BLAKE

N E W S

Morgan Library's New Blakes

Blake/An Illustrated Quarterly, Volume 11, Issue 1, Summer 1977, pp. 63-64



Blake Studies and American Blake Foundation

The journal *Blake Studies*, edited by Kay and Roger Easson, and their American Blake Foundation have a new address: Department of English, Memphis State University, Memphis, Tennessee 38152.

Adelphi Blake Festival (with T-Shirts)

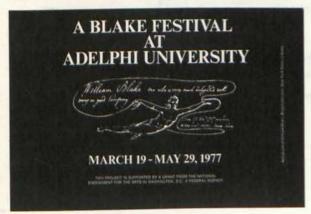
The Blake Festival that was held at Adelphi University in Garden City, New York, from 19 March until 29 May included a number of events (see reproduction). A catalogue is forthcoming. T-shirts are probably still available. They are silk-screened with Blake's autograph ("William Blake one who is very much delighted . . ."), in colors white, yellow, blue, red, royal, and brown, sizes small, medium, large, and extralarge, \$5 each + .50 for shipping. Write Erica Doctorow, Head, Fine Arts Library, Adelphi, Garden City, New York 11530.



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Morgan Library's New Blakes

The Times Literary Supplement recently printed an article by Charles Ryskamp, Director of the Pierpont Morgan Library, New York, describing a new purchase from "a Continental library" of a "specially bound life of Blake from the 1830 edition of *Lives of the* Most Eminent British Painters by Allan Cunningham," and perhaps copied by Cunningham. The volume was extra-illustrated with a number of impressions of Blake's engravings and etchings and two letters, one by John Varley to Cunningham, the other from Bernard Barton, the Quaker poet, to Cunningham. Heretofore unrecorded impressions from the illuminated books include Jerusalem 2, 41, 59 and America 12, 13, 14, all posthumous impressions pulled by Tatham; contemporary impressions include Europe ii, 3, 4, Book of Los 5, and Jerusalem 28, 70, 75, some with differences from the "published" states, some with changes apparently by Blake. There are a number of Blake's book illustrations, an "unexplained variant" of Blake's illustration for the article on gem engraving for Rees' Cyclopedia, and impressions of

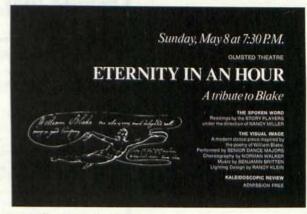
Friday, April 15 at 8 P.M.

SWIRBUL LIBRARY

ENGRAVING LESSONS FROM A FAVORITE ANGEL: WILLIAM BLAKE'S SECRET PRINTING PROCESS

An illustrated talk by TOM DARGAN

ADMISSION FREE Petroshments.



Friday, May 13 at 8 P.M. Saturday, May 14 at 8 P.M.

AUGURIES OF INNOCENCE

A new opera written and directed by JACQUES BURDICK AND THOMAS VUOZZO

Pleasured Inaxis SJ Ob. 22.00 for Averagin Faculty and Sala and Eleminor Clisicane (with IO) Carupte sees \$2.00, \$1.50 for Adelptic Faculty and state and Sensior Clisicane (with IO) Bruderins (with III) \$1.50 for any seet Faculty and Sala and Sensior Clisicane (with IO) Bruderins (with III) \$1.50 for any seet For reservations and Information please until (355 FA)-2713 limit carefuses call \$1.50 fA)-2713 limit carefuses call \$1.50 fA)-2713 limit carefuses (see August 11 AAA 978) performance days. 11 AAA 978 (performance days.

World premiers of a new structuralist opera specially commissioned by production as part of the sense of period scale or the SLAKE symbol or at the SWHIBUL LIBRARY GALLETY. Stated on the file, times, whiche and winter of Swillow Blank, the opera, divided and winter of Swillow Blank, the opera, divided production of the SWLITE STATE PROGRAM. five of the "separate plates" listed by Keynes: the portraits of Wilson Lowry and Lavater, Morning Amusement and Evening Amusement (both in black), and Joseph of Arimathea among the Rocks of Albion, second state, touched with wash. For further details see Charles Ryskamp, "A Blake Discovery," TLS, 14 January 1977, pp. 40-41.

1978 MLA Seminar

Unfortunately, the Modern Language Association has rejected Anne Mellor's petition for a Blake seminar this December because there were not enough panelists

committed by a certain date in advance. Therefore Mellor requests that prospective participants in the seminar for December 1978 send her an abstract and a copy of their proposed papers by October of this year.

The topic is "Blake's Self-Portraits," broadly conceived to include Blake's imagery in his poetry and art of himself as poet, painter, illustrator, and print-maker; his conceptions of the creative process, the self, masculinity (as opposed to femininity); his use of autobiographical materials; etc. Write to Anne Mellor, English Department, Stanford University, Stanford, California 94305.

Winter 1977: Special Michelet Issue.

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