

AN ILLUSTRATED QUARTERLY  
**BLAKE**

N E W S

Graham Robertson Color Prints

Frances Carey

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*Innocence*. These fragments, the illustration to "The Shepherd" and the headpiece to "Spring," are rather crudely printed in murky colors; the lack of assurance evinced by this handling of the technique allies them closely with Blake's other experiments with color-printing between 1794 and 1796; the *Small Book of Designs* (British Museum, copy A) and, above all, the color-printed pages of the variegated *Songs of Experience* in the British Museum (copy T), bear the same characteristics. The remaining fragments, the tailpieces to "Night" and "Spring" respectively, are hand-colored; the delicate washes of the former are associated with early copies of *Songs of Innocence*, but the condition of the latter renders its dating uncertain. FRANCES CAREY, DEPARTMENT OF PRINTS & DRAWINGS, BRITISH MUSEUM.

SPRING



THE SHEPHERD

### Graham Robertson Color Prints

Abbott and Holder, the London dealers, recently exhibited a group of color prints, together with some of the original blocks, executed by W. Graham Robertson, in imitation of Blake's monotype technique. Robert Essick has already drawn attention to their existence in his last review of the London sales (*Newsletter* 38). In addition to the information he provides, it should be noted that Graham Robertson, like Blake, appears to have taken three impressions from each block, the experiment having been occasioned by the exhibition of his work, held at the Carfax Gallery in 1906. The Tate Gallery has acquired one of the prints, *Paolo and Francesca*, and the British Museum now owns two impressions and the block for *Girl in a Landscape* (SL 10 March 1975, no. 125). FRANCES CAREY, DEPARTMENT OF PRINTS & DRAWINGS, BRITISH MUSEUM.

### Jerusalem in Hamburg

Late last summer (1976) Colnaghi's in London offered for sale Blake's preparatory drawing for *Jerusalem*



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51 (see pl. 4 and Butlin's description in *Blake Newsletter* 25, Summer 1973, p. 7). This pencil study, which formerly belonged to the collection of David J. Black, Edinburgh, has found its new home in the print room of Hamburger Kunsthalle. With at least a copy of Young's *Night Thoughts* containing Blake's engravings, an incomplete set of *Illustrations of the Book of Job*, an almost complete set of the Blake Trust facsimiles (which to my knowledge is unique in a German library), a large selection of other Blake books, and this new acquisition of one of Blake's most finished pencil drawings, the Hamburger Kunsthalle is showing signs of building a respectable Blake collection. DETLEF DÖRRBECKER, FRANKFURT.

### Blake and the Communists



The Literature Group of the Communist Party announced a one-day conference for 19 March 1977, at the Architectural Association, 34-36 Bedford Square, London, with sessions on Radical Politics and the London Artisans; Painters, Engravers, and Eighteenth-Century Art; Blake as Poet; Blake as Visual Artist. Speakers were to include Gordon Fyfe, John Hayles, Paul Fauivet, and Ray Watkinson. DETLEF DÖRRBECKER, FRANKFURT.

### Blake at the SCSECS

At the second annual meeting of the South Central Society for Eighteenth-Century Studies, 3-5 March 1977, in Houston, Texas, Roberta D. Gates (Southern Technical Institute) read a paper on "William Blake's *The Everlasting Gospel*" at the session on Religious Values in the Eighteenth Century, and, at the session on Art and Literature, Stuart Peterfreund (University of Arkansas, Little Rock) read "Blake, Stubbs, and 'The Tyger': A New Interpretation," and Michael M. Cohen (Murray State University) read "Blake's 'The Fly': Visual Metaphor vs. Literary Criticism." Friday afternoon Blake's engravings were presented to the accompaniment of musical settings. Professor Charles McCabe (Department of English, University of Houston) explained the engravings; musicians included Jeffrey Lerner (School of Music, University of Houston), clarinet; Albert Hirsh (same), piano; and Martha Wiliford (Texas Opera Company), soprano. The program lists "In a Myrtle Shade" in the version set by Charles T. Griffes; "The Wild Flowers Song," Paul Hindemith; "Leave, O Leave Me to My Sorrows," Nicholas Flagello; selections from Vaughan Williams' "Ten Blake Songs for Voice and Clarinet"; "Three Songs of Innocence," Arnold Cooke; "Daybreak," Henry Cowell; "The Lamb," Theodore Chanler; and "The Tiger," Virgil Thomson.