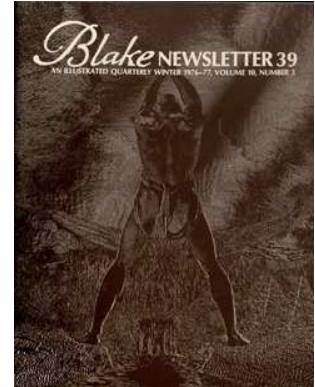


AN ILLUSTRATED QUARTERLY
BLAKE

N E W S

Romantic and Modern Literature: Seminar

Blake/An Illustrated Quarterly, Volume 10, Issue 3, Winter 1976-77, p. 68



News

Newsletter Publications

We would like to call our readers' attention to the list of items for sale by the *Newsletter* printed in every issue with the editorial information inside the front cover. There is our reproduction of *America*, of course, but also a number of special back issues, including the handlists of Blake material in the British Museum Department of Prints & Drawings (issue 20, edited by G. E. Bentley, Jr.), and in the Lessing J. Rosenwald Collection (issue 35, edited by Ruth Lehner). Readers who did not subscribe to the *Newsletter* before 1970 should note that we publish a reprinting, in two parts, of the issues first published at Berkeley, 1967-70.

News Always Wanted

It has been a long time since we reminded our readers that we always welcome news, which naturally includes conferences, recent publications, and the like, but also--when readers tell us about them--lectures on Blake and related subjects, classes handled in some special way that would interest our readership, work in progress (dissertations of course, but also any other work on Blake), queries--in short, "professional" news as well as items of more casual interest.

Our Bibliographer's Request

The *Newsletter* Bibliographer, Thomas Minnick, asks that you keep him and his Annual Checklist of Recent Blake Scholarship in mind when you write or run across Blakean items that might escape his notice. Duty calls: all the virtues of the Checklist involve its usefulness, and it can be most useful when most timely and most complete. Certain categories of information--reviews of books on Blake, for instance--are notoriously resistant to comprehensiveness, especially up-to-date comprehensiveness, and anything you can do to help will be appreciated.

Romantic and Modern Literature: Seminar

According to Annette Levitt of Temple University, the title of what has been the MLA seminar on Blake and the Moderns will be changed this year to The Romantics and Modern Literature. The panel will be restricted to three members speaking for no more than fifteen minutes each, to allow time for discussion. Requests to attend the seminar may be sent to Professor Robert Bertholf, Department of English, Kent State University, Kent, Ohio 44242, and to Professor Annette Levitt, Department of English, Temple University, Philadelphia, Pennsylvania 19122.

Blake & The Moderns

Professors Robert Bertholf and Annette Levitt are editing a collection of essays on Blake and the Moderns. While most of the papers have been decided upon, there is space for one or two more. If you have an appropriate essay, write to either of the editors. For their addresses see the previous news item.



MLA Seminar: Laocoön

In the opening paragraph of Irene Tayler's article on Blake's Laocoön, interested readers will find further information on the 1976 MLA Blake seminar, announced originally in *Newsletter* 38.

Samuel Palmer in the Marketplace

A recent series of newspaper articles has gone very far toward documenting the suspicion, first voiced by David Gould in a letter to *The Times* in 1970, that many of the paintings sold in recent years as Samuel Palmers have been modern fakes. The most recent installments in the story have come from *Times* sales-room correspondent Geraldine Norman, who traced several of the doubtful paintings to Thomas Keating. In a letter to *The Times* in August Keating admitted painting many imitations of the works of Palmer as well as of other artists. In a 27 August interview on *Nationwide*, a BBC television news program, Keating said that he had painted his imitations with the aim of showing the greed of art dealers who make their fortune off of artists whose works are bought for as little as possible and are sold as expensively as possible, a situation in which Keating says he has found himself for a lifetime of painting. Keating also claims that his imitations appear clearly as imitations to anyone who cares enough about Palmer to find out what Palmer's paintings really look like, and Keating's point in this case seems to be carried by the numerous doubts expressed by Palmer experts over the past few years about several paintings on the market.

According to stories in *The Times*, about thirteen paintings attributed to Palmer are being seriously doubted. The first Palmer to be questioned was a drawing of Sepham Barn, acquired along with three other Palmers by Leger Galleries in Old Bond Street in 1970 from Jane Kelly, Keating's girlfriend. The authenticity of the Sepham Barn drawing was doubted