

AN ILLUSTRATED QUARTERLY

# BLAKE

N E W S

## Auctions

Blake/An Illustrated Quarterly, Volume 6, Issue 3, Winter 1972-73, pp. 60-61



# News

## Sir Geoffrey Keynes

A dinner was held on Saturday, 14 July 1973, at Peterhouse, Cambridge, to mark the contribution to Blake studies of Sir Geoffrey Keynes and the publication of *William Blake, Essays in Honour of Sir Geoffrey Keynes*, by the Clarendon Press, Oxford, edited by Michael Phillips and Morton D. Paley. Those present included Mr. and Mrs. Stephen Keynes and their son Gregory, Mr. and Mrs. George Goyder, Mr. and Mrs. David Piper, Dr. and Mrs. A. L. N. Munby, Dr. and Mrs. John Beer, Professor and Mrs. David V. Erdman, Professor and Mrs. G. E. Bentley, Jr., Professor Janet Warner, Professor Robert Essick, Mr. and Mrs. Suzanne Hoover, Professor Irene Tayler, Mr. and Mrs. John Nicoll, Dr. and Mrs. Michael Phillips, and Professor Morton D. Paley.

*William Blake, Essays in Honour of Sir Geoffrey Keynes*, is to be published 23 August and includes essays by Michael Phillips, David Bindman, Robert N. Essick, F. R. Leavis, Josephine Miles, Michael J. Tolley, Jean H. Hagstrum, G. Wilson Knight, David V. Erdman, Janet Warner, Morris Eaves, John Beer, Morton D. Paley, Martin Butlin, Raymond Lister, and Suzanne R. Hoover, together with a checklist of Sir Geoffrey Keynes's writings on Blake by G. E. Bentley, Jr. The volume is 390 pages and includes 82 plates.

## Damon Collection

Foster Damon had a fine Blake collection of some 300 items (not including manuscripts). Besides copies of most secondary works on Blake, standard and non-standard editions, and Trianon, Dent, Muir, and other facsimiles, the collection contains original editions of some of Blake's source materials and of his own works, including several early editions of Blair's *The Grave*, Hayley's *Ballads*, and works by Flaxman and Cumberland on which Blake collaborated. There are also such items as an excellent collection of sheet music for Blake's poems, a wide variety of prints, a Blake Bible, and so forth.

The collection also has value as "Damoniana," including as it does many books bearing Damon's marginalia, his notebooks, a good deal of correspondence, and some unpublished manuscripts.

Damon was associated with the John Hay Library at Brown University for some years, and at his death

in 1971 the collection (in its entirety, as far as I have been able to determine) passed to the library, where it presently awaits cataloguing. The library intends to keep the collection together (a very reassuring decision), and is building it up through such acquisitions as the Trianon facsimile of the Gray illustrations. (*Our thanks to John Kuper-Smith for this item. He is now preparing for the Newsletter an account of the history and principal contents of the Damon collection. Eds.*)

## 1974 Blake Symposium—Edinburgh

A symposium on the writings of William Blake is to be held at the Institute For Advanced Studies at the University of Edinburgh on 1, 2, and 3 May 1974. The symposium will comprise six to eight discussion seminars for which papers are invited. The seminars will be complemented by a public lecture and a dramatic presentation--of either one of Blake's prophetic books or an aspect of his biography--given in the University Theatre, George Square. Scottish collections of Blake originals will be available on exhibition for members of the symposium.

The emphasis of the symposium will be on close analysis of individual poems and works informed by historical, literary historical, textual, or linguistic findings. Papers which conform to this approach should be submitted for consideration not later than 1 March 1974. A selection of the papers will be published in book form and manuscripts should be prepared with this end in view.

Papers should be submitted to Michael Phillips, Department of English Literature, David Hume Tower, George Square, Edinburgh, from whom further particulars are available.

## Some Auctions

*Christie's* on 12 June 1973 auctioned George Richmond's "Samson slaying the Philistines with the jaw-bone of an ass" with figure studies on the reverse (pen and brown ink, 6 x 5 1/2 ins.), and Samuel Palmer's "Ruined castle at sunset" (water-color heightened with white and gold, 13 1/2 x 10 1/4 ins.). Both works are reproduced in black and white in *Christie's* advertisement in *Apollo*, June 1973, p. 46.



*Sotheby's* (London) sold Fuseli's "Weird Sisters" on 4 April 1973. There is a picture in *Apollo*, March 1973, p. 168.

*Sotheby Parke Bernet* of Los Angeles illustrated their advertisements for an auction of important silver pieces, 30 April and 1 May 1973, with a brilliant color reproduction of the "Achilles" silver-gilt shield made for Frederick Augustus, Duke of York and Albany, by Philip Rundell of London and designed by John Flaxman. Catalogues of the sale may still be available (\$5 postpaid, 7660 Beverly Blvd., Los Angeles, Ca., 90036). There is a full-page color plate in *Antiques*, April 1973, p. 612. (Our thanks to Thomas Minnick for these items. Eds.)

## Work in Progress

The starred (\*) items below come, by the courtesy of one of our readers, from the *Inventory of Research in Progress in the Humanities: Inventaire des recherches en cours dans les humanités*, published in 1972 by the Humanities Research Council of Canada. We do not list here every person who mentioned Blake in the *Inventory*, however, but only those who distinguished their research as "actively in hand" as opposed to a general "research interest." The listings in the *Inventory* are lean; the extra annotations below were supplied by the researchers themselves, then forwarded to us by the same kind reader who called our attention to the *Inventory*.

\*Cecil A. Abrahams (Bishop's University): "The Fourfold Man in William Blake."

\*Arthur H. Adamson (University of Manitoba): "Structure and Symbolism in 'The Mental Traveller,'" an essay relating the structure of the poem to Spengler's theory of culture, and also relating Spengler's theory to some passages in chapter 4 of *Jerusalem*. "I also have a theory of the psychological interpretation of Blake's Twenty-Seven Churches . . . my interest [in Blake] is psychological and archetypal. My studies are centered in the later works, particularly *Milton* and *Jerusalem*."

\*G. E. Bentley, Jr. (University College, University of Toronto): "William Blake: The Critical Heritage," "William Blake's Writings," "William Blake Bibliography."

\*Brian John (McMaster University): "Studies in Romantic Vitalism" that trace "the participation of each of my figures--Blake, Carlyle, Yeats and D. H. Lawrence--in the common tradition of Romantic vitalism. By vitalism I mean the upholding of the

principle of Force or Energy as the life-principle running through all things, with certain inevitable corollaries. . . . Because the ramifications are many, I have focussed primarily on the dynamic self creating 'supreme fictions' out of the chaos of existence. In the case of each author, I begin by establishing general principles as expressed in his work as a whole and bring them to bear upon a detailed critical reading of a major work. In the case of Blake, the work is *Milton*. . . . the Blake chapter constitutes roughly one quarter of the work. . . ."

\*W. J. Thomas Mitchell and Thomas Minnick (Ohio State University): a critical edition of *The Book of Urizen* with a color facsimile. They would appreciate any information about the present location of any complete or partial copies of the book and they would also be interested to learn of sketches for it or any other relevant materials. All help will be gratefully and publicly acknowledged. Please write to either at the Department of English, The Ohio State University, Columbus, Ohio 43210.

Dennis Read: "William Blake and *The Grave*," a Ph.D. dissertation directed by William F. Halloran at the University of Wisconsin--Milwaukee. The dissertation will be a comprehensive study of all the surviving Blake items which have their genesis in his agreement to illustrate Blair's *Grave*. It will attempt to describe Blake's interpretation of the poem and to indicate how Blake's work on *The Grave* contributed to his own visionary expression of such concepts as life, the world, and the imagination.

\*Janet A. Warner (Glendon College, York University): "Symbol and Structure in the Work of William Blake."

\*David Zack (Silton, Saskatchewan): "How d'Ye Do William Blake," a biography "illustrated with pictures of places Blake lived, visited, and drank," begun at Cambridge and finished in Silton. "The Cambridge image study pops up here and there in my biography, but since a basic Nut [group of 'young fantasy artists' to which Zack belongs] tenet involves taking criticism seriously only to make it seem more confusing as told about than it was as originally presented I think it would be better for you to think of my approach to Blake this way: As Blake spent his life back then, so should we all now and some day soon (for imagination's power can compress a century of evolution to a second of intuition) indeed we all will. Mundane concerns with politics, with rightness and wrongness, with propriety: all vanish as we individually deny them head space: they did for Blake, his words are direct to us today and the time of his prophecies is at hand for all who care to join in."