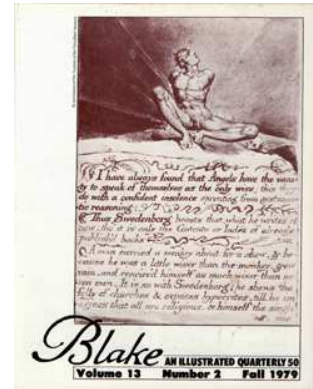


AN ILLUSTRATED QUARTERLY
BLAKE

C O R R E C T I O N

Correction to Article Title

Blake/An Illustrated Quarterly, Volume 13, Issue 2, Fall 1979, p. 111



Arnold's life-style consisted of many endearing eccentricities. He did not care to own stocks and shares, and made a little "profit" out of his efforts for the Trust. He preferred to have unusual properties such as a vintage Bugatti motor car and to live in derelict French chateaux. Thus he owned two enormous castles, one in the Jura and one in Burgundy. He made it his business gradually to restore them to viability and in Burgundy, as a sideline, he became internationally known as a grower of magnificent blue delphiniums, which people traveled many miles to see. This was done entirely for pleasure, not for gain. It was a joy to stay as his guest in these remarkable surroundings as I was allowed to do on many occasions. Any friend of Arnold's was given many generous signs of his devotion. Being more than thirty years older than he, I became, as he told me, another of his adopted fathers.

Arnold left unfinished four important productions for the Blake Trust. One, a facsimile of the manuscript of *An Island in the Moon*, with an essay by Dr. Michael Phillips, will soon be published. The three others, Lister's *Catalogue Raisonné* of Palmer's etchings with more than a hundred reproductions, the large package of Blake's *Book of Job*, and Martin Butlin's great *Catalogue of Blake's Works* will follow during the next twelve months.

Arnold's widow, Julie, has bravely assumed the direction of the Trianon Press until these works are done. The William Blake Trust, its task completed, will then be terminated in its present form.

GEOFFREY KEYNES

MLA ON BLAKE

For a 1980 MLA Special Session on Blake: Alicia Ostriker, English Dept., Rutgers University, New Brunswick, N.J., 08903, seeks articles or abstracts on *Blake and Sexuality*. Deadline: 1 March, 1980.

CORRECTION

The *Blake* staff would like to apologize for an error in the title of Thomas V. Lange's article in volume 13, number 1. The title should have read *An Engraving of Wollstonecraft After Opie*.

THE ENGLISH IN ROME

On 29 September a public symposium entitled *The English in Rome* was held at the Yale Center for British Art. The program was designed to examine the cultural milieu of Rome at the end of the eighteenth century from the perspectives of various disciplines. The papers read focused not only on the artistic and physical environment encountered by the expatriates of this period but also on the environment of ideas. Concurrent with the symposium was an exhibit at the British Art Center, *The Fuseli Circle in Rome*. The exhibit was designed to assess and define the stylistic and thematic innovations of an international group of artists associated with Fuseli in Rome in the 1770s.

A theoretical introduction to the subject of the symposium was presented by Frederick J. Cummings, Director, The Detroit Institute of Arts, who spoke on *The Beginnings of Romanticism*. Presented to enlarge the disciplinary scope of the program were *Gibbon, Burke and the Sublime* by Martin Price, Thomas E. Donnelly Professor of English, Yale University, and *Roman Impressions: Some Personal Views* by Patricia Meyer Spacks, Professor of English, Yale University. Following these papers was a public tour conducted by Nancy Pressly, Guest Curator for the exhibition.

In the afternoon Jules David Prown, Professor of Art History, Yale University, discussed the ramifications of Rome and the antique in *Benjamin West, Antiquity, and the American Indian*. *Fuseli's Use of the Antique* was presented by Gert Schiff, Professor of Fine Arts, Institute of Fine Arts, New York University. The Center's Curator of Prints and Drawings, Andrew Wilton, ended the papers with *William Pars in Rome*.



Henry Fuseli, R.A. (1741-1825)