

AN ILLUSTRATED QUARTERLY  
**BLAKE**

N E W S

## Colby Blake Issue

Blake/An Illustrated Quarterly, Volume 10, Issue 2, Fall 1976, p. 44



# NEWS



## The Muggeridge Blake

Public television in the U.S. recently offered a series of six hour-long programs based on the hypothesis that the ideas of St. Augustine, Pascal, Blake, Kierkegaard, Tolstoy, and Bonhoeffer add up to a kind of *Third Testament* (which is thus the title of the series). The host for the series was Malcolm Muggeridge, who devoted an hour of broadcast time to the ideas of each of the six men.

## Colby Quarterly Blake Issue

According to John Sutherland, the editor, *Colby Library Quarterly* is planning a special issue devoted to Blake for the spring of 1977: "We invite papers on any aspect of Blake's life and works. Illustrations are not required, but may be used freely." The *Quarterly* has special interests that may be of interest to our readers: Blake, psychology and literature, the visual arts and literature. Address the editor at Colby College, Waterville, Maine 04901.

## Work in Progress and a Query

Stephen Cobb: a dissertation at Sussex University on "The Role of the Genesis Ms. in Blake's Last Works"--an indication of the importance we may attach to the didactic works within Blake's overall artistic and intellectual development. Cobb has the following query for our readers:

I am looking for any published discussions, reproductions, or descriptions of the thirteen-page transcription of Genesis begun by Blake in manuscript with rough drawings and some coloring. I am writing a dissertation at Sussex on "The Role of the Genesis Ms. in Blake's Last Works," examining the imagery of the Genesis Ms. in order to shed light on the final years of Blake's work, his final interests and statements. There is some evidence to suggest continuity between his first simple didactic statements in illuminated form and the last works, *The Everlasting Gospel*, *The Ghost of Abel*, *The Laocöon* engraving, and of course the Genesis Ms.

Stephen Cobb  
Norwich House  
Sussex University  
Falmer, Brighton BN1 9QS  
England

## Santa Barbara Conference

The conference on "Blake in the Art of His Time" held at the University of California, Santa Barbara, 2-5 March 1976, included papers on the theme, art exhibitions, music, and a radio play.

According to the organizers, tapes are now available of the evening performance of "Songs of William Blake and Music of Blake's Time" by professional soloists and chorus:

3 7-inch reels, \$12.50

3 60-minute cassettes, \$5.85

Write Bud Bridgers, Learning Resources, University of California, Santa Barbara, CA 93106. Enclose a check made out to the Regents of the University of California. Delivery will be immediate.

The following is an outline of the conference program, with abstracts of the papers presented.

SESSION ONE: Moderator, Morton D. Paley, Dept. of English, Boston University; Editor, *Studies in Romanticism*

Robert Essick, Dept. of English, California State University, Northridge  
"Meditations on a Fiery Pegasus"

The art historian and the literary scholar look at Blake from the two different perspectives inherent in the structures and histories of their respective professions. We will progress most rapidly in our understanding of Blake by realizing the strengths and limitations of these points of view, discovering what each can contribute to the other, and thereby developing an approach as interdisciplinary as Blake's own art. The illuminated books and color prints of the 1790's provide particularly clear examples of the continuity and interdependence between Blake's technological inventions, the pictorial effects they produce, and the themes and structures of his poetry.

W. J. T. Mitchell\*, Dept. of English, Ohio State University (\*Sponsored by the Alumni Association, University of California)  
"Style as Epistemology: Blake and the International Style of Linear Abstraction"

This essay tries to define Blake's pictorial style in relation to the movement toward linear abstraction in his time, and in relation to his own epistemology--that is, his theories of sensation, perception, and aesthetics. A large part of this