featuring both Oriental and Western material--an enormous Raphael cartoon and sketches by Leonardo among other things. There are two Blakes, "Jacob's Ladder" and a Dante illustration.

3 BLAKE WATERCOLORS NOW IN PUBLIC COLLECTIONS

According to Martin Butlin of the Tate Gallery, three Blake watercolors from the Esmond Morse collection have been given to British public collections by the Morse family. The Victoria and Albert Museum has received "The Angels hovering over the body of Jesus in the Sepulchre" and "The Angel rolling the stone from the Sepulchre," two of the Biblical subjects painted for Thomas Butts circa 1800-1805. Butlin remarks that "These are two of the best and most moving examples [of the Biblical subjects painted by Blake for Butts], very sensitive in their quiet emotion and delicate symmetry, and seem to form a group within the main group together with 'The Resurrection' in the Fogg Museum, 'The Magdelene at the sepulchre' belonging to the Mount Trust, and the two watercolors at the Tate Gallery, 'The Crucifixion' and 'The Entombment.' It is perhaps a pity that the new gifts cannot be seen together with the works at the Tate Gallery, but that is typical of the illogicalities of the London art scene!" The third gift, "And the Waters prevailed upon the Earth an hundred and fifty days," has gone to the Abbot Hall Art Gallery at Kendal in Westmorland. On the back, according to Butlin, is "a drawing of a humanoid elephant dangling an infant

on its foot which has sometimes been seen as a caricature of John Varley."

TATE CLEANS "THE PENANCE OF JANE SHORE"

When the Tate Gallery cleaned its version of "The Penance of Jane Shore" recently, an old question about the picture was answered, and a new fact discovered. According to Martin Butlin of the Tate, the Jane Shore picture "was hitherto known as a varnished watercolor and there has been some debate as to whether the varnish was added by Blake himself, but in fact the varnish proved to have been applied in the mid-nineteenth century and cleaned off without difficulty. Underneath there is, however, a thin application of size which may well be Blake's own, added to enrich the tones of the watercolor beneath, as was common among other artists of the period. The original freshness of color can now be seen and the appearance of the watercolor has also been improved by re-framing."

COPIES OF BLAKE LIFE MASK AVAILABLE

The American Blake Foundation is now taking orders for copies of the Deville life mask for which Blake sat in 1824. The copies are cast by hand in England. The price is \$50 plus \$6 shipping charges, and the delivery time is about six weeks. All orders must be accompanied by payment in full. Write the American Blake Foundation, Department of English, Illinois State University, Normal, Illinois 61761.

WORKS IN PROGRESS

Mary V. Jackson (Assistant Professor, The City College of New York, CUNY): "I will indicate how Blake created by experimental changes in the representation of character and, more especially, of time and space, myth as a poetic device which gradually gave him another language through which he could express as well as fully understand complex and interdependent psychic processes and historical phenomena for which no adequate language existed."

Mary V. Jackson and Elaine Mozer Kauvar (The City College of New York, CUNY): "Major Trends in Blake Criticism from 1901 to 1971, A Bibliographical Essay."

Carolyn Wilkinson: "You Are What You Behold: A Study of the Narrative Structure of William Blake's *Jerusalem*," a Ph. D. dissertation directed by Victor Paananen at Michigan State University, concerning "the relation between the perceptions and actions of *Jerusalem*'s characters. It concludes with a study of the reader's perceptions of the entire action of *Jerusalem* as conditioned by the structural techniques of the narrator."

Joanne Witke: "The Empiricism of William Blake's *Metaphysics*," a Ph. D. dissertation directed by Morton Paley at the University of California, Berkeley.