

## DOWNLOAD PDF V. 2. PLATES DESIGNED OR ENGRAVED BY BLAKE, 1774-1796.

### Chapter 1 : Download [PDF] The Engraved Designs Of William Blake Free Online | New Books in Politics

*THE ENGRAVED DESIGNS OF WILLIAM BLAKE* Download *The Engraved Designs Of William Blake* ebook PDF or Read Online books in PDF, EPUB, and Mobi Format. Click Download or Read Online button to *THE ENGRAVED DESIGNS OF WILLIAM BLAKE* book pdf for free now.

The following bibliography is supplementary to the excellent bibliography that is maintained on The William Blake Archive. The on-line bibliography at The William Blake Archive, which is updated annually, is now the best place to begin on-line research on Blake, his circle, and his times. High-quality facsimile editions, with editorial commentary and full historical and bibliographical apparatus. Individual volumes are as follows: *Songs of Innocence and of Experience*, ed. The Early Illuminated Books, ed. Morris Eaves, Robert N. Essick, and Joseph Viscomi *The Continental Prophecies*, ed. Essick and Joseph Viscomi *The Urizen Books*, ed. Oxford University Press, *The Letters of William Blake*, ed. The Poems of William Blake, ed. Stevenson, with text by David V. Longman, ; New York: An annotated edition, although the annotations are eclectic and frequently unreliable. A second edition is available: Includes numerous illustrations of the illuminated works and considerable useful critical commentary. Erdman, with a commentary by Harold Bloom. This is now the definitive edition of both the poetry and the prose, including the letters; this is the edition to which to key textual references. See also the electronic edition available at <http://www.williamblakearchive.org/>: A Photographic and Typographic Facsimile, ed. Erdman and Donald K. Clarendon Press, ; Revised version, New York: The Pickering Manuscript of William Blake, ed. Pierpont Morgan Library, Vala, or *The Four Zoas: An Island in the Moon*, ed. Cambridge University Press, Various other full-color facsimile editions exist, including the *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell* in relatively good editions published by Oxford University Press. A *Prophecy and Europe*: Princeton University Press, in conjunction with the Tate Gallery, London, and the William Blake Trust has published a new series of facsimiles, These are extremely high quality facsimiles, super-illustrated and accompanied by detailed bibliographical and critical apparatus. For individual volumes, dates, and editors, see "Editions," above. The facsimile pages from these volumes have now been collected and published in a single volume, with minimal letterpress, as *William Blake: The Complete Illuminated Books*, ed. Thames and Hudson, Still other facsimiles exist, including a number of photographic facsimiles published by Dent and Sons: *The Marriage of Heaven and Hell* A useful guide to the illuminated pages is *The Illuminated Blake*: Erdman surveys most of the copies and itemizes variants in the visual details of the discrete copies. His "descriptions," however, are often speculative rather than objective, and are occasionally informed more by enthusiasm than by accuracy of observation. Also catalogues the following: Updates the previous source through *The Ideas and Symbols of William Blake*. Revised edition, with a new foreword and annotated bibliography by Morris Eaves. University Press of New England, This old but still valuable dictionary for those who are not made uncomfortable by this sort of reductivist approach to Blake was compiled by the greatest of the early American Blake scholars. This revised and updated edition contains a particularly useful index by Morris Eaves. A *Concordance to the Writings of William Blake*. Cornell University Press, Spectacularly useful, as concordances generally are. Johnson, Mary Lynn, and John E. A Norton Critical Edition, most appropriate for "beginners. Northrop Frye to the Present. New York and London: Useful annotated bibliography, although the organization is a bit eccentric. This superbly illustrated quarterly publishes annual bibliographies of books, articles, monographs, and reviews about Blake and the members of his circle. It also includes a detailed, annotated annual bibliography of studies relating to Blake and his circle: A Checklist of Recent Scholarship. A growing number of these have now been mounted on the site, together with sophisticated tools for searching and manipulating the verbal and visual texts. There are multiple links to verbal; and visual resources. The Voice of the Shuttle. The array of links is daunting, but the site is very well organized. It also includes resources like mapmakers, translation programs, directories, encyclopedias, and links to links -- including links to courses and syllabi from other institutions. The English

## DOWNLOAD PDF V. 2. PLATES DESIGNED OR ENGRAVED BY BLAKE, 1774-1796.

studies page, which is subdivided by period, can be accessed directly at <http://www.romanticism.org/>: The Romantics sub-site is at <http://www.romanticism.org/romanticism/>: It is a fully detailed chronology of the Romantic period, with extensive links to other sites devoted to individual figures, events, and phenomena of the English Romantic period, including texts including full-length books and visual works in the arts. It can be searched by date, year, or sub-period. The Regency Fashion Page. Blake alternative title, Blake: This brilliant, eminently readable biography sets a new standard for Blake biography. This is more a collection of "raw materials" than an actual biography. It attempts to document, among other things, all references to Blake by his contemporaries. What the title suggests. A New Kind of Man. University of California Press, Note the total absence of the normal documentation apparatus footnotes and such. Readable--but under no circumstances to be trusted implicitly without reference to other biographies like the Ackroyd or the Wilson. Blake in the Nineteenth Century: His Reputation as a Poet from Gilchrist to Yeats. Good source material and excellent documentation on the later 19th-century view of Blake. The Life of William Blake: Macmillan; second edition, Most often seen in the reprint edition edited by Ruthven Todd, London: Dent, , revised in Weidenfeld and Nicolson; New York: Superficial, unscholarly, and highly unreliable. His Life and Work. Constable, ; New York: The Life of William Blake. London, ; revised by Geoffrey Keynes. Wittreich, Joseph Anthony, Jr. Nineteenth Century Accounts of William Blake. Like the Dorfman above, a repository of earlier materials relating to Blake. The Paintings and Drawings of William Blake. New Haven and London: Yale University Press,

## DOWNLOAD PDF V. 2. PLATES DESIGNED OR ENGRAVED BY BLAKE, 1774-1796.

### Chapter 2 : Engraving - Wikipedia

*The American Blake Foundation. Plates Designed or Engraved by Blake Volume III with plates designed or engraved by Blake was never published.*

Color Printed Drawings Butlin, Martin. Brown University Press, Kostelanetz [Mellor], Anne T. William Blake, Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings. Plates Designed and Engraved by Blake. American Blake Foundation, Plates Designed or Engraved by Blake An Essay in Decorum and Technology. More About Blake and William Nicholson. An Illustrated Quarterly 12 The Engravings of William Blake. Blair, The Grave Bentley, G. The Wheat and the Tares. A Study with Facsimile. Gay, Fables Keynes, Geoffrey. Gilchrist and the Cromek Connection. An Illustrated Quarterly 14 Stedman, Narrative Lange, Thomas V. Thornton, Virgil Essick, Robert N. An Illustrated Quarterly 25 British Museum Publications, An Illustrated Quarterly 13 Locust Hill Press, Rose, and Michael J. Erdman as coordinating editor. Spectres in the Night Thoughts. Iconographical Themes in the Night Thoughts. An Exploration of the Fallen World. The Blake-Varley Sketchbook of The Paintings and Drawings of William Blake. Yale University Press, Johns Hopkins University Press, A Report and an Anatomy. The Watercolor Designs as Biblical Commentary. Studies in Honor of Richard Harter Fogle. Mary Lynn Johnson and Seraphia D. Institut fur Anglistik und Amerikonistik, Drawings of William Blake: Dante Illustrations Klonsky, Milton. The Complete Illustrations to the Divine Comedy. Princeton University Press, Gray Illustrations Keynes, Geoffrey, ed. Again the Life of Eternity: Susquehanna University Press, The Book of Job Lindberg, Bo. Milton Watercolors Behrendt, Stephen C. The Moment of Explosion: Blake and the Illustration of Milton. University of Nebraska Press, The Dynamics of Meaning. Huntington Library and Art Gallery, Milton and English Art. Manchester University Press, Stuart Curran and Joseph A. University of Wisconsin Press, Bucknell University Press, Wittreich, Joseph Anthony, Jr. Illustrator-Interpreter of Paradise Regained. Joseph Anthony Wittreich, Jr. Press of Case Western Reserve University, Dark Figures in the Desired Country: University of California Press, Essick, and Joseph Viscomi, eds. The Early Illuminated Books. All Religions are One. William Blake Trust, Return to Illuminated Books America: Theory and Interpretation 27 Materials for the Study of William Blake 1. De Luca, Vincent Arthur. The Story of a Revolution Betrayed. Erdman and John E. Essays on English Romantic Literature. Wayne State University Press, An Illustrated Quarterly 15 Fairleigh Dickinson University Press, Trianon Press, for the William Blake Trust, An Illustrated Quarterly 16 Representations of Revolution An Illustrated Quarterly 27 The Great Code of Art. Odin and Orc in America. An Illustrated Quarterly 26 The Book of Ahania Howard, John. The Book of Ahania. An Interpretation of the Text. The Book of Los Howard, John. The Book of Los. Trianon Press , for the William Blake Trust, The Case of The Book of Thel. An Illustrated Quarterly 19 Swedenborgian Theology in The Book of Thel. Eaves, Morris, Robert N. The Piper and the Bard. Identity and The Book of Thel. Erasmus Darwin and the Romantic Poets. Sexual Awakening in the Eighteenth Century. William Blake and Sexuality.

## DOWNLOAD PDF V. 2. PLATES DESIGNED OR ENGRAVED BY BLAKE, 1774-1796.

Chapter 3 : Robert N Essick: used books, rare books and new books @ [calendrierdelascience.com](http://calendrierdelascience.com)

*Significant further details, especially about collations, are given in Roger R. Easson and Robert N. Essick, William Blake Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings, vol. 1: Plates Designed and Engraved by Blake (Normal: American Blake Foundation, ); vol. 2: Plates Designed or Engraved by Blake*

This engraving, although not included in the Illustrations, most closely resembles the tenth illustration, Job Rebuked by his Friends. Origins[ edit ] As early as Blake had sketched several ink studies of an illustration to Job. Blake reworked the Job plate sometime after , but the resulting print was not included in the Illustrations. A second set of watercolours, known as the Linell Set mostly in the collection of the Fogg Art Museum was produced in at the request of John Linell. Linell traced the watercolours from the "Butts set"; these tracings were then coloured in by Blake. As a result of this unusual process, the outlines of the Linell set are thicker and the colouring is uniformly darker, with a more restricted palette than the Butts set. Blake also added two new designs to the Linell set, and added copies of these to the Butts set. The two designs added were No. There is also another set of watercolours known as the New Zealand Set. The engravings[ edit ] Plate 11, showing the marginal glosses. The line directly above the centre image reads: However, Blake rejected the "mixed method" popular among commercial reproductive engravers of his time. The "mixed method" entailed lightly etching guidelines into the plate. The image was then engraved by the dot and lozenge method and by stippling. Instead, Blake engraved his illustrations in pure line and without preliminary etching. The engravings were completed in , and an edition of was produced in These were the last set of illustrations that Blake would complete. These comment upon the text with biblical quotes and paraphrases, and also contain images that reinforce the themes of the main illustrations. After completing the engravings, Blake painted an additional tempera of Satan Smiting Job with Boils in In plate six, Satan smites Job with boils using his left hand, and in plate 15 God indicates Behemoth and Leviathan with his left hand. Contrarily, God banishes Satan with his right hand in plate sixteen and speaks to Job from the whirlwind in plate fourteen with his right foot extended forward. Some scholars, however, have asserted that this systematic interpretation fails to account for inconsistencies in such symbolism and is excessively subjective. However, the Illustrations brought Blake an unprecedented degree of recognition. As early as John Ruskin wrote of Blake in The Elements of Drawing that The Book of Job, engraved by himself, is of the highest rank in certain characters of imagination and expression; in the mode of obtaining certain effects of light it will also prove a very useful example to you. In expressing conditions of glaring and flickering light, Blake is greater than Rembrandt. A Masque for Dancing first staged in upon the Illustrations. The Lady of Shalott, Job and His Daughters, Plate 20 of the engravings. Table of Illustrations[ edit ] Blake did not give titles to the illustrations and the most prominent text in the margins is used by some scholars such as S. Foster Damon as a title for a given illustration. Others, such as Robert Essick, use descriptive titles. In some cases the titles are the same.

#### Chapter 4 : Project MUSE - A Blake Bibliography

*I: Plates Designed and Engraved by Blake); (Vol II: Plates Designed or Engraved by Blake, ). A third volume was originally projected, but is yet to appear. A third volume was originally projected, but is yet to appear.*

It was March of 1856. Copies of the Songs of Innocence, of the Marriage of Heaven and Hell; the set of water-colour designs for The Book of Job; the famous century of Dante illustrations; single drawings and rare prints; all were fetching or going to fetch hitherto unparalleled prices. Competition ran high, the excitement of the bidders was infectious. In the middle of the sale Lot was announced; and observers on the edge of the crowd could see, lifted high in the hands of the baize-aproned, impassive attendant, a human mask, conspicuous in its white plaster. It was the life-mask of William Blake; and as those tense features were carried duly along the knots of dealers and bidders, who, pencil and catalogue in hand, threw up at it an appraising glance, the Ironic Muse could surely not have forborne a smile. The auctioneer invited bids, collecting from various quarters those imperceptible nods which give to auctions an air of magic and conspiracy; and still the white mask, with the trenchant lip-line and the full, tight-closed eyes, was held up and offered to every gaze, turned now this way and now that. It seemed to be the most living thing in the room; as if the throng of curious watchers, murmuring among themselves, and the auctioneer himself, were mere shadows engaged in a shadowy chaffering. It seemed to me that, next moment, those eyes would blaze open, seeing, not us, but some vision of celestial radiance; and that all who could not share that vision must dissolve into their native insignificance. Sentences floated through my brain: I wish to do nothing for profit; I want nothing; I am quite happy. But, after all, he is an artist among the artists of the world, with affinities among them, if few of these are to be found among those of his own race, and fewer still among those of his own time. There is no need to judge him by a strange and special standard, as if he were a wholly isolated phenomenon. He is one of the greatest imaginative artists of England. He has come into his kingdom as a poet. As a seer and as a quickening influence on the thought of later generations he is recognized. As an artist, also, he has of late years begun to receive more general homage. Yet it is as painter, draughtsman and engraver that Blake is greatest. Nothing perhaps in his pictorial art quite matches the aerial radiance and felicity of his best songs. But nothing in his poetry has the sustained grandeur of the Job engravings, or of a whole series of splendidly imagined designs. We are here concerned with Blake solely as an artist. And first let me lay stress on his range and inventiveness as a technician. If Blake had had the means and opportunity of being a sculptor, I feel sure that he would have rejected with scorn the accepted modern way of modelling a figure to be copied in marble by workmen, but would have taken a chisel and a block of stone and gone to work like the carvers of the Gothic cathedrals. Indeed he would not have been driven to find new methods if he had been interested in technique merely for its own sake. He had intense ideas and a peculiar imagination which he wanted to express, and he found the methods in fashion inadequate or uncongenial. But Blake hated the oil medium. He said absurd things about the great masters of oil painting "Rubens and Rembrandt and Reynolds" but he was instinctively right in discarding it himself. He made many experiments with one medium or another, though he never arrived at a quite successful solution of his problem, except in water-colour; and here, too, he made experiments, discovering, by a mixture of painting and printing, a way of giving force to the medium adequate to the power of his grandest designs. And he employed similar means for enriching the books which he engraved and printed himself, giving his work a peculiarly original character. As an engraver, he only arrived after long years and towards the end of his life in finding a congenial method. In all this he was not interested in technique for its own sake; he was seeking the expressive counterpart of his imaginative ideas. But neither would these imaginative ideas give him rank as an artist, were they not directly expressed through pictorial design. This is One of the Gothic Artists who Built the Cathedrals in what we call the Dark Ages, Wandering about in sheep skins and goat skins, of whom the World was not worthy. Such were the Christians in all Ages. Long months of solitary work and contemplation in the most impressionable years of boyhood

among the soaring pillars and supine effigies of the Abbey had saturated his spirit with the forms of Gothic art. There was no architecture for him but Gothic architecture thereafter. Blake was fascinated by the legend of Saint Joseph of Arimathea and his missionary voyage to Britain. Some years later he was to make a small colour-print, now excessively rare, of Saint Joseph preaching to the Britons. To Blake these were synonymous. No one could be a Christian who was not an artist. At sixteen, then, Blake seems already possessed of the master conceptions of his mature thought and art. And the subject-matter of his paintings is just what we should expect from a mind preoccupied with such conceptions. Classic mythology, one of the main sources of motives for ambitious efforts in composition since the time of the Renaissance, is almost excluded. The Hecate Plate 32 seems imagined from Shakespearean phrases and allusions, rather than intended to figure forth a classic goddess. Avoiding the Greeks and Romans, Blake chose themes of national or Biblical inspiration. A born myth-maker, he went on to invent a mythology of his own, in which mystic ideas predominated, but in which such symbolic names as Albion and Jerusalem tell of the two soils in which his imagination was rooted. But his art was happier when it sought expression through forms and legends which belong to the common heritage of Europe rather than to his private mental world. The early pictures and drawings are often inspired by English history. He made many sets of designs from Milton. But, apart from his own mystical inventions, his most constant source is the Bible. The book of Job attracted him early, and became his favourite and his greatest theme. Many of his best and most original paintings and drawings, however, are drawn from the New Testament. To return for a moment to the engraving of Joseph of Arimathea. In his thought there is a similar dualism; intense spirituality and the assertion of the glory of the body and the holiness of its passions. In the early engraving *Glad Day*, made in , the nude form is of a type which really seems to express the spirit through the body: We cannot doubt that he recognized the profoundly spiritual element in the great Florentine; but how much he would have profited could he have seen with his own eyes, instead of through poor translations, the Prophets and the Sibyls, and the Adam, and the glorious athletes of the Sistine ceiling! Having nothing of the severe Florentine discipline in draughtsmanship behind him, and being besides incapable by temperament of emulating such mastery, he adopted from the outside a set of forms, attitudes and gestures which we find repeated again and again through his work; the naked body being never drawn for its own sake but as the symbol of definite desires, ideas, and energies. They exert a greater power over the mind than the eye. It is a demonic power, flowing from a mysterious source. He is a great, because a passionate designer; and considering his limited repertory of forms his instinctive arrangements of them show surprising resource of invention. If he uses a basis of symmetry, as he often does, he does not learnedly disguise it, as other artists have done, but employs it to its utmost value, almost diagrammatically, as in *The Sacrifice of Jephthah* in the Graham Robertson collection , or as in some of the Job engravings, or the Angels hovering over the Body of Jesus Plate . He uses the device of repetition with the same bold and naked reliance on its force, as in the *Stoning of Achan* Plate 46 with its repetition of lifted arms. The Job series alone suffices to show what a master of imaginative design Blake was: Blake is not among the great colourists, as we usually understand the term; yet his colour has fascinations of its own. It is sometimes powerful, rarely subtle. He does not select and make a harmony of his selection. He will take all the tints of the rainbow at once: Sometimes his colour is careless, or unpleasant, but sometimes quite lovely, with a delicate, throbbing aerial flush III. The poet sees the world not as a series of aspects but as related energies and movements. Blake was a poet when he painted as when he wrote. The energies and movements which underlie and cause the phenomena of life were his pictorial themes; and these he personified, as the primitive imagination of mankind has personified the forces that it saw or divined around it. He sees the flowers, in form such as never grew on earth, as the nest or cradle of little fairy-shapes which bend down to scoop up the water from the stream and drink it with ecstatic gestures. One might multiply indefinitely similar instances in which what for the reader is a metaphor taken for granted and almost lost in the habits of language, bursts for Blake into the vivid image of its original meaning. This natural kinship with primitive imagination goes with an extraordinary zest for the elemental. But all through his art it is when he is free to

deal with elemental energies that he is happiest and most powerful. How magnificent the swirl of the flames behind the winged Satan and the recumbent Eve Plate 38 and in the Elijah Plate 42! I do not think that in the whole art of Europe there is anyone who has painted fire and flame so splendidly as Blake. He loves to give to his figures the rushing movement of wind, and communicates the sense of movement so vividly that we seem to share in it. Movement controls his drawing. Torrents and waterfalls he never saw; but how fine is the movement of heavy water in the small drawing of the sea Plate 50 , and of gliding streams whenever he draws them! With this zest for the elemental and his instincts of the Primitive, Blake seems always to be seeking to get back to the beginning. He did not, indeed, as has been done in our day, seek in art to get back to the savage; but his mind was full of a glorious mythic Britain in the past, and seeing the mind of his own age overlaid and choked with the decayed and dead traditions of the Renaissance, he sought behind all that for gleams of inspiration in what remained of ancient English painting and sculpture. But, as he somewhere says, he could not help being infected at times by his own age and things he had seen, and we see the traces of infection in his less happy efforts, more plainly doubtless than he was himself aware of. Soga Shohaku was a painter of Kyoto, who died in 1645. The popular movement in Japanese painting of the day was toward naturalism, and the successful master of that movement was Okio, whose works were everywhere admired, copied, and sought after. Shohaku hated naturalism and derided Okio, as Blake derided Reynolds. He longed to bring back the great days of the fifteenth century, when masters of his own Soga family had painted in inspired, impulsive strokes of the ink-charged brush the spiritual heroes dear to the votaries of the Doctrine of Contemplation. Shohaku was poor, arrogant, and thought insane. His mind dwelt in a world which, for all the obvious differences, had a fundamental affinity with the mental world of Blake; the world impregnated with the bold paradoxes of Lao-tzu and his followers, asserting the infinite liberty of the spirit, contemning routine, ceremony, great possessions, and all literal interpretations of sacred books, believing in forgiveness and in a fluid mind. Shohaku, like Blake, was infected by his own age, and the force of his style often touched the extravagant and grotesque. It is not for nothing that of all our artists Blake is probably the one who makes the strongest appeal to the cultivated Japanese. A book on Blake by M. Yanagi was published in Japan in 1917. On the back of Mr. I have heard that this was meant for a spiritual portrait of someone. But one would say at once; This is the Indian god Ganesha. It is hardly possible that he could have escaped seeing, and delighting in, illuminated missals and breviaries. And had he not been a trained engraver, I think that in default of a printer and publisher he would have written out copies of the Songs and decorated them with his brush. But having the resources of his craft at his command he invented a way of multiplying copies, though, as the colouring of each page was done by hand, the labour involved was hardly less than if he had been both scribe and illuminator. The method invented for the needs of the occasion, and used later for most of the Prophetic Books, was that of etching both text and decoration in relief.

**Chapter 5 : Engraving Engraved Print Plate Stock Photos & Engraving Engraved Print Plate Stock Images**

*William Blake: Book Illustrator (a Bibliography and Catalogue of the Commercial Engravers) (Volume II - Plates Designed or Engraved By Blake , Volume 2) (1st Edition) by Roger Easson, Robert N. Essick, William Blake.*

Terms[ edit ] An assortment of hand engraving tools Other terms often used for printed engravings are copper engraving, copper-plate engraving or line engraving. Steel engraving is the same technique, on steel or steel-faced plates, and was mostly used for banknotes, illustrations for books, magazines and reproductive prints, letterheads and similar uses from about to the early 20th century, when the technique became less popular, except for banknotes and other forms of security printing. Especially in the past, "engraving" was often used very loosely to cover several printmaking techniques, so that many so-called engravings were in fact produced by totally different techniques, such as etching or mezzotint. Traditional engravings in printmaking are also "hand engraved", using just the same techniques to make the lines in the plate. This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. October Learn how and when to remove this template message At an engravers workshop: Miniature engraving on a Louis George watch movement: Smallest engraving of the royal Prussian eagle on a watch movement. It takes about passes to create the figure. Ecce Homo by Jan Norblin , original print left and copper etching plate right with composition reversed National Museum in Warsaw. Each graver is different and has its own use. Engravers use a hardened steel tool called a burin, or graver, to cut the design into the surface, most traditionally a copper plate. Modern professional engravers can engrave with a resolution of up to 40 lines per mm in high grade work creating game scenes and scrollwork. Dies used in mass production of molded parts are sometimes hand engraved to add special touches or certain information such as part numbers. In addition to hand engraving, there are engraving machines that require less human finesse and are not directly controlled by hand. They are usually used for lettering, using a pantographic system. There are versions for the insides of rings and also the outsides of larger pieces. Such machines are commonly used for inscriptions on rings, lockets and presentation pieces. Tools and gravers or burins[ edit ] Gravers come in a variety of shapes and sizes that yield different line types. The burin produces a unique and recognizable quality of line that is characterized by its steady, deliberate appearance and clean edges. The angle tint tool has a slightly curved tip that is commonly used in printmaking. Florentine liners are flat-bottomed tools with multiple lines incised into them, used to do fill work on larger areas or to create uniform shade lines that are fast to execute. Ring gravers are made with particular shapes that are used by jewelry engravers in order to cut inscriptions inside rings. Flat gravers are used for fill work on letters, as well as "wriggle" cuts on most musical instrument engraving work, remove background, or create bright cuts. Knife gravers are for line engraving and very deep cuts. Round gravers, and flat gravers with a radius, are commonly used on silver to create bright cuts also called bright-cut engraving , as well as other hard-to-cut metals such as nickel and steel. Square or V-point gravers are typically square or elongated diamond-shaped and used for cutting straight lines. V-point can be anywhere from 60 to degrees , depending on purpose and effect. These gravers have very small cutting points. Other tools such as mezzotint rockers, roulets and burnishers are used for texturing effects. Burnishing tools can also be used for certain stone setting techniques. Musical instrument engraving on American-made brass instruments flourished in the s and utilizes a specialized engraving technique where a flat graver is "walked" across the surface of the instrument to make zig-zag lines and patterns. The method for "walking" the graver may also be referred to as "wriggle" or "wiggle" cuts. This technique is necessary due to the thinness of metal used to make musical instruments versus firearms or jewelry. Wriggle cuts are commonly found on silver Western jewelry and other Western metal work. Tool geometry[ edit ] Stone engraving Tool geometry is extremely important for accuracy in hand engraving. When sharpened for most applications, a graver has a "face", which is the top of the graver, and a "heel", which is the bottom of the graver; not all tools or application require a heel. These two surfaces meet to

form a point that cuts the metal. The geometry and length of the heel helps to guide the graver smoothly as it cuts the surface of the metal. Modern innovations have brought about new types of carbide that resist chipping and breakage, which hold a very sharp point longer between resharpening than traditional metal tools. Tool sharpening[ edit ] Sharpening a graver or burin requires either a sharpening stone or wheel. Harder carbide and steel gravers require diamond-grade sharpening wheels; these gravers can be polished to a mirror finish using a ceramic or cast iron lap, which is essential in creating bright cuts. Several low-speed, reversible sharpening system made specifically for hand engravers are available that reduce sharpening time. Fixtures that secure the tool in place at certain angles and geometries are also available to take the guesswork from sharpening to produce accurate points. Very few master engravers exist today who rely solely on "feel" and muscle memory to sharpen tools. These master engravers typically worked for many years as an apprentice, most often learning techniques decades before modern machinery was available for hand engravers. These engravers typically trained in such countries as Italy and Belgium, where hand engraving has a rich and long heritage of masters. Artwork design[ edit ] Design or artwork is generally prepared in advance, although some professional and highly experienced hand engravers are able to draw out minimal outlines either on paper or directly on the metal surface just prior to engraving. The work to be engraved may be lightly scribed on the surface with a sharp point, laser marked, drawn with a fine permanent marker removable with acetone or pencil, transferred using various chemicals in conjunction with inkjet or laser printouts, or stippled. Engraving artists may rely on hand drawing skills, copyright-free designs and images, computer-generated artwork, or common design elements when creating artwork. Handpieces[ edit ] Originally, handpieces varied little in design as the common use was to push with the handle placed firmly in the center of the palm. With modern pneumatic engraving systems, handpieces are designed and created in a variety of shapes and power ranges. Handpieces are made using various methods and materials. Knobs may be handmade from wood, molded and engineered from plastic, or machine-made from brass, steel, or other metals. The most widely known hand engraving tool maker, GRS Tools in Kansas is an American-owned and operated company that manufacture handpieces as well as many other tools for various applications in metal engraving. Cutting the surface[ edit ] Master engraver ennobling a watch movement. Top level engravers work under a stereo microscope. The actual engraving is traditionally done by a combination of pressure and manipulating the work-piece. The traditional "hand push" process is still practiced today, but modern technology has brought various mechanically assisted engraving systems. Most pneumatic engraving systems require an air source that drives air through a hose into a handpiece, which resembles a traditional engraving handle in many cases, that powers a mechanism usually a piston. This mechanism replaces either the "hand push" effort or the effects of a hammer. The internal mechanisms move at speeds up to 15, strokes per minute, thereby greatly reducing the effort needed in traditional hand engraving. These types of pneumatic systems are used for power assistance only and do not guide or control the engraving artist. One of the major benefits of using a pneumatic system for hand engraving is the reduction of fatigue and decrease in time spent working. Hand engraving artists today employ a combination of hand push, pneumatic, rotary, or hammer and chisel methods. Hand push is still commonly used by modern hand engraving artists who create "bulino" style work, which is highly detailed and delicate, fine work; a great majority, if not all, traditional printmakers today rely solely upon hand push methods. Pneumatic systems greatly reduce the effort required for removing large amounts of metal, such as in deep relief engraving or Western bright cut techniques. Finishing[ edit ] Finishing the work is often necessary when working in metal that may rust or where a colored finish is desirable, such as a firearm. A variety of spray lacquers and finishing techniques exist to seal and protect the work from exposure to the elements and time. Finishing also may include lightly sanding the surface to remove small chips of metal called "burrs" that are very sharp and unsightly. Some engravers prefer high contrast to the work or design, using black paints or inks to darken removed and lower areas of exposed metal. The excess paint or ink is wiped away and allowed to dry before lacquering or sealing, which may or may not be desired by the artist. Modern hand engraving[ edit ] Hand Engraving Tool Example Because of the high level of microscopic detail

that can be achieved by a master engraver, counterfeiting of engraved designs is well-nigh impossible, and modern banknotes are almost always engraved, as are plates for printing money, checks, bonds and other security-sensitive papers. The engraving is so fine that a normal printer cannot recreate the detail of hand engraved images, nor can it be scanned. In the Bureau of Engraving and Printing, more than one hand engraver will work on the same plate, making it nearly impossible for one person to duplicate all the engraving on a particular banknote or document. The modern discipline of hand engraving, as it is called in a metalworking context, survives largely in a few specialized fields. The highest levels of the art are found on firearms and other metal weaponry, jewellery, and musical instruments. In most commercial markets today, hand engraving has been replaced with milling using CNC engraving or milling machines. Still, there are certain applications where use of hand engraving tools cannot be replaced. Machine engraving[ edit ] Colt Walker pistol with roll engraved cylinder In some instances, images or designs can be transferred to metal surfaces via mechanical process. One such process is roll stamping or roller-die engraving. In this process, a hardened image die is pressed against the destination surface using extreme pressure to impart the image. In the s pistol cylinders were often decorated via this process to impart a continuous scene around its surface. Computer-aided machine engraving[ edit ] Computerized engraving on Corian. Engraving machines such as the K packaging or K6 publication by Hell Gravure Systems use a diamond stylus to cut cells. Each cell creates one printing dot later in the process. A K6 can have up to 18 engraving heads each cutting 8. They are fully computer-controlled and the whole process of cylinder-making is fully automated. It is now common place for retail stores mostly jewellery, silverware or award stores to have a small computer controlled engrave on site. This enables them to personalise the products they sell. Retail engraving machines tend to be focused around ease of use for the operator and the ability to do a wide variety of items including flat metal plates, jewelry of different shapes and sizes, as well as cylindrical items such as mugs and tankards. They will typically be equipped with a computer dedicated to graphic design that will enable the operator to easily design a text or picture graphic which the software will translate into digital signals telling the engraver machine what to do. Unlike industrial engravers, retail machines are smaller and only use one diamond head. This is interchangeable so the operator can use differently shaped diamonds for different finishing effects. They will typically be able to do a variety of metals and plastics. Glass and crystal engraving is possible, but the brittle nature of the material makes the process more time consuming. Retail engravers mainly use two different processes.

## DOWNLOAD PDF V. 2. PLATES DESIGNED OR ENGRAVED BY BLAKE, 1774-1796.

### Chapter 6 : William Blake's Illustrations of the Book of Job - Wikipedia

*Significant further details, especially about collations, are given in Roger R. Easson and Essick, William Blake Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings, vol. 1: Plates Designed and Engraved by Blake (Normal: American Blake Foundation, ); vol. 2: Plates Designed or Engraved by Blake (Memphis.*

The New Testament has a separate engraved title page with the same imprint but different lineation. There are separate title pages for Psalms vol. The details for and come from T. American Bible Society, no. Since it identifies 56 prints there were eventually 60 , this implies that the first number appeared in Jan. There are 60 steel-plate illustrations Lizars after great masters. The sky at the right has been altered from black to daylight, with the consequent loss of a star. Lizars, and Stirling and Kenney; London: London Literary Gazette no. The prayer book has seven designs after Stothard. Copies of Unrecorded Date New Locations: North Carolina Chapel Hill. Kent Canterbury , Rijksmuseum Amsterdam. The similarity of the wording in these puffs and in particular the information about the changing numbers of subscribers indicate that the source of the information is Cromek. Gentlemen who wish to possess this valuable Work, are respectfully apprised that on the Day of its Publication, its Price will be advanced from 2l 2s to 2l 12s 6d. Review [Johann Joachim Eschenburg, ed. The print is reproduced also in Blake The listings below indicate that it was both drawn and engraved by Blake and that it published at 1s. Can it have been published by Blake as well? In some respects, the topographical engraver William Staden Blake seems more plausible than the poet-engraver William Blake. From February to May, Drawn and engraved by Blake. The Victoria copy of vol. There are 54 excellent engravings and 12 woodcut vignettes. Each print is on a verso facing a recto on which is a poem by Mora, usually with the same title as the print. Portal de las flores n. The sizes are for the images; the lithographs left no platemark. The titles follow those in Mora pls. One other print from Meditaciones poeticas is omitted: Hesiod New Locations: These are neither the preliminary sketches which are in the British Museum Dept. They are offered for Maggs Bros. Charles Abraham Elton, 2nd ed. Baldwin, Cradock, and Joy, ]. William Allen [Oxford, ]. Northwestern, Royal Academy London. In , a copy from the Huntington was reproduced in the William Blake Archive.

## Chapter 7 : Blake's Plates for Stedman

*William Blake, Book Illustrator: A Bibliography and Catalogue of the Commercial Engravings. 2 vols. Volume I: Plates Designed and Engraved by Blake. Normal: American Blake Foundation, Volume II: Plates Designed or Engraved by Blake*

As a non-profit educational trust, the Foundation is designed to create an inexpensive reprint series of Blake materials, to host national Blake symposia, to build a research library [the foundation library then contained books], and, ultimately, to award research grants and fellowships. Wark, Winston Weathers, and Joseph A. The Executive Board is made up of Roger R. It was clearly influenced by the William Blake Trust, which had been established with a substantial sum from the Graham Robertson estate and was largely run by Sir Geoffrey Keynes; the trust produced remarkably fine exhibitions and facsimiles but did not attempt symposia, journals, or research grants. The ambition of the American Blake Foundation helps to explain the presence on its advisory board of Blake scholars as distinguished as Curran, Gleckner, Grant, Hagstrum, Wark, and Wittreich. It should also be said that Roger was extraordinarily energetic and persuasive. Crucial details of the enterprise appear in an essay in the student newspaper at Illinois State University in Normal, Illinois, where the Eassons taught: September ; I have seen only a photocopy of it. The Center for the Study of William Blake is a private, non-circulating library geared toward Blake scholarship and research. The most costly item was. The foundation produced a symposium, a periodical *Blake Studies*, facsimiles, and catalogues. The periodical and the books made significant contributions to Blake scholarship. All the funds for book purchases came from our personal resources. In addition to criticism and the prints from *No Natural Religion* and *Songs*, the most notable holdings of the foundation recorded there were: Photo by Steve Cardot, courtesy of the *Daily Vidette*. The first to appear was *Blake Studies*. Clarendon Press, *Blake Studies* appeared somewhat irregularly like some other scholarly journals: *Essick*, Grant, Hagstrum, Mary Lynn Johnson, Keynes, and Wittreich, and ceased without notice to readers or to scholars who had contributed essays accepted but not yet printed. They were to appear as *Materials for the Study of William Blake*, vols. I may pretend to some authority on this matter, for I prepared editions of all these save the *Genesis* manuscript. *America* and *Europe* [i. The facsimile of *America* copy E was produced in three forms: The morocco copies contained extra reproductions. At the time there was an epidemic of *Americas*: The only previous separate editions had been the color facsimile by William Muir and a monotone edition, and there has been no separate paper edition since. He has never seen a copy of the issues of *Europe* in quarter morocco or bound in fine linen. The quarter-morocco bindings over marbled boards numbered and signed by the editor imitate the far more expensive Blake Trust facsimiles. The American Blake Foundation also produced two more volumes and proposed a third which has never appeared. These were the most important work it accomplished. Easson and Robert N. *A Bibliography and Catalogue of the Commercial Engravings*. The financial returns were never as substantial as Roger had hoped. Those monies never covered the costs as they were supposed to, and Kay and I covered the shortfalls. Roger said to me in a letter of 12 March that they had tried to persuade Shambhala to take over the American Blake Foundation series. Roger tells me that the American Blake Foundation was dissolved in the early s. The American Blake Foundation was a brave enterprise. Its publications are worthy of honor and deserve to be remembered with respect.

## Chapter 8 : The Drawings and Engravings of William Blake

*William Blake(1st Edition) Book Illustrator (a Bibliography and Catalogue of the Commercial Engravers) (Volume II - Plates Designed or Engraved By Blake , Volume 2) by Roger Easson, Robert N. Essick, William Blake Hardcover, Published by The American Blake Foundation ISBN , ISBN:*

William Blake Facsimiles This collection consists of a set of the Trianon Press facsimiles and other facsimiles of the works of William Blake; the collection comprises ca 50 volumes. List of titles There is no natural religion [Clairvaux, Jura, France: Trianon press for William Blake Trust, London, ] 2 v, facsim. Reproductions of Series a the small vol. Trianon Press for the William Blake Trust, 54 leaves of plates, [6]p. The original was presented to Henry Crabb Robinson in The original is in the Rosenwald Collection, Library of Congress Number of a limited edition of Item number s: Blake, [Clairvaux, Jura, France: Facsimile reprint of the Cunliffe copy of the first 25 plates of Jerusalem and 4 colour proofs in the Kerrison Preston Collection Edition of copies, of which this is no. Blake [Clairvaux, Jura, France: Trianon Press, for William Blake Trust, 62p: Number J of a limited ed. I in the alphabetical sequences Item number s: Trianon Press for William Blake Trust, ] [18] col. In slipcase Facsimile made by selecting plates from 2 copies of the original Description and bibliographical statement by Geoffrey Keynes Number of a limited ed. In slipcase Facsimile of the unique copy in the British Museum Commentary and bibliographical history by Geoffrey Keynes Number of a limited edition of Item number s: In slipcase Facsimile of the copy in the collection of Paul Mellon Number of a limited edition of Item number s: In slipcase Facsimile, from the copy in the Rosenwald Collection Commentary and bibliographical history by Geoffrey Keynes Number of a limited edition of Item number s: Trianon Press, [] 21 [i. Unbound in folder Facsimile of plates originally published in produced in a limited ed. Unbound in folder A set of the Collins coloured plates acquired from the Trianon press prior to publication. Facsimile of the ed. William Blake Trust, 1 v. The New Zealand set - Portfolio 2. The Collins set - Portfolio 3. The Fitzwilliam plates Item number s: William Blake Trust, 2 v Number from a limited edition of copies Contents: Trianon Press for the William Blake Trust, London, xvii, 28p, [] leaves of plates chiefly col , facsim. Illustrated by twelve etchings executed [by Louis Schiavonetti] from original designs [by William Blake] Ackermann; and sold by Cadell and Davies A bound extract, with the text of "The grave" omitted, and 9 of the 11 plates accompanying the text included. Cromek the publisher of the ed. Magazine cuttings loose in vol. Essick and Morton D. Scholar Press, x, p.: Associated University Presses, p: Trianon Press for William Blake Trust, ] [27] leaves of col. Trianon Press, [] 89 p: In slipcase Published in part, earlier in , under title: An exhibition of the illuminated books of William Blake San Marino, vii, 55 p: Macmillan, 2 v: Nonesuch Press, xv, p, [23] plates: Blake Boissia, Clairvaux, Jura, France: Trianon Press, [31] leaves of col. Geoffrey Keynes Item number s: Trianon Press for William Blake Trust, ] [8] leaves of col. In slipcase Facsimile of the copy in the Rosenwald Collection Description and bibliographical statement by Geoffrey Keynes Number of a limited edition of copies Item number s: Dent, 25p, facsim. Two sets ,, on open shelves at qND Nonesuch Press, Item number s: Ernest Benn, xiv, p, 82 plates: Ernest Benn, xv, p, plates: Tolley; co-ordinating editor David V. Clarendon Press, To be in 4 vols; Vols. Trianon Press for William Blake Trust, xii, 53p, [8] leaves of col. Number of a limited ed. Trianon Press for William Blake Trust, London, ] [12] leaves of plates, [10]p; 44 x 57 cm, facsim.

**Chapter 9 : The Drawings and Engravings of William Blake, by William Blake : introduction**

*Volume II: Plates Designed or Engraved by Blake (Memphis, Tennessee: The American Blake Foundation, ); Volume III never appeared. The standard authority for Blake prints issued separately is Robert N. Essick, The.*

Portrait of William Blake on Hampstead Heath, It was March of Copies of the Songs of Innocence, of the Marriage of Heaven and Hell; the set of water-colour designs for The Book of Job; the famous century of Dante illustrations; single drawings and rare prints; all were fetching or going to fetch hitherto unparalleled prices. Competition ran high, the excitement of the bidders was infectious. In the middle of the sale Lot was announced; and observers on the edge of the crowd could see, lifted high in the hands of the baize-aproned, impassive attendant, a human mask, conspicuous in its white plaster. It was the life-mask of William Blake; and as those tense features were carried duly along the knots of dealers and bidders, who, pencil and catalogue in hand, threw up at it an appraising glance, the Ironic Muse could surely not have forborne a smile. The auctioneer invited bids, collecting from various quarters those imperceptible nods which give to auctions an air of magic and conspiracy; and still the white mask, with the trenchant lip-line and the full, tight-closed eyes, was held up and offered to every gaze, turned now this way and now that. It seemed to be the most living thing in the room; as if the throng of curious watchers, murmuring among themselves, and the auctioneer himself, were mere shadows engaged in a shadowy chaffering. It seemed to me that, next moment, those eyes would blaze open, seeing, not us, but some vision of celestial radiance; and that all who could not share that vision must dissolve into their native insignificance. Sentences floated through my brain: I wish to do nothing for profit; I want nothing; I am quite happy. But, after all, he is an artist among the artists of the world, with affinities among them, if few of these are to be found among those of his own race, and fewer still among those of his own time. There is no need to judge him by a strange and special standard, as if he were a wholly isolated phenomenon. He is one of the greatest imaginative artists of England. He has come into his kingdom as a poet. As a seer and as a quickening influence on the thought of later generations he is recognized. As an artist, also, he has of late years begun to receive more general homage. Yet it is as painter, draughtsman and engraver that Blake is greatest. Nothing perhaps in his pictorial art quite matches the aerial radiance and felicity of his best songs. But nothing in his poetry has the sustained grandeur of the Job engravings, or of a whole series of splendidly imagined designs. We are here concerned with Blake solely as an artist. And first let me lay stress on his range and inventiveness as a technician. If Blake had had the means and opportunity of being a sculptor, I feel sure that he would have rejected with scorn the accepted modern way of modelling a figure to be copied in marble by workmen, but would have taken a chisel and a block of stone and gone to work like the carvers of the Gothic cathedrals. Indeed he would not have been driven to find new methods if he had been interested in technique merely for its own sake. He had intense ideas and a peculiar imagination which he wanted to express, and he found the methods in fashion inadequate or uncongenial. But Blake hated the oil medium. He said absurd things about the great masters of oil painting "Rubens and Rembrandt and Reynolds" but he was instinctively right in discarding it himself. He made many experiments with one medium or another, though he never arrived at a quite successful solution of his problem, except in water-colour; and here, too, he made experiments, discovering, by a mixture of painting and printing, a way of giving force to the medium adequate to the power of his grandest designs. And he employed similar means for enriching the books which he engraved and printed himself, giving his work a peculiarly original character. As an engraver, he only arrived after long years and towards the end of his life in finding a congenial method. In all this he was not interested in technique for its own sake; he was seeking the expressive counterpart of his imaginative ideas. But neither would these imaginative ideas give him rank as an artist, were they not directly expressed through pictorial design. This is One of the Gothic Artists who Built the Cathedrals in what we call the Dark Ages, Wandering about in sheep skins and goat skins, of whom the World was not worthy. Such were the Christians in all Ages. Long months of solitary work and contemplation in the most impressionable

## DOWNLOAD PDF V. 2. PLATES DESIGNED OR ENGRAVED BY BLAKE, 1774-1796.

years of boyhood among the soaring pillars and supine effigies of the Abbey had saturated his spirit with the forms of Gothic art. There was no architecture for him but Gothic architecture thereafter. Blake was fascinated by the legend of Saint Joseph of Arimathea and his missionary voyage to Britain. Some years later he was to make a small colour-print, now excessively rare, of Saint Joseph preaching to the Britons. To Blake these were synonymous. No one could be a Christian who was not an artist. At sixteen, then, Blake seems already possessed of the master conceptions of his mature thought and art. And the subject-matter of his paintings is just what we should expect from a mind preoccupied with such conceptions. Classic mythology, one of the main sources of motives for ambitious efforts in composition since the time of the Renaissance, is almost excluded. The Hecate Plate 32 seems imagined from Shakespearean phrases and allusions, rather than intended to figure forth a classic goddess. Avoiding the Greeks and Romans, Blake chose themes of national or Biblical inspiration. A born myth-maker, he went on to invent a mythology of his own, in which mystic ideas predominated, but in which such symbolic names as Albion and Jerusalem tell of the two soils in which his imagination was rooted. But his art was happier when it sought expression through forms and legends which belong to the common heritage of Europe rather than to his private mental world. The early pictures and drawings are often inspired by English history. He made many sets of designs from Milton. But, apart from his own mystical inventions, his most constant source is the Bible. The book of Job attracted him early, and became his favourite and his greatest theme. Many of his best and most original paintings and drawings, however, are drawn from the New Testament. To return for a moment to the engraving of Joseph of Arimathea. In his thought there is a similar dualism; intense spirituality and the assertion of the glory of the body and the holiness of its passions. In the early engraving *Glad Day*, made in , the nude form is of a type which really seems to express the spirit through the body: We cannot doubt that he recognized the profoundly spiritual element in the great Florentine; but how much he would have profited could he have seen with his own eyes, instead of through poor translations, the Prophets and the Sibyls, and the Adam, and the glorious athletes of the Sistine ceiling! Having nothing of the severe Florentine discipline in draughtsmanship behind him, and being besides incapable by temperament of emulating such mastery, he adopted from the outside a set of forms, attitudes and gestures which we find repeated again and again through his work; the naked body being never drawn for its own sake but as the symbol of definite desires, ideas, and energies. They exert a greater power over the mind than the eye. It is a demonic power, flowing from a mysterious source. He is a great, because a passionate designer; and considering his limited repertory of forms his instinctive arrangements of them show surprising resource of invention. If he uses a basis of symmetry, as he often does, he does not learnedly disguise it, as other artists have done, but employs it to its utmost value, almost diagrammatically, as in *The Sacrifice of Jephthah* in the Graham Robertson collection , or as in some of the Job engravings, or the Angels hovering over the Body of Jesus Plate . He uses the device of repetition with the same bold and naked reliance on its force, as in the *Stoning of Achan* Plate 46 with its repetition of lifted arms. The Job series alone suffices to show what a master of imaginative design Blake was: Blake is not among the great colourists, as we usually understand the term; yet his colour has fascinations of its own. It is sometimes powerful, rarely subtle. He does not select and make a harmony of his selection. He will take all the tints of the rainbow at once: Sometimes his colour is careless, or unpleasant, but sometimes quite lovely, with a delicate, throbbing aerial flush III. The poet sees the world not as a series of aspects but as related energies and movements. Blake was a poet when he painted as when he wrote. The energies and movements which underlie and cause the phenomena of life were his pictorial themes; and these he personified, as the primitive imagination of mankind has personified the forces that it saw or divined around it. He sees the flowers, in form such as never grew on earth, as the nest or cradle of little fairy-shapes which bend down to scoop up the water from the stream and drink it with ecstatic gestures. One might multiply indefinitely similar instances in which what for the reader is a metaphor taken for granted and almost lost in the habits of language, bursts for Blake into the vivid image of its original meaning. This natural kinship with primitive imagination goes with an extraordinary zest for the elemental. But all through his art it is when he is free to

deal with elemental energies that he is happiest and most powerful. How magnificent the swirl of the flames behind the winged Satan and the recumbent Eve Plate 38 and in the Elijah Plate 42! I do not think that in the whole art of Europe there is anyone who has painted fire and flame so splendidly as Blake. He loves to give to his figures the rushing movement of wind, and communicates the sense of movement so vividly that we seem to share in it. Movement controls his drawing. Torrents and waterfalls he never saw; but how fine is the movement of heavy water in the small drawing of the sea Plate 50 , and of gliding streams whenever he draws them! With this zest for the elemental and his instincts of the Primitive, Blake seems always to be seeking to get back to the beginning. He did not, indeed, as has been done in our day, seek in art to get back to the savage; but his mind was full of a glorious mythic Britain in the past, and seeing the mind of his own age overlaid and choked with the decayed and dead traditions of the Renaissance, he sought behind all that for gleams of inspiration in what remained of ancient English painting and sculpture. But, as he somewhere says, he could not help being infected at times by his own age and things he had seen, and we see the traces of infection in his less happy efforts, more plainly doubtless than he was himself aware of. Soga Shohaku was a painter of Kyoto, who died in 1645. The popular movement in Japanese painting of the day was toward naturalism, and the successful master of that movement was Okio, whose works were everywhere admired, copied, and sought after. Shohaku hated naturalism and derided Okio, as Blake derided Reynolds. He longed to bring back the great days of the fifteenth century, when masters of his own Soga family had painted in inspired, impulsive strokes of the ink-charged brush the spiritual heroes dear to the votaries of the Doctrine of Contemplation. Shohaku was poor, arrogant, and thought insane. His mind dwelt in a world which, for all the obvious differences, had a fundamental affinity with the mental world of Blake; the world impregnated with the bold paradoxes of Lao-tzu and his followers, asserting the infinite liberty of the spirit, contemning routine, ceremony, great possessions, and all literal interpretations of sacred books, believing in forgiveness and in a fluid mind. Shohaku, like Blake, was infected by his own age, and the force of his style often touched the extravagant and grotesque. It is not for nothing that of all our artists Blake is probably the one who makes the strongest appeal to the cultivated Japanese. A book on Blake by M. Yanagi was published in Japan in 1911. On the back of Mr. I have heard that this was meant for a spiritual portrait of someone. But one would say at once; This is the Indian god Ganesha. It is hardly possible that he could have escaped seeing, and delighting in, illuminated missals and breviaries. And had he not been a trained engraver, I think that in default of a printer and publisher he would have written out copies of the Songs and decorated them with his brush. But having the resources of his craft at his command he invented a way of multiplying copies, though, as the colouring of each page was done by hand, the labour involved was hardly less than if he had been both scribe and illuminator.