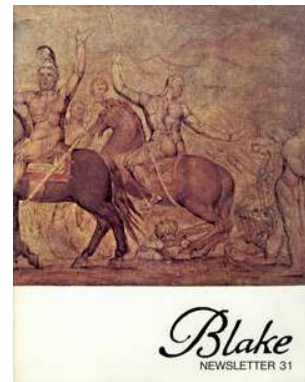


AN ILLUSTRATED QUARTERLY
BLAKE

N E W S

Blake Exhibition 1975—Hamburg & Frankfurt

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Blake Symposium—Edinburgh

The Blake symposium held at the University of Edinburgh 1-4 May 1974 was attended by about 25 people, who kept discussion going variously during the intervals of eating and sight-seeing. The sights were in the University of Glasgow Library (an exhibition of emblem books and of the work of a 19th-century Scottish follower of Blake, David Scott) and at Pollock House, Glasgow, an Adams mansion now a museum of the fine arts housing six Blake originals, including the painting of *The Canterbury Pilgrims* and portraits of *Adam* and of *Eve* (the latter partly repainted).

The sensation of the conference was a dramatic performance, "Conversations at Mr. Quid's" (based on *An Island in the Moon* and, as an imaginative interlude, *The Book of Thel*), directed by Dr. Roger Savage—a smashing hit, all agreed. A public lecture by E. P. Thompson, who also participated in the seminar, presented some of the evidence of Blake's doctrinal affinities with such fellow antinomians as the Muggletonians and the radical Swedenborgians.

There were seven seminar papers, each followed by extensive discussion, most of them illustrated by slides. They were:

- Heather Glen, "Blake's Criticism of Moral Thinking in the *Songs*"
- Frank M. Parisi, "*The Gates of Paradise* and Emblems of Melancholy"
- Belinda Humfrey and David Worrall, "Who Shall Bind the Infinite: A Study of *Europe*"
- David V. Erdman, "*Milton* and *The Song of Los*: Text and Illuminations"
- James B. Ferguson, "Prefaces to *Jerusalem*"
- John Beer, "Blake and the Problems of Influence"
- Annette S. Levitt, "Comus, Cloud, and Thel's 'Unacted Desires'"

(Our thanks to David V. Erdman for this item. Eds.)

Conference on British Romantic Art and Europe

A conference on "British Romantic Art and Europe" was held at the Courtauld Institute, London, on 12, 13, and 14 December 1974, coinciding with the Turner exhibition at the Royal Academy. Five sessions were scheduled for the conference: three to discuss the relationship between British art and Italy, Germany, and France respectively; one devoted exclusively to the Turner exhibition; one to encompass archival material, photographic schemes, and other tools of research relevant to the subject. Each session was to include three

half-hour papers given by invited speakers, followed by a discussion and brief contributions from two or three research students working in the field. Scheduled speakers were: David Irwin, Basil Skinner, and Francis Haskell on "Italy"; David Bindman, William Vaughan, and Rudiger Joppien on "Germany"; Michael Kitson on "France."

Blake Exhibition 1975—Hamburg & Frankfurt

The British Council is sponsoring a Blake exhibition to be held in Hamburg and Frankfurt during March and April 1975, for which David Bindman is writing the catalogue. This will be the next to last exhibition in a series organized by Dr. Werner Hofmann of the Hamburg Kunsthalle. The other exhibitions are "Ossian," "Friedrich," "Fuseli," and "Sergel." A representative



Blake portrait for *Proverbs of Hell*, Taurus Press

selection of Blake's visual art has been compiled from a wide range of collections in England, Scotland, America, and Australia, including substantial loans from the Fitzwilliam and the Tate. The new National Gallery of Art in Canberra, Australia, has promised to send its recently acquired *Jerusalem* proof plates, and there is a strong possibility of borrowing some of the Melbourne Dantes. The exhibition is the first major showing of Blake in Germany. Hamburg's associations with Blake, through Henry Crabb Robinson's article in the *Vaterlandisches Museum* of 1810, make it an especially suitable location.



London, Taurus Press

Blakes in Glasgow

The copies of *Visions of the Daughters of Albion* (Keynes and Wolf, copy C) and *Europe* (Keynes and Wolf, copy B) from the collection of Lord Cunliffe are now on deposit at the Glasgow University Library, together with a copy of the *Descriptive Catalogue* and its unique advertisement.

Druid Celebration

Blake's name was invoked in a somewhat perverse context on 22 September 1974 during the Druid celebration of the autumn equinox on Parliament Hill Fields in North London. The hyperborean revivalists in question belong to the Order of Bards, Ovates and Druids, a splinter group of the British Circle of the Universal Bond, which claims descent from a meeting of British Druids supposedly organized at Primrose Hill in 1717 by John Toland. More surprisingly, the Order accords Blake a place on the roll of honor for its departed chieftains, alongside John Aubrey, William Stukeley and Bulwer Lytton. A desire to appease conventional religious opinion has robbed the ceremony of much of its pagan flavor, to the point where even the four archangels are enlisted in the Druid cause. However, the fruits of the earth were duly presented to the Chief Druid, who then returned them to the soil (or rather to the hands of onlooking children who disliked the idea of waste); "Excalibur" was unsheathed for the pronouncement of peace on the four corners of the earth; two new posthumants were accepted into the Order; a poetry reading was given and, finally, after a comprehensive blessing, the Druid banner, bearing a trilithon surmounted by a wheatsheaf, made its way down the hill to the changing-rooms.



Holy Thursday, Taurus Press