

Marking the 250th anniversary of the birth of William Blake

William Blake's Divine Humanity

a dramatisation of Blake's life & work



Souvenir Programme

THE NEW
PLAYERS
THEATRE

THE NEW PLAYERS THEATRE

The Arches, Villiers Street, London WC2 6NG (Charing Cross)

20 November – 02 December 2007

A THEATRE OF ETERNAL VALUES PRODUCTION



An introduction

Founded in 1996 Theatre of Eternal Values is a haven for an expanding international group of actors, dancers, singers, writers, directors and designers dedicated to artistic and spiritual growth. It is a place for emerging talent and seasoned professionals to explore and to practice their craft, and perhaps find new inspiration. Although TEV performs principally – but not exclusively – in the English language, the aim is to assimilate the cultural strengths of the group in every production. The Company is dedicated to the belief that creative and revelatory voices (past and present) need to be heard, developed and experienced live! We believe that theatre reinforces our psychological self-immune system and enhances the balance and self-awareness of the community.

From 1996-2007 TEV has created eleven productions: two international touring shows – Moliere’s *The Imaginary Invalid* and Mozart’s *Magic Flute* – and nine national shows produced by TEV artists in Austria, Canada, Germany, Italy and the UK. As the theatre company has grown and flourished, educational training programs and workshops have been a natural offshoot of our national and international productions. We provide expert assistance in schools and university performance development for national and local institutions. Student matinees and tours for students and youth groups have enhanced our educational impact.

Another feature of our work is custom script development based on the needs of each production and the ensemble of performers. We commission new work from early career playwrights and our workshop-centred production process helps the script grow, culminating in productions such as *Baloopa’s Journey*; a new take on *Faust*; *Zensations*; *Hero and Zero* and our current production, *William Blake’s Divine Humanity*.

We dedicate our London performances to Shri Mataji Nirmala Devi, our beloved and distinguished patron, in recognition and gratitude for her love and inspiration and her unceasing promotion of world peace and cultural integration amongst all peoples.

Be comforted, for I give you the end of a Golden string...

Victor Vertunni
(Artistic Director)



Foreword

William Blake is the great liberator of the imagination. His writing has unrelenting cerebral firepower; kinetic energy captured in words, eighteenth century rock’n’roll and then some. Academics labour hard to unlock his secrets, each falling into the very trap that Blake has set for them, their souls remaining unnourished, and their mind’s eye missing the point of the mission; it is not we who unlock Blake, but Blake who unlocks us. Whatever inspires you, be it true love (“Can that be love, that drinks another as a sponge drinks water?”), or the punk ethic (“I must create a system, or be enslaved by another man’s”), all that truly motivates human life is there, articulated, in the words and images of William Blake, a messiah for those of us who have no natural religion. As an artist, I choose to walk in his steps and take up his gauntlet, because it’s the greatest cause I have ever known; through my relationship with the work of William Blake, the sun shines and my task is clear. I must never cease from Mental Fight, not ever. And therein is the realisation that so touched me when I discovered his work. Freedom, exercised with compassion and flair, the heart and the head in harmony, the road to Damascus, the proverbial sunrise of the soul, the new dawn that never fades. His gift to me, and to us all, for all time.

Jude Rawlins
(Lead singer of Subterraneans and author
of *Divine Images - The Words of William Blake*)

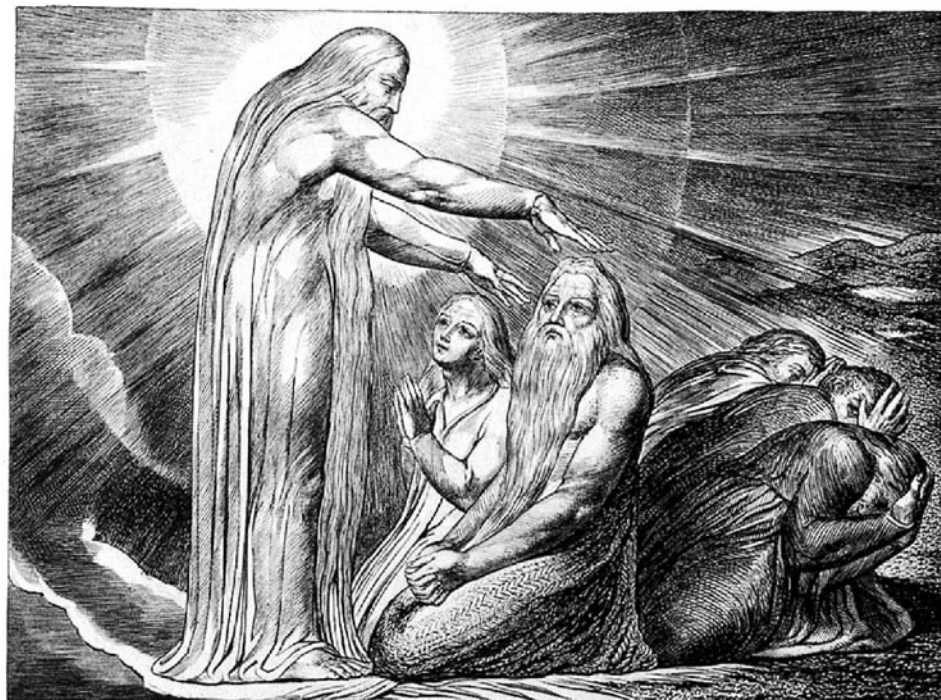
Writer Tim Bruce on the making of WILLIAM BLAKE’S DIVINE HUMANITY

‘I dare not pretend to be any other than the secretaries the Authors are in Eternity’

Excerpt from Blake’s letter to Thomas Butts, 6 July 1803

As we pass the 250th Anniversary of Blake’s birth, it’s hard not to feel a sense of polite neglect from the nation that was home to him for nearly seventy years. Voted 38th in the 2002 BBC poll of ‘100 Greatest Britons’, his capacity to touch the hearts of individuals is undiminished, while his place in mainstream British Culture seems much harder to define. While most have heard of the hymn *Jerusalem*, few could name *Milton* as the prophetic book from which it derives; and yet Blake’s *Songs of Innocence* and *Songs of Experience* have been set by composers and singer-songwriters as diverse as Bob Dylan, U2, Van Morrison, Jah Wobble, Billy Bragg, Jude Rawlins, Vaughn Williams and Benjamin Britten. His paintings and drawings have been described as the crowning achievement of British visionary and religious art, and his writings reflect a breadth of spiritual, philosophical and literary understanding unsurpassed in European literature.

So, why so little in the way of celebration?



Our motivating force is to mark Blake’s anniversary and celebrate his life and work by bringing them alive onstage. Indeed, we believe that this is the first time in the world that his core prophetic works have been performed as theatrical drama; and where better to do it than in London, but two streets away from where he lived, worked and died.

Making the un-manifest manifest is never easy, especially in a theatre. The task is made no easier when you consider Blake’s own lack of success at poetical play writing (with unperformed works such as the history play *King Edward the Third*) and the mixed dramatic successes of his poetical successors such as Yeats, Tagore, Gibran or Tony Harrison; yet Blake’s creative use of the English language is an unparalleled testament to the enduring power of the human imagination, and its ability to ‘open the doors of perception’ links us to the inspired vision of the ancient prophets. The complexity of his work is at times breath-taking, at other times child-like in its simplicity; yet Blake is always consistent and true to his symbols which speak directly to the imagination (Jung’s ‘Collective Unconscious’) and rouses the sleeping soul within. Everything he created resounds with a crystal clear vision of the Infinite - the ‘Divine Vision’ - and it is this vision above all that is the true subject of our play.

After a year experimenting and playing around with Blakean texts and images in a number of theatrical workshops in Italy, Austria, Belgium and the UK, we decided to re-create twelve vivid tableaux based on his engravings of the biblical *Book of Job*. This provided us with a simple linear storyline which tells of the Odysseus-like journey of the soul from ‘vegetative man’ to become what Blake calls the ‘Divine Humanity’ – the fully-awakened Inspired Man at one with the Divine. It quickly became apparent that Blake’s own myth of the Giant Albion (the collective man) was a perfect parallel to the story of Job, so much of the dialogue is derived from the prophetic books *Jerusalem*, *Milton* and *The Four Zoas (Vala)*, with excerpts from *The Marriage of Heaven and Hell*, *Songs of Innocence* and *Songs of Experience* and from Blake’s letters; also some words are taken from the King James’ translation of the Old Testament Bible and from the 18th century mystical writings of Emanuel Swedenborg and Jacob Boehme.

Naturally, poetic license was called for to weave Blake’s words into drama and so the text does not always appear as it would in the original, but we have tried as far as possible to be true to the spirit of Blake. Similarly, we have used Blake’s ‘actual’ words (which were later reported by witnesses interviewed by Blake’s first biographer, Alexander Gilchrist) when portraying some of the key moments of his life.

So sit back and enjoy the performance, and let Blake do the rest.

*‘To see a World in a grain of sand
And a Heaven in a wild flower
Hold Infinity in the palm of your hand
And Eternity in an hour.’*

from *Auguries of Innocence*, 1803

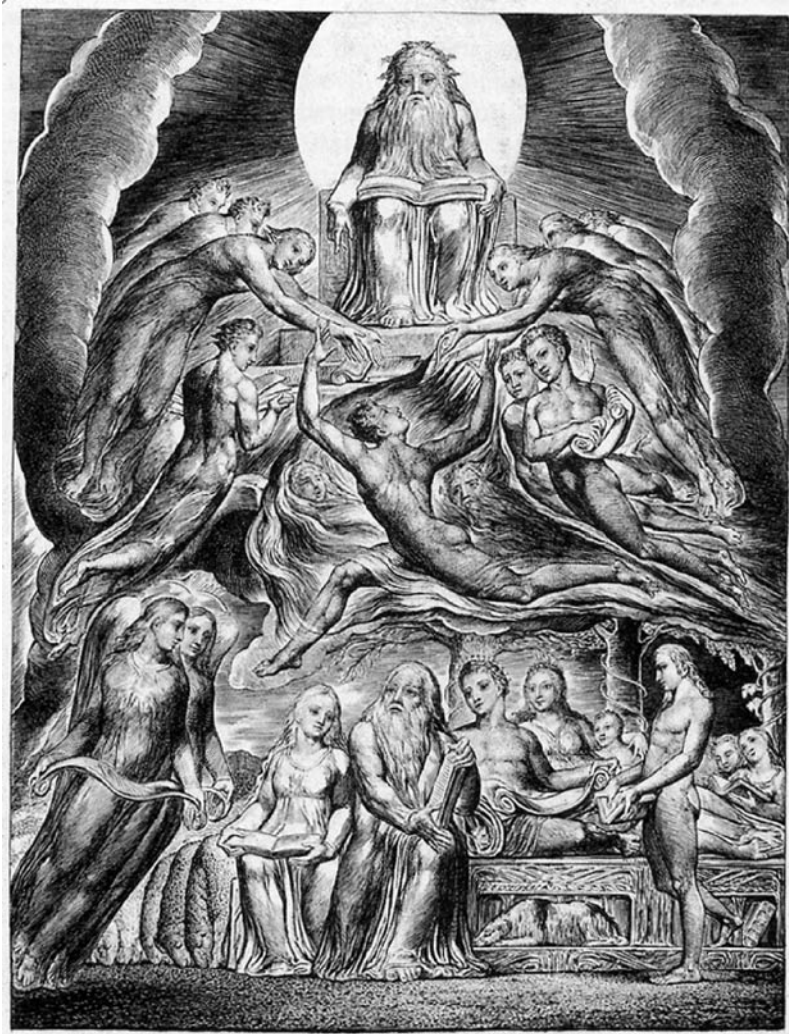
Production Credits

Artistic Director of TEV	Victor Vertunni di Albanella
Written by	Tim Bruce after the prophetic works of William Blake (with additional material from Paul Duncan, Deborah Eckman & Monia Giovannangeli)
Research	Deborah Eckman, Tim Bruce & Victor Vertunni di Albanella
Co-Directors	Monia Giovannangeli, Vanessa Payer-Kumar & Tim Bruce
Choreographer	Monia Giovannangeli (Angel dance by Marja Merisalo)
Composers	Andreas van Engelen, Carlo Gizzi, Tuomas Kantelinen, Carl-Johan Haggman
Musical Arrangements	Emanuel Schulz
Songs by	Victor Vertunni di Albanella Dorthe Rose Svastha (<i>Lilly</i>) Deborah Eckman (<i>Jerusalem</i>) Ian Bascombe and Bernard Rackham (<i>O Holy Virgin</i>)
Musicians	Carl-Johan Haggman (percussion) Victor Vertunni di Albanella (guitar) Leo Vertunni (guitar)
Stage design	Hugo & Thea de Leener
Set construction	Wolfgang Osterholtzer, Jake Cingel, Geoffrey Godfrey, Pasquale Scialo, Guillaume de Lantivy de Trédion
Lighting design	Bjoern Kurt
Lighting operator	Martin Perkins; Kim Eersel & Pasquale Scialo (follow spots)
Sound design	Andreas van Engelen,
Sound technicians	Jules Pyke, Michael Anslow, Maxim Vertunni
Production manager	Mario Barba
Stage manager	Grace Parry-Davies
A.S.M.s	Caroline Durant, Leo Vertunni
Backstage Crew	Lucia Blenx, Matteo Dante, Jessica Firmin, Gauri Greaves, Adi Harris, Kshama Hunt, Mary Keenan, Lyn Osterholzer, Raffaella Patmore
Costume design	Duncan & Thuy Baillie, Marianne Schulz, Antonio & Antonietta Giovannangeli
Wardrobe	Veena Scialo
Prop sourcing	Deborah Eckman, Nicolette van T’hek, Monia Giovananngeli
Make-up artist	Francesca Panariti, Charlotte Joseph
Graphic design	Chris Patmore, David Vignoli
Marketing & Publicity	Caroline Durant, Geoffrey Godfrey, Nigel Powell
Planning & Logistics	Pasquale Scialo, Luis & Carol Garrido
Merchandise Designs	Deborah Eckman (gift stationery), Yogesh Kumar (<i>Jerusalem</i> Perfume)

The Cast

(in order of appearance)

The Bard	Victor Vertunni di Albanella
William Blake/Jesus the Imagination	Tim Bruce
Catherine Blake/dancer/ensemble	Monia Giovannangeli
Robert Blake/ensemble	Sergio Otero Ksiloco
Job/Albion	Reinhardt Winter
Job’s wife/Jerusalem/ensemble	Vanessa Payer-Kumar
Elohim the Creator/Ezekiel/ensemble	Adda van Engelen
Satan/ensemble	Deborah Eckman & Eva Neubauer
Mrs. Boucher/Jones/ensemble	Nicolette van T’hek
Sarah Boucher/dancer/ensemble	Marja Merisalo
Devil/Richmond/ensemble	Alexandra Maitland Hume
Voice of The Divine Mother	Carol Starks
Matthews/ensemble	Carl-Johan Haggman
Elihu/ensemble	Mirjam Garscha
Palmer/ensemble	Leo Vertunni
Dancer/ensemble	Francesca Panariti



The story of Job & the story of Jerusalem

Satan - the dark angel - challenges God to a contest to determine the fate of the seemingly virtuous Job: an Everyman unaware of his own divinity. An overzealous Satan torments Job to within an inch of his life and traps him in a world of material darkness and false religion. God intervenes in the form of Jesus the Imagination and raises Job from the depths of existential despair to become a visionary prophet 'with the power to make others prophets'. A newly inspired Job attempts to awaken divinity within others and tries in vain to rouse the Giant Albion – the Collective Body of Mankind – from its 'sleep of death'. Yet only by restoring Jerusalem – Albion's lost Emanation and feminine power – to Her spiritual glory, can the Eternal Spirit awaken within Man and the Divine Humanity become a reality.

Scene-by-scene Synopsis

Act One

Prologue The Bard, Blake's prophetic narrator, opens the play.

Scene 1 **London at sunrise, 28th November 1757**
William Blake is born and later plays with his brother Robert, surrounded by visions of angels.

Scene 2 **In the Biblical land of Uz**
The virtuous Job and his family worship God on the Sabbath, yet all is not as it seems.

Scene 3 **In Beulah (the spiritual realm of the Psyche)**
Satan challenges God to a contest to test the faith of the seemingly virtuous Job. God – in the form of Elohim the Creator – agrees and sends Satan back to the world of man.

Scene 4 **The streets of London, 1772**
Blake (aged 16) sketches the everyday lives of people in a busy street and receives his first commission as a journeyman engraver from his master James Basire to draw the Gothic statues of Westminster Abbey.
Hellish creatures try to destroy him, but he overpowers them and inspires the youthful artisans of London to 'Rouze up' and be true to their own imaginations, 'those Worlds of Eternity in which we shall live forever'.

Scene 5 **In Ancient Uz, the house of Job's eldest son**
Satan sets to work and kills the sons and daughters of Job.

Scene 6 **In Ancient Uz, a hillside near Job's house**
A messenger tells Job and his wife of the death of their children and the loss of all that they owned. In spite of this, Job's faith in God remains firm.

Scene 7 **In Beulah (the spiritual realm of the Psyche)**
The three nymphs of creation reveal 'The Divine Image'.

Scene 8 **The Boucher household, Battersea, summer 1781**
Blake (aged 23) meets Catherine Boucher (age 19) and proposes marriage.

Scene 9 **Blake's workshop in Hercules Buildings, Lambeth, 1791**
Blake (aged 33) and Catherine (aged 29) work together harmoniously as man and wife. They are suddenly interrupted by the Old Testament prophet Ezekiel who appears from the spirit world and converses with Blake.
In a 'memorable fancy', he asserts how true virtue and spirituality are innate and come from within, not from rules or laws.

Scene 10 **In Eden (the celestial realm of the Spirit)**
Blake's deceased brother Robert, now his spirit guide and inspiration, shows Blake the celestial realms, and they are hailed by a host of heavenly angels. Satan tries to attack Blake, but has no power in Eden.

- Scene 11

In Ancient Uz, a hillside near Job’s ruined house

A vengeful Satan torments Job’s body with plagues and diseases.
- Scene 12

A week later in Ancient Uz

Under Satan’s influence, three friends (representing the limitations of rationality, the emotions and physical sensation) try to comfort Job with moralistic religion and urge him to look to his soul for the cause of his suffering. Job and his wife bemoan the loss of the Divine Vision and fear that they have instead been worshipping a false image, a spectre – a mental projection of their own creation ≠ and that ‘Divinity lies neglected’.
- Scene 13

The salon of the Reverend Mathews, London, 1794

Blake (aged 36) is invited to perform his Songs of Innocence & Experience at the prestigious salon of the Reverend Mathews. Polite society is mystified by his visions and outspoken views of life beyond death.
- Scene 14

A month later in Ancient Uz

Jesus the Imagination appears to Eliphaz (Job’s friend) in a dream and instructs Job and his wife to ‘despise not the chastening of the Almighty, for happy is the man whom God correcteth’.
- Scene 15

In Ancient Time

The sons and daughters of Jerusalem gather at sunset to worship her as the Divine Mother.

INTERVAL

Act Two

- Scene 16

A dark night, in Ancient Uz

Satan torments Job with nightmares and assumes the false face of God. Job realises that all his life he has worshipped Satan, a bitter reflection of his own rational ego.
- Scene 17

In Beulah (the spiritual realm of the Psyche)

The three nymphs of creation reveal ‘The Human Abstract’
- Scene 18

The streets of London, 1804

The Napoleonic wars rage on. A street-entertainer amuses Blake (aged 46) and a gathering crowd by miming the story of how Blake forcefully ejected soldier John Schofield from his garden in Felpham, after he caught the man urinating against his wall. Schofield accuses Blake of ‘assault and uttering seditious and treasonable expressions against the King’. (Allegedly: ‘Damn the king. The soldiers are all slaves!’) After a long trial, Blake is found innocent and cleared of all charges.
- Scene 19

A dark Satanic mill, London, 1819

De-humanised by the relentless grind of the Industrial Revolution, robotic workers steal away an ailing child and force him to work in a lifeless industrial machine. Blake saves the child and resurrects the workers from their living death, and the liberated souls celebrate in dance.

- Scene 20

In Ancient Uz

Elihu, a Divine Youth, visits Job and his wife with new hope. He inspires them with talk of the awakening of Jerusalem, the Divinity within.
- Scene 21

In Ancient Uz, opening into Beulah

In a vision, God reveals the created heavens to Job and his wife.
- Scene 22

Blake’s house in Fountain Court, London 1825

Blake (aged 67) and Catherine (aged 63) have financial problems, but their spirits remain high as they are visited by two admiring young artists, ‘The Shoreham Ancients’, who revere Blake as ‘The Interpreter’. He shows them his latest masterpiece, an engraving from the Old Testament Book of Job. Blake then steps into the visionary world of his own engravings and assumes the form of Jesus the Imagination.
- Scene 23

In Ancient Uz, opening into Beulah

Jesus appears before Job and his wife and awakens their divinity within.
- Scene 24

In Beulah, opening into Eden (the celestial realm of the Spirit)

The prophet Job worships the Divine Flame and assumes the character of Los (Inspiration). He rallies the sons and daughters of Albion (the collective man) and works for ‘man’s reconstruction into his lost Divinity’. Meanwhile, Jesus (Blake) awakens Jerusalem and leads her out of her Satanic prison. Satan rages within the collective body of Albion and a battle ensues as Satan tries to prevent Jesus, Jerusalem and her emanations from awakening Albion from his sleep of spiritual death. Finally, Satan the Great Selfhood is cast out and destroyed, and, as Eden begins to open again to man, the combined masculine-feminine power of Jesus and Jerusalem awakens within all mankind the Divine Humanity.
- Scene 25

Blake’s house in Fountain Court, 12th August 1827

Surrounded by his admirers, Blake passes away into Great Eternity.

Fin

Principal sources from Blake’s works

Excerpts from the following works are featured in the current production of WILLIAM BLAKE’S DIVINE HUMANITY:

Illustrations of the *Book of Job* (1825), Plates 1, 2, 3, 4, 6, 8, 9, 11, 12, 14, 17, 18, 21

Jerusalem, the Emanation of the Giant Albion (1820)

Milton (1811)

The Four Zoas or Vala (1807)

Songs of Innocence & Songs of Experience (1789) *Infant Joy, The Lamb, Nurses Song, The Divine Image, The Little Boy Lost, The Little Boy Found, The Little Girl Lost*

Songs of Innocence & Songs of Experience (1794) *Introduction, The Lilly, London, The Chimney Sweeper, The Human Abstract, To Tirzah*

The Marriage of Heaven & Hell (1790)

Collected poems & songs, letters & notes: *The Black-ey’d Maid, The Birds, Letter to Thomas Butts, Jerusalem, To Morning*

Other sources

The Book of Job, from the King James translation of the Old Testament Bible

The Life of William Blake, Alexander Gilchrist (London, Macmillan 1863)

William Blake, Kathleen Raine (London, Thames & Hudson 1970)

Blake and Antiquity, Kathleen Raine (London, Routledge & Kegan Paul 1979)

The Human Face of God: William Blake and the Book of Job, Kathleen Raine (London, Thames & Hudson 1982)

Trimorphic Protennoia from *The Nag Hammadi Library*, ed. James M. Robinson, (San Francisco, Harper Collins 1990)

Blake, Peter Ackroyd (London, Sinclair-Stevenson 1995)

The Stranger From Paradise: A Biography of William Blake, G.E. Bentley JR (New Haven/London, Yale University Press 2001)

Behold Jerusalem, Graham K. Griffiths (London, Longinus Publications 2003)

Cast Biographies



Victor Vertunni (IT) – The Bard

Victor is the founding director or TEV. He completed his studies at the University of East Anglia, UK with an honours degree in theatre studies. The following years he spend working and touring with fringe and community theatre companies as diverse as Zurya Theatre and the Shakespeare Stage Company. Since moving to Italy in 1990, he has appeared in both English and Italian language productions as well as writing and co-directing *Visions*, based on the life of William Blake. A tour of *Dubliners* followed in Italy in 1996, after which he concentrated on building the **Theatre of Eternal Values**, which was started the same year in Belgium. In the production of *The Imaginary Invalid* he played the roles of Dr. Diaforus and Cleante. Since 1999 he has had leading roles and co-directed in a number of productions such as *The Mahabharata, The Ramayana, The Way of the Tao* and *The Betrayed Prophet*.



Tim Bruce (UK)

William Blake/Jesus the Imagination, Writer, Co-director

Tim joined TEV in 1996 and played Cleante in *The Imaginary Invalid*. He recently appeared in the final series of *Byker Grove* as the semi-regular character Matt Robinson, the BBC Costume Drama *Bleak House*, the feature films *Bright Young Things* and *Out of Bounds*, the RTS award nominated opera film *Boheme*, BBC TV’s BAFTA-awarded film *Supertramp, Family Affairs, 55 Degrees North* and Granada Television’s award-winning series *In Suspicious Circumstances*. Tim appeared in the West End production of *Blood Brothers*, Tara Arts production of *Mandragora* and played the title role of *Don Giovanni* for Music Theatre London. In addition to cartoons, voice-overs and talking books, Tim is a regular voice on BBC and BSKYB



Monia Giovannangeli (IT)

Catherine Blake/dancer/ensemble, Co-director

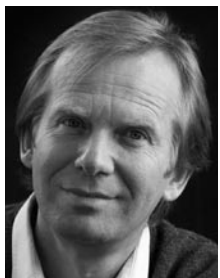
After attending L’Accademia di Danza, Rome, Monia completed her training with Teatro Danza Contemporaneo, specialising in the Martha Graham technique. Her broad background includes work with Mischa von Hoeke and Indian dance theatre. As well as teaching dance theatre in Italy, she has performed and choreographed *Visions* based on the life and works of William Blake, *Blood Wedding of Garcia Lorca* and *A Midsummer Night’s Dream*. Monia joined TEV in its early days and danced as an angel in *The Imaginary Invalid* and choreographed and performed in TEV’s *Magic Flute*. She has written, directed and performed in a number of adaptations of classic epics such as *The Mahabarata* and *The Ramayana*. Since 1999 she has been running the TEV Dance & Acting School for Youth in Voghera, Italy.



Vanessa Payer-Kumar (AT)

Job's wife/Jerusalem/ensemble, Co-director

Vanessa Payer-Kumar was born and raised in Vienna, Austria where she studied acting at the Conservatory of Vienna as well as with Jean-Paul Denizon, assistant to Peter Brook in Paris. Vanessa has worked in renowned theatres such as the famous Theater i.d. Josefstadt, Vereinigte Bühnen Graz, Kurtheater Reichenau in Austria and the Stadttheater Aachen, and the Landesbühne Hannover in Germany. She also took roles in plays of experimental groups such as the Aktionstheater Ensemble, W.U.T. and the Studiobühne Villach. She was member of the improvisation group "u.r.theater" in Austria for some years and also performed free improv at the Market Theatre in Seattle. Vanessa appeared in several Austrian TV series such as *Julia* and *Komissar Rex* as well as in Götz Spielmann's Schnitzler adaptation *Spiel im Morgengrauen*. Vanessa first played with Theatre of Eternal Values in 2000 in Mozart's *The Magic Flute*, where she sang the part of one of the boys. She performed in *Friends* and *Andersen. Märchen. Erzählen* with the Austrian branch of TEV and will play *Hero and Zero* in January 2008.



Reinhardt Winter (AT)

Job/Albion

Born in Kabul, Afghanistan, Reinhardt studied theatre at the Max-Reinhardt Seminar Academy of Music and Performing Arts in Vienna. He has performed as a fixed member of major Austrian theatres in over eighty plays, and is known as a specialist of Nestroy, Raimund and Grillparzer, the main representatives of Austrian comic and classical theatre. Since 1988 he has been a member of Comedy Festival Porcia and the Artistic Director of the Summer School of Comedy at the castle Porcia. In 1996 he joined TEV's first production *The Imaginary Invalid* where he played Dr. Diaforus and took on several parts in *Hamlet – The Film*, TEV's national production.



Sergio Otero Ksiloco (ES)

Robert Blake/ensemble

Professional actor, mime and clown, born in Venezuela in 1965. At present living in Spain, he works in different centres and institutions as a movement trainer for children and adults (including detoxification and rehabilitation programs, laugh therapy and music therapy). Since 1983, when he started his mime and actor training, Ksiloco has developed a large professional activity in arts and teaching in several countries (Venezuela, Colombia, Italy and Spain). For over 24 years, Ksiloco has played the character Wang in a one-man-show, and has been involved with a large number of companies and festivals, performing mime, clown and dance, as well as classic theatre, street theatre, stilts, puppet theatre, and contributions to lighting, sound and music. Currently developing a new phase in the Wang character in the production *Wu-Wang* – which was performed in Italy and the UK in summer 2007. This is his first collaboration with Theatre of Eternal Values.



Adda van Zanden (NL)

Elohim the Creator/Ezekiel/ensemble

Adda trained at the Amsterdam Actor's Studio as well as master classes with US theatre coach Warren Robertson. On the stage she has performed in a variety of classical and contemporary works including; *A Midsummer Night's Dream*, *Medea*, *The House of Bernarda Alba*, *The Seagull*, and *The Muse of the New Era*. On screen she has had parts in Dutch film and television productions. Adda also lends her voice to hosting radio shows, presenting cultural events and voice-over work. In addition Adda works as a role-playing actor in management training.



Deborah Eckman (UK)

Satan/ensemble

A native Londoner, Deborah trained as an actress and singer and has been a member of TEV since its inception in 1996. She played Louison, the youngest daughter of Argan, in their first production, *The Imaginary Invalid*, which toured extensively throughout Europe, in India, and also at the Edinburgh Fringe Festival. Following that, she spent time in Nagpur, India studying Classical Indian Vocal and continued this train of thought with trips to the US and Canada to study with Indian vocalist Shweta Jhaveri. During this period, she continued acting, especially in Vancouver, where she appeared in a number of productions including Noel Coward's *Relative Values* and a new musical, *DREGS*. When not in actor mode, Deborah writes and records her own songs and frequently plays live, wherever she happens to be in the world, as well as performing on other artists' recordings.



Eva Neubauer (AT)

Satan/ensemble

Eva was born in Vienna, where she studied singing and acting. She has performed in Austrian theatres such as the Theater in der Josefstadt, Schauspielhaus, Theater d. Jugend, in a diverse range of roles in plays that include *Richard III*, *Leonce und Lena*, Shaw's *Heartbreak House*, *King Arthur*, *Heidi*, *Robin Hood* and Woody Allen's *Midsummer Night Sex Comedy*. In 1998 she co-founded the improvisation group u.r. theater, performing with them for several years. As a singer she has had leading roles in opera and musicals in Austria, such as *Friederike* at the State Opera House, Vienna. On screen Eva has appeared in Austrian TV series such as *Kommissar Rex*, *Schnell ermittelt* and *Tom Turbo* and in German and Austrian films that include *Immer nie am Meer*, *Wie eine schwarze Möwe* and *Rosamunde*. This is her third TEV production.



Nicolette van t'Hek (BE)

Mrs Boucher/Jones/ensemble

Born in The Hague, Netherlands, trained as an actress in Brussels, at De Kleine Academie with Luc de Smet, whose teachings were based on Le Coq, Paris. Together with the Brussels theatre group Andante she devised a play for children based on the story of Pinocchio, called *Binocchio*. Nicolette joined TEV ten years ago with their first touring production *The Imaginary Invalid*. She has conducted theatre courses in several countries.

**Marja Merisalo (FI)****Sarah Boucher/dancer/ensemble**

A Finnish choreographer and dancer who, after attaining her master's degree from the Theatre Academy of Finland started doing her own projects as choreographer, dancer and director in an assortment of productions. She has developed her own style, which combines movements and ideas from contemporary dance to Indian and other dance traditions. Marja's work spans modern independent productions to big traditional theatre musicals. Her dancing and acting has been seen in different Finland-based theatres like Finnish National Theatre, Helsinki City Theatre, Lappeenranta City Theatre, Q-Theatre and many others. After some Kathak dance and music studies at the Late P.K Salve Academy of Fine Arts and Music in Nagpur, India, she started working with the oldest and best-known Finnish dance theatre, Raatikko, directing Indian mythological stories into dance theatre plays for school children. She has performed internationally in Italy, India, Australia and the Baltic countries.

**Alexandra Maitland Hume (IT)****Richmond/ensemble**

Before graduating from Plymouth University with BA Hons in Theatre Arts and Performance, Alexandra performed in Toby Gogh's *Linneus Prince of Flowers*, which was awarded a Fringe First at the Edinburgh Festival, and Terry Wright's *Song of Songs*, which toured Ireland, including the Galloway Festival. Alexandra is one of TEV's original members and played Beraldine in *The Imaginary Invalid*. In between touring in Europe and India, she appeared in the film version of *La Boheme* for Music Theatre of London, played Clenna in *Baloopa's Journey* – a TEV production for schools – and had a leading role in *The Betrayed Prophet*. Alexandra moved to Italy in 2002, where she continues to appear in both English- and Italian-language productions.

**Carl Johan "Haggis" Haggman (FI)****Rev. Matthews/Percussion/ensemble**

Composer and musician from Helsinki. Specialised in various ethnic percussion and film music compositions. After studying philosophy at Helsinki University he made music trips to Turkey, the Caribbean, South America and Greenland, which resulted in music studies and program series in the Finnish radio. Haggis has been collaborating with many dancers, actors and directors in many theatres and institutes in Finland (Finnish National Theatre, Helsinki City Theatre, Q-Theatre, Raatikko, Sibelius Academy etc). His music has been heard in many theatre plays as well as dance productions and films. The latest work includes music for two documentary films by director Lasse Naukkarinen, one about the unique original Karelian Village Paanajarvi and the other about the state of Kerala in south India. Haggis has also acted in Finnish TV and feature films, as well as touring around Finland theatre in plays for both adults and children. He has been working at the YLE (Finnish Broadcasting Corporation) making ethnomusicological documentaries and other programs for the radio. He also plays in different world-music, jazz, and other orchestras as a musician.

**Francesca Panariti (IT)****Dancer/ensemble/make-up**

Born in Tuscany, Francesca started studying classical dance with the Enrico Cecchetti method, in the school run by Franco De Vita (now the artistic director of the Jackie Kennedy Onassis School at American Ballet Theatre) and Raymond Luckens. At age 10, she was accepted into the corps de ballet of Maggio Danza Firenze for the ballet *la Sylphide* with Peter Schaufuss. In the years to follow she developed a passion for modern dance following the Martha Graham method, and took courses in contemporary dance and tap. While continuing to dance, she took a beauty course in Pisa, later winning a make-up competition. Today she is studying stage, screen and fashion makeup at the Accademia Nazionale di Arti Cinematografiche, Bologna. This production has allowed her to combine her two passions of dance and make-up.

**Leo Vertunni (IT)****Palmer/ensemble/musician**

Leo Vertunni has been acting since childhood and has played leading roles in youth theatre productions including the title role in *Hamlet*, Lysander in *A Midsummer Night's Dream* and Marquis of Forlipopoli in *La Locandiera*. He is bilingual and an accomplished multi-instrumentalist, composing and performing his own eclectic style of music.

**Mirjam Garscha****Elihu/ensemble**

Mirjam joined TEV in 2000, at the age of 14, for their production of Mozart's *Magic Flute*, already a veteran of the concert hall having toured with the Vienna Youth Orchestra between 1994 and 1998. An accomplished player of the violoncello and viola da gamba, she is also a singer and dancer, recently adding acting to her range of talents after studying at Acting School Krauss in Vienna. Following her performance as Rose in Michaela Hurdus-Galli's production Gertrude Stein's *The World is Round*, at Theater Blau Vienna, Mirjam became a member of her company, but performing with TEV still remains a labour of love.

Grace Parry-Davies**Stage Manager**

Since graduating from The University of Reading in Film & Theatre, Grace spent the summer up at the Edinburgh Fringe Festival with Pinter's *The Dumb Waiter*, which she produced and directed. She has worked for Hexagon Theatre in Berkshire, been awarded Residency Director with her local theatre in Reading and DSMed for the Royal Exchange in Manchester. This is her first time working for Theatre of Eternal Values.

William Blake (1757-1827)



BLAKE was born at 28a Broad St, Soho on 28th November 1757, and he continued to live and work in London for most of his life. He was an engraver, printer (he invented a new technique of printing known as ‘relief etching’), painter, poet, prophet and visionary.

From his early childhood, he saw visions of angels and conferred with the spirits of great personalities from ancient times. After dying in 1787, his deceased brother Robert became Blake’s ‘spirit guide’ and inspiration for him throughout his prophetic life. Blake’s marriage to Catherine was long and happy. They regularly worked side by side in his workshop, but had no children. She outlived him by four years and worked hard to safeguard his spiritual and artistic legacy.

He lived through an era of great political and social upheaval: the American War of Independence (1775-83), the French Revolution (1789), the Napoleonic Wars (1799-1815) and the far-reaching social impact of the Industrial Revolution (1760s-1840s). Moved by the social injustices of industrial England, Blake captured the mood of his times through his paintings and poetry. Greatly misunderstood by the greater part of 18th century English society, Blake is today recognised as a leading English poet and artist, confounding the intellect with works that appeal directly to the human spirit.

He prophesised the coming of the Golden Age through the awakening of Divinity within human beings (Divine Humanity) and dedicated his life to the liberation of mankind from the ‘mind-forged manacles’ of its conditioning, materialism and rational ego.

Towards the end of his life, he finally received the full respect and understanding of a group of promising young artists called ‘The Shoreham Ancients’, who included the painters Samuel Palmer and George Richmond. Surrounded by his admirers, he died on 12th August 1827 at 3 Fountain Court near the banks of the River Thames in London.

Blake’s main works

An Island in the Moon (1784); *All Religions Are One, There Is No Natural Religion* (1788); *Songs of Innocence, The Book of Thel* (1789); *The Marriage of Heaven & Hell* (1790); *The French Revolution* (1791); *America – A Prophecy, Visions of the Daughters of Albion, The Gates of Paradise* (1793); *Europe, The First Book of Urizen, Songs of Experience* (1794); *The Song of Los* (1795); *The Four Zoas/Vala* (1807); *Milton* (1811); *Jerusalem* (1820); Illustrations of the *Book of Job* (1825); Illustrations to Dante’s *Divine Comedy* (1827)

Discovering Blake’s Grave

WE FIRST came across the mystery that surrounded the location of William Blake’s grave when making a visit to Bunhill Fields to pay our respects to the great artist. We were astonished to see that only a simple memorial stone, erected in 1927, indicated that he and his wife were lying ‘near by’. When we enquired of the groundsman where the spot was, he could only indicate in the general direction of a huge nearby lawn. Dismayed at this sad state of affairs the two of us decided there and then to do some investigation to see whether we could find the exact spot of his burial plot so as to restore Blake’s final resting place to a more dignified position in the world.



We soon discovered that this was not going to be an easy task! The location had been unmarked since 1965, and although a few records still existed in London archives, they were generally not very precise, and indeed some were not available to view at all. Undeterred, we persevered in our quest and after a fair amount of digging around in a few dusty halls discovered that in fact an official record had been made of the precise location of Blake’s grave. This record was entered in the “Bunhill Fields Burying Ground Order Book of 1824 to 1827” and showed that William Blake was buried with the coordinates of East and West 77 and North and South 32.



Blake’s final resting place marked by a white sheet

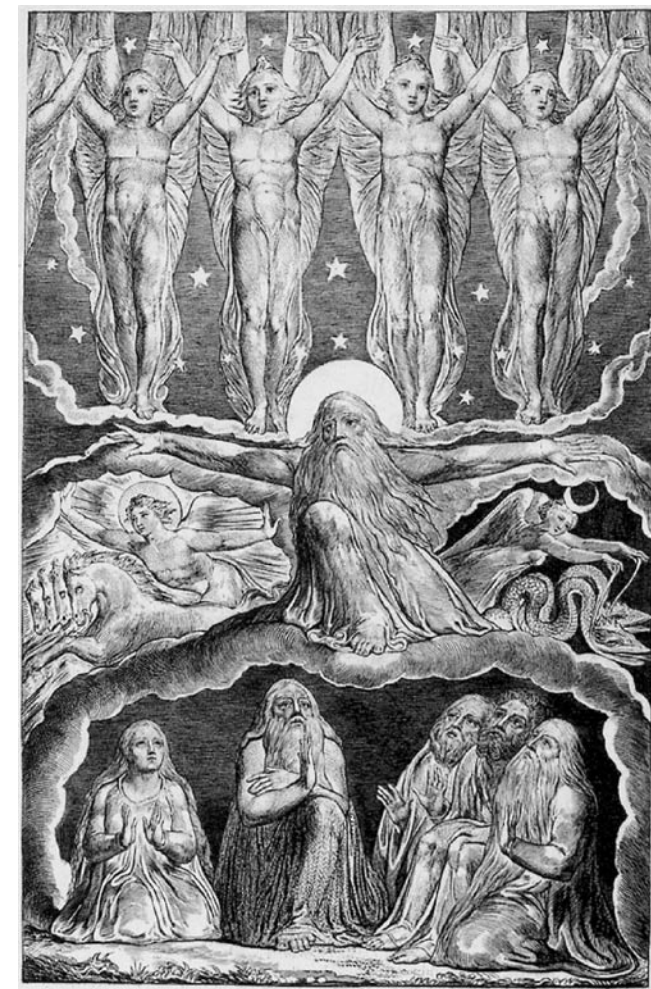
It became necessary to understand how the co-ordinate system works. This entailed many visits to the Archives and to the cemetery to cross check the location of several rows of headstones of which the co-ordinates were known. From that point it was a matter of re-tracing the co-ordinates on the ground, which gave us the definitive spot that we had sought. It was also nice to identify the exact spot of the graves of his wife, mother and eldest brother at the same time. It took us over a year to make the discovery, but it was immensely satisfying when we realised that we had in fact done what we set out to do, and we hope that future generations will continue to respect this great man and powerful visionary as we hope to do with a proper memorial in place on the site.

Luis and Carol Garrido. London, November 2007.

Historical Timeline

- 1757 Birth of William Blake to hosier and haberdasher, James & Catherine Blake.
- 1760 George III crowned king.
- 1768 Blake enters Henry Par's prestigious drawing school on the Strand.
- 1772 Blake apprenticed to Master engraver James Basire. His first commission is to draw the Gothic tombs and monuments of Westminster Abbey.
- 1776 American Declaration of Independence.
- 1778 Blake enrolls as a student at the recently formed Royal Academy of Arts and rebels against the Classical Greek and Roman ideals of its first president Sir Joshua Reynolds.
- 1780 Blake experiences first hand the violence of the Anti-Catholic Gordon Riots.
- 1781 Blake meets Catherine Boucher at her home in Battersea and proposes marriage.
- 1782 On 18th August, Blake marries Catherine in St. Mary's church, Battersea.
- 1783 End of the War of Independence and the founding of the United States of America. William Pitt the Younger becomes Britain's youngest Prime Minister at the age of 24. Blake first meets patron George Cumberland, a founder of the National Gallery.
- 1784 William and his younger brother Robert open a print shop in Broad St, Soho.
- 1787 Robert Blake dies, his favourite brother and later his 'spirit guide'.
- 1788 Blake invents 'relief etching' – a new, commercial printing method. First penal colony established in Sydney, Australia by Admiral Sir Arthur Philip.
- 1789 French Revolution. Blake writes *Songs of Innocence*.
- 1790 Blake moves to Hercules Buildings, Lambeth. *The Marriage of Heaven & Hell*.
- 1793 French Republic declares war on Britain. Britain enters a coalition with Prussia, Austria and Russia against France. Blake writes *Visions of the Daughters of Albion*.
- 1794 Blake completes *Songs of Experience*, *The First Book of Urizen*.
- 1799 Blake first meets his greatest patron and friend, Thomas Butts.
- 1800 Blake moves to Felpham in Sussex, under the patronage of poet William Hayley.
- 1802 Treaty of Amiens, hostilities temporarily cease in the war with France.
- 1803 After an incident in the garden with soldier John Schofield, Blake is charged with 'assault and uttering seditious and treasonable expressions against the King.' Blake's trial begins in Chichester. Blake suffers from depressions and 'nervous fear'.
- 1804 Napoleon crowns himself Emperor of France. Blake's trial ends in his acquittal. Blake returns to London and moves to South Molton Street.
- 1805 Admiral Lord Nelson wins the Battle of Trafalgar giving Britain control of the seas.

- 1806 Blake completes 19 watercolours from the *Book of Job* for patron Thomas Butts.
- 1807 Blake completes *The Four Zoas or Vala*.
- 1809 Blake's unsuccessful exhibition in Broad St and his Descriptive Catalogue.
- 1811 Blake completes *Milton*. 'Mad' King George's son rules as Prince Regent.
- 1815 The Duke of Wellington finally defeats Napoleon at the Battle of Waterloo.
- 1820 Blake completes *Jerusalem*. The Prince Regent is crowned King George IV.
- 1821 Blake moves to 3, Fountain Court, just off the Strand.
- 1824 Blake meets Samuel Palmer (19) of 'The Shoreham Ancients' for the first time.
- 1825 Blake meets George Richmond (16) of 'The Shoreham Ancients' for the first time and completes his Illustrations of the *Book of Job*.
- 1826 Blake begins his last major commission, the Illustrations to Dante's *Divine Comedy*.
- 1827 Blake's death, 12th August. His last work is a pencil portrait of his wife Catherine.



A Glossary of Blakean Terminology

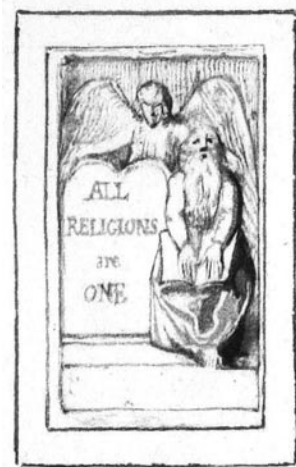
Albion	The collective human being, the body of the collective man; also refers to the collective English nation.
Beulah	The spiritual realm reflected in the human psyche.
The Covering Cherub	Satan, the one who imprisons Jerusalem in the Void and obscures the Divine Vision.
Divine Humanity	Either God incarnate (Jesus) or humanity fully awakened to the Spirit: ‘God becomes as we are, that we may be as He is’.
Eden	The celestial realm of the Spirit, Heaven, Great Eternity.
Emanation	Feminine power. Aspect of the Great Emanation, Jerusalem.
The Four Realms	1: Eden (Celestial/Heavenly), 2: Beulah (Spiritual/Psychic), 3: Nature (Material/Physical), 4: Ulro (Illusory/Rational).
The Four Zoas	The four aspects of the Human Psyche: Urizen (Reason), Luvah (Emotions), Tharmas (Physical sensation) and Urthona/Los (Divine Inspiration).
Jerusalem	The Emanation (feminine power) of both Albion and Jesus the Imagination (The Bride of the Lamb, Holy Spirit, Kundalini, Divine Mother). She is the common link between Humanity and the Divine that makes possible the Divine Humanity.
Jesus the Imagination	The universal pure spirit, the Divine Vision, the Poetic Genius, inspiration, the embodiment of the Divine Humanity.
Job	A Book of the Old Testament Bible. A ‘virtuous’ Pharisee who becomes ‘a prophet with the power to make others prophets’ after his self-righteous ego is broken down through a series of torments and the Divine is awakened within.
Lambeth	Blake lived in 13, Hercules Buildings, Lambeth (in what is today South London) from 1790-1800.
Los	The light-bringer. The incarnated form of Urthona the Zoa of Inspiration, who builds Golgonooza (City of Art and Man’s Reconstruction into his lost Divinity) and works unceasingly for the redemption of mankind and the coming of Jerusalem. He keeps the Divine Vision (connection with Divinity) in times of trouble. Los and his emanation Enitharmon also represent Time and Space.
Luvah	The Zoa of the Emotions, represented in the story of Job by the character Bildad. The Super-ego. Under the Satanic influence, he becomes envy and jealousy, and overthrows Urizen to become the ‘Rational Spectre’.

Natural World	The mundane egg or shell, the material world of God’s creation, the vegetative world of death and generation (birth).
Poetic Genius	Inspiration, Divine Vision, connection to the Divine.
Rahab	The Satanic false religion of ‘Moral Virtue’ and self-righteous ego.
Satan	The Ego, the Great Selfhood, the rebel against God in every man, the Devouring Power, the abstracting power that negates everything.
Spectre	Negative aspect, Satan, dead spirit.
Tharmas	The Zoa of Physical Sensation, represented in the story of Job by the character Zophar. Under the Satanic influence, he becomes lethargy and indulgence.
Ulro	Illusion or Maya. The world outside of spiritual existence, a dead projection of the human rational mind.
Urizen	The Zoa of Rationality and Discrimination, represented in the story of Job by the character Eliphaz. The rational scientific materialistic Ego. Under the Satanic influence, he becomes the materialistic false God of self-righteous religion (Deism), the oppressive lawgiver, the judge & punisher of sin, the Demiurge of the Old Testament.
Urthona	The Zoa of Divine Inspiration and Poetic Genius, represented in the story of Job by the character Elihu, the Divine Youth. He is the only Zoa to be untainted by the Satanic power, and incarnates as Los for the redemption of all mankind.



William Blake's Divine Humanity

All Religions Are One ~ The Voice of one crying in the wilderness



The Argument ~ As the true method of knowledge is experiment, the faculty of knowing must be the faculty which experiences. This faculty I treat of.

Principle 1st ~ That the Poetic Genius is the true Man, and that the body or outward form of Man is derived from the Poetic Genius. Likewise that the forms of all things are derived from their Genius, which by the Ancients was call'd an Angel & spirit & Demon.

Principle 2nd ~ As all men are alike in outward form, so (and with the same infinite variety) all are alike in the Poetic Genius.

Principle 3rd ~ No man can think write or speak from his heart but he must intend truth. Thus all sects of Philosophy are from the Poetic Genius adapted to the weaknesses of every individual.

Principle 4 ~ As none by travelling over known lands can find out the unknown, so from already acquired knowledge man could not acquire more. Therefore an universal Poetic Genius exists.

Principle 5 ~ The Religions of all Nations are derived from each Nation's different reception of the Poetic Genius which is every where call'd the spirit of Prophecy.

Principle 6 ~ The Jewish & Christian Testaments are An original derivation from the Poetic Genius. This is necessary from the confined nature of bodily sensation.

Principle 7 ~ As all men are alike (tho' infinitely various) so all Religions & as all similars have one source. The true Man is the source, he being the Poetic Genius.

Antonio Scialó

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Eternity in an Hour

As part of the Blake 250 celebrations, the two-week run of WILLIAM BLAKE’S DIVINE HUMANITY at The New Players Theatre is accompanied by a full programme of lunchtime events that celebrate the genius of Blake’s art in all its forms. As well as readings and dramatisations of his work, the mini-festival will include interpretations of Blake’s work performed in classical and modern musical styles, dance and a series of multimedia shows highlighting the significance behind many of his best-loved illustrations.

The events run from 12.30 pm to 1.30 pm on the dates shown below. **Tickets £5 on the door.**

Wednesday 21 November

Letters from Paradise

actor Kenneth Jay

Modern interpretations of Blake songs

Sia Reddy and Jeremy Clancy

Thursday 22 November

A Golden String: choice passages and curious

extracts from William Blake’s writing

actor Philip Beckwith, with violin

accompaniment from Joe Townsend

Songs of Blake

Niall McDevitt and Liza Hayden

Saturday 24 November

The Life of Christ through the Paintings of Blake

Luis & Carol Garrido of the Blake Society

Modern interpretations of Blake songs

Sia Reddy

Monday 26 – Wednesday 28 November

Songs of Innocence and Experience part I

Classical music by Swedish composer Janåke

Hillerud. Interpreted by soprano Margareta

Hillerud and pianist Jan Waterfield

Songs of Innocence and Experience part II

Victor Vertunni (singer), with Leo Vertunni

(guitar), Maxim Vertunni (bass)

and Monia Giovannangeli (dancer)

Thursday 29 November

The Life of Christ through the Paintings of Blake

Luis & Carol Garrido of the Blake Society

The Tyger

a dance interpretation by Marja Merisalo

Saturday 01 December

William Blake and the Imaging of Inspiration

James Malpas of Sotheby’s Institute of Art

Meet the cast

an opportunity to meet the directors and cast

of WILLIAM BLAKE’S DIVINE HUMANITY

With grateful thanks to:

Shri Mataji Nirmala Devi (Founder & Patron of Theatre of Eternal Values);

From UK: Sharmila & Ziya Dikbas, Eckman family, Kate & Chandran, James Malpas, Steve Martin, Hesta & David Spiro, Eric Loren, Joe Townsend, Jan Waterfield, Barry West, Angus Whitehead, Pieter Willemse, Igor Shtepa, Paul Goundry, Gautama Payment, Paul Anant, all the staff at The New Players Theatre;

From Austria: Boris Hanreich, Sita & Martin Kirchbaumer, Michi Markl, Martin Mohr, Elizabeth & Emanuel Schulz, Marianne Schulz, Dorthe Rose Swastha, Tarakeshwara, Ossi Tattyrek, Andrea Wicke, Leo Zeilinger;

From Italy: Andrea and Jane Antoniani, Michaela Cavaletti, Aldo & Floriana Gandolfi, Elena & Carlo Gizzi, Robert Hunter, Vincenzo Morfella, Alessandra Palini, Piero, Salvatore Quattrocchi, Danilo Scuderoni, Gunter Thurner; Gita Pattison (Canada); Maureen Goodman, Colette Desigaud (Switzerland); Doris & Gwenael Veres (France); Robert Harrison O’Carroll, Jacob Weiner (Germany); Anand Varma (India), Herve Renault (Belgium); Anca Angelina (Romania); And countless other Family & Friends who have selflessly offered their time & energy to this production.

Theatre of Eternal Values would especially like to thank all our supporters over the last 10 years who have ensured the success of all our past productions, and continue to offer their generous assistance whenever it is asked for. We wouldn’t be here today without you.

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