

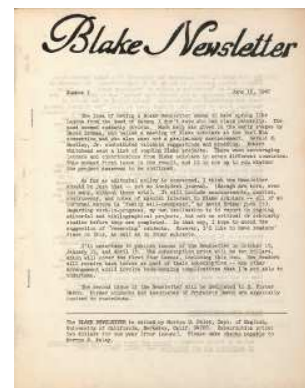
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C H E C K L I S T

Recent Blake publications

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NEWS

TLS for April 7, 1967 announced the discovery of a Blake sketchbook at Penkill Castle, Ayrshire, by Mr. M. D. E. Clayton-Stamm. The sketchbook is described as "containing a series of 'visionary heads' . . . interspersed with drawings by his friend John Varley" and as dated 1819. Six heads are reproduced in the article: Harold killed at the Battle of Hastings, Helen of Troy, Job, Richard Coeur de Lion, "the original drawing for the 'Ghost of a Flea'" (which TLS finds reminiscent of Jiminy Cricket!) and a head "believed to be Socrates." (However, the figure is shown wearing armor and the face has neither the snub nose nor the wide forehead which led Blake to identify Socrates' physiognomy with his own). Other drawings mentioned in the article are "the bedchamber of the Empress Maud," Milton's first wife, and Solomon. Two "spiritual communications" made to Blake are quoted.

Mr. Martin Butlin writes that the sketchbook was once owned by William Bell Scott, who described it in The Portfolio in 1871 but erred in the size of the leaves, which are approximately 6 1/8 x 8 inches. 20 of the original 66 leaves have been removed; so far Mr. Butlin has traced 5 or 6 of these. The sketchbook also includes some landscape drawings by Varley. It is now at the Tate Gallery, where it will be cleaned and then reproduced in facsimile with notes by Mr. Butlin. The facsimile will be published by William Heineman, Ltd., 15-16 Queen Street, London W.1.

Professor G. E. Bentley, Jr. writes that his edition of Tiriell is about to be published by the Clarendon Press. It includes "all the designs I could locate (about three are still missing), some of which do not appear to have been reproduced previously; a facsimile of the MS; a transcript of the MS; and an introductory essay with all the relevant facts I could locate and a few speculations. It will be the first time the illustrations have been printed with the poem, perhaps the first time it has been read with the illustrations since Blake's death, the first commentary systematically taking the designs into account, I believe, and the last of Blake's illuminated works to be reproduced publicly as Blake evidently originally intended it to appear."

Recent Blake publications:

1966

1. Adams, Hazard
 Review of Alicia Ostriker's Vision and Verse in William Blake, Journal of Aesthetics and Art Criticism, xxv (Fall, 1966), 107-108.

2. Adlard, J.
"Tasso and the cock and the lion in Blake's 'Milton'", Symposium, XX (Spring, 1966), 5-6.
3. Review of G. Keynes' book: William Blake; Dichter, Drucker, Prophet, Werk, LIII (October, 1966), sup. 255.
4. Bentley, G. E. jr.
"Printing of Blake's 'America,'" Studies in Romanticism, VI (August, 1966), 45-57.
5. Bindman, D.
"Dating of Blake's Marginalia to Reynolds," Burlington Magazine, CVIII (October, 1966), 522.
6. Butlin, M.
Review of J. H. Hagstrum's William Blake: Poet and Painter, Burlington Magazine, CVIII (February, 1966), 101-2.
7. Cormack, M.
"Fitzwilliam Museum's Collection of Drawings," Apollo (ns), LXXXIII (February, 1966), 131.
8. Grant, J. E.
Discussion of F. C. Robinson's article "Verb Tense in Blake's 'The Tyger,'" (PMLA, Dec. '64), PMLA, LXXXI (December, 1966), 596-603.
9. Halliburton, D. G.
"Blake's French Revolution: the Figura and Yesterday's News," Studies in Romanticism, V (Spring, 1966), 158-68.
10. Paley, M. D.
"Tyger of Wrath," PMLA, LXXXI (December, 1966), 540-551.
11. Preston, K.
"Note on Blake Sources," Apollo (ns), LXXXIV (November, 1966), 384-7.
12. Rose, E. J.
"Visionary forms Dramatic: Grammatical and Iconographical Movement in Blake's Verse and Designs," Criticism, VIII (Spring, 1966), 111-25.
13. "Circle of the Life of Man and the Sea of Time and Space," Connoisseur, CLXL (January, 1966), 47. (Reproductions)
14. Weeks, D.
Review of Bentley and Nurmi: Blake Bibliography, Journal of Aesthetics and Art Criticism, XXIV, no. 3 (Spring, 1966), 455-6.

15. Whistler, L.
Review of 'Book of Thel,' facsimile, Connoisseur, CLXI (April, 1966), 267.

16. TLS
Review of Raymond Lister's Beulah to Byzantium: A Study of Parallels in the Works of W. B. Yeats, William Blake, Samuel Palmer, and Edward Calvert, no. II in the Dolmen Press Yeats Centenary Papers, TLS (10 February, 1966), p. 99.

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17. Connolly, Thomas E. and George Levine
"Pictorial and Poetic Design in Two Songs of Innocence," PMLA, LXXXII (May, 1967), 257-264.

18. Goldman, Arnold
Review of Bentley and Nurmi: Blake Bibliography, Notes and Queries, XIV (January, 1967), 35-36.

19. Harrold, William
"Blake's 'Tyger' and Vaughn's 'Cock-Crowing,'" Notes and Queries, XIV (January, 1967), 20-21.

Professor Michael Tolley of The University of Adelaide is the author of a note on "The Auckland Blakes" ("an interesting copy of America bound with Europe held in the Auckland Public Library") in the January issue of Biblionews (Australia).

Mr. Martin Butlin, Assistant Keeper of The Tate Gallery (London, S.W. 1), writes on the progress of his catalogue raisonné: "It is to include all Blake's paintings, watercolours, drawings and hand coloured engravings. The format and treatment are to be on the lines of my 1957 catalogue of the Tate's Blakes. It is difficult to say how many totally new discoveries it will include as, though no complete catalogue has been published before, a very full skeleton of one was prepared by Sir Geoffrey Keynes and Ruthven Todd. This has proved invaluable to me and although I have found a few extra items most of my work has been concerned with completing the history of each item, which has in fact often reduced two or more entries to a single one. As for a completion date, this always seems, like a mirage, to be about two years ahead. It would be a great help to me if any readers who come across Blakes with whose owners I have not been in touch could let me know."