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N E W S

Minor additions to Blake bibliography in Peattie's chapter on Blake

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Michael J. Tolley notes the existence of a University of London dissertation, William Michael Rossetti as Critic and Editor by Roger William Peattie (1966). Chapter VII (pp. 403-411) is on "Blake." There are "a few minor (marginal) additions to Blake bibliography."

From Professors Kay Long and Roger R. Easson, University of Tulsa:

Blake Studies, a journal devoted to encouraging interest in William Blake, will be published bi-annually at the University of Tulsa -- the first issue to appear September, 1968. The subscription rate for one year is \$3.00, and checks should be made payable to Blake Studies, the University of Tulsa.

We project a journal containing approximately six to eight articles in the ten to thirty page range. Basically, we feel we would accept any item of interest to studies of William Blake, placing only one restriction on manuscripts submitted -- that they represent new insights and significant contributions to Blakean scholarship. We are now receiving manuscripts for future issues. All correspondence should be directed to:

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We are pleased to announce the members of the Advisory Board of Editors of the Studies: Hazard Adams, George M. Harper, Karl Kiralis, Martin K. Nurmi, Edward J. Rose, Mark Schorer, Ruthven Todd, Winston Weathers, Joseph A. Wittreich.

REVIEW

Romantic Art in Britain: Drawings and Paintings 1760-1860, Exhibition Catalogue ed. by Frederick Cummings and Allen Staley (Philadelphia Museum of Art, 1968)

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Blakists will probably be more impressed by Robert Rosenblum's single trenchant paragraph comparing Blake to Jakob Carstens than by Frederick Cummings' superficial, occasionally erroneous ten page entry on the Blake paintings and drawings exhibited in Detroit and Philadelphia this winter. In an introductory essay for this catalogue, "British Art and the Continent, 1760-1860," Rosenblum first locates Blake in the eighteenth century school which, having rejected as an impossibility the Academicians' attempt to fuse the real and the ideal, turned in the opposite direction from such empiricists as Stubbs and Joseph Wright toward a wholly non-illusionistic, visionary art. The taste for the "demonic and fantastic," for "the extravagantly heroic and sublime," first advocated by the Runcimans, John Mortimer and Henry Fuseli, among others, reached a simultaneous culmination in the totally "anti-empirical" art of Blake and Asmus Jakob Carstens.