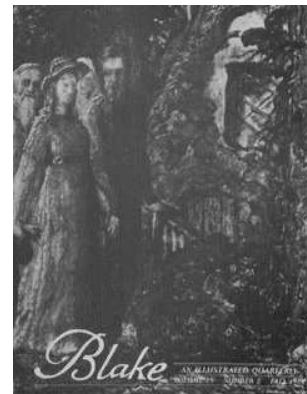


AN ILLUSTRATED QUARTERLY
BLAKE

N E W S

ASECS Clifford Prize

Blake/An Illustrated Quarterly, Volume 19, Issue 2, Fall 1985, p. 89



¹³ Jacob Bronowski, *William Blake and the Age of Revolution* (New York: Harper & Row, 1965); Joseph H. Wicksteed, *Blake's Innocence and Experience* (London: J.M. Dent & Sons Ltd., 1928); E.D. Hirsh, Jr., *Innocence and Experience: An Introduction to Blake* (New Haven: Yale University Press), which was published in 1964, not "1927" (p. 47); Hazard Adams, *William Blake: A Reading of the Shorter Poems* (Seattle: University of Washington Press, 1963); Robert Gleckner, *The Piper and The Bard* (Detroit: Wayne State University Press, 1959).

¹⁴ A few technical corrections: Blake's apprenticeship was not to the Society of Antiquaries but to Basire, the Society's official engraver (pp. 23, 26). Illuminated books of the Middle Ages were not "hand-printed" (p. 19), nor is "illuminated printing" a "technique that married the arts of engraving with watercolor painting" (p. 7). It is doubtful that "Blake was a victim of technological change in that engraving was a dying craft, gradually giving way to lithography in the first two decades of the 18th century [sic]" (p. 13). Forbes means, of course, the nineteenth century, but during this period the most popular reproductive method was aquatint, the mainstay of the picturesque view industry, and engraving, even after Hullmandel set up his lithography press, 1817-1818, was in great demand, because the development of steel engraving (1822) made it possible to print tens of thousands of impressions with great detail and without loss of quality.

¹⁵ Margaret Ruth Lowry, *Windows of the Morning: A Critical Study of William Blake's Poetical Sketches, 1783* (New Haven: Yale University Press, 1940), pp. 39-41.

¹⁶ For a discussion of why Blake chose to use relief etching when other, more conventional, methods would have enabled him to combine text and illustrations on one plate, see my *The Art of William Blake's Illuminated Prints* (Manchester: Manchester Etching Workshop, 1983), pp. 1, 19-20.

¹⁷ *Blake Records*, p. 488.

¹⁸ P. 501.

¹⁹ P. 485.

²⁰ P. 482.

²¹ Britten, *Songs & Proverbs of William Blake*, for baritone and piano, op. 74 (London: Faber & Faber, 1965); Williams, *Ten Blake Songs*, for voice and oboe (London: Oxford University Press, 1958); Rochberg, *Blake Songs*, for soprano and chamber ensemble (New York: Leeds Music Corp., 1963). There is, admittedly, a thin line between poor translation and exciting variation. New settings of a song or play can become works of art in their own right, celebrating the original and displaying what may have been hid. It seems that musicians have been more successful in creating new works of art based on Blake's songs than have other artists. Illustrations of Blake's poetry struck Ruthven Todd as "the most horrible of all things"—though, admittedly, he had the "whimsical drawings of some cheery, chintzy girl, who is 'so fond of Blake as he inspires her so much.' From such nightmares as these, Good Lord, Deliver us!" (Todd, *Songs of Innocence and of Experience*, p. viii). He is apparently referring to (and quite rightly, I think) Pamela Bianco's line drawings in *The Land of Dreams* (New York: Macmillan, 1928).

²² Gilchrist, p. 41.

NEWSLETTER

ASECS CLIFFORD PRIZE



The American Society for Eighteenth-Century Studies is currently soliciting nominations for its 1984-85 James L. Clifford Prize. The Prize carries an award of \$300 and goes to the best nominated article, an outstanding study of some aspect of eighteenth-century culture, interesting to any eighteenth-century specialist, regardless of discipline. The following rules also apply: (1) The article should not be longer than 7500 words. (2) The article must have appeared in print in a journal, festschrift, or other serial publication between July 1984 and June 1985. (3) The article may be nominated by a member of the Society or by its author. (4) Nominations must be accompanied by an offprint or copy of the article and must be postmarked by February 1, 1986 and sent to the ASECS office. (5) The winning author must be a member of the Society at the time of the award. Nominations or inquiries should be sent to the following address: ASECS, R.G. Peterson, Executive Secretary, Sr. Olaf College, Northfield, MN 55057, (505) 663-3488.