

# AN ILLUSTRATED QUARTERLY BLAKE

N E W S

## Seminar 23: Methods of Studying the Illustrations of William Blake

John E. Grant

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NEWS

We report with regret the death of Professor Vivian de Sola Pinto.

An annotated catalogue of the Fitzwilliam Museum's Blake collection is being made by Mr. David Bindman, who has kindly given us an excerpt, on Blake's life mask, for publication in this issue of the *Newsletter*.

Recent publications: David Piper, "Blake Ghosts" [review of the Blake-Varley Sketchbook], *The Guardian*, 2 October 1969, p. 9 [1 ill.]; Robert D. Hume, "The Development of Blake's Psychology," *Revue des langues vivantes*, XXXV (1969), 240-258; M.D. Paley, ed., *Twentieth-Century Interpretations of Blake's Song of Innocence and Experience* (Prentice-Hall, 1969); *Blake Studies*, 1, 2 (Spring 1969); John Crowe Ransom, "Blake Triumphant" [review of *Blake and Tradition* by Kathleen Raine], *New York Review of Books*, 23 October 1969, pp. 4-5; Winston Weathers, ed., *A Casebook on 'The Tyger,'* (Charles E. Merrill, 1969).

-MDP

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Seminar 23: Methods of Studying the Illustrations of William Blake, will meet Sunday, 28 December from 10:30-11:45 a.m. in the Georgetown Room of the Brown Palace Hotel at the 1969 Meeting of the Modern Language Association to be held in Denver. As is usual for MLA Seminars, the rubric will include the following information: Attendance limited to 35. Members wishing to participate should write in advance to Professor John E. Grant, Discussion Leader for Seminar 23, Department of English, University of Iowa, Iowa City, Iowa 52240. He will grant requests for admission up to the level of accommodations.

The subject this year will be the Arlington Court Picture. Mrs. Janet A. Warner of Glendon College, York University, will make a presentation based on an essay in progress.

Those who plan to attend are reminded of the chief interpretations of the picture which have been written by Digby, Keynes, and Miss Raine. Probably a slide of the picture will be shown to facilitate the discussion. Those not particularly gifted with retentive eidetic imaginations may also wish to have another reproduction available to them. The largest in color is included as pl xvi in Geoffrey Keynes, ed., *Blake, The Masters Series no. 6*, Paulton and London, 1965.

-John E. Grant

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**THE BLAKE-VARLEY SKETCHBOOK**

In the facsimile recently published by Heinemann's a number of the pages have been inadvertently bound the wrong way round (the order is correct). Blake and Varley used the sketchbook both ways up so some of the oblong composition should in fact appear "upside-down". Vertical compositions, as a general rule, were done with the bottom of the drawing at the outside edge of the page.