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BLAKE

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Blake Course at UCLA Extension

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News.

BLAKE DAY AT UNIVERSITY OF SUSSEX

"Blake Day" was held as part of the Graduate Colloquium for the Winter Term of 1972 at the University of Sussex. The Graduate School in Arts and Social Studies arranged four meetings for 27 October. Following a discussion of Blake with slides, led by David Bindman and Morton Paley, there were three lectures: "Blake's Early Poetry" by Michael Phillips, "Blake's Illustrations to Young's *Night Thoughts*" by Deirdre Toomey, and "Blake and Revolution" by Geoffrey Carnall. Bindman is a Lecturer in the History of Art at Westfield College, London; Paley an Associate Professor of English at the University of California, Berkeley; Phillips a Lecturer in English at the University of Edinburgh; Toomey a graduate student at the University of London; and Carnall a Reader in English at the University of Edinburgh.

BLAKE COURSE AT UCLA EXTENSION

The Department of Arts and Humanities of the UCLA Extension, in cooperation with KPFK Pacifica, is presenting *William Blake: Poet, Painter, Visionary*, a series of four lectures by Everett Frost. Frost is an Assistant Professor of English at California State University, Fresno, and Director of Literature and Drama for KPFK. The lectures will concentrate on Blake's works in illuminated printing, from the *Songs* to the shorter prophecies to *Milton and Jerusalem*, presented by means of slides and dramatic readings. The lectures will be held on four Monday evenings beginning 22 January 1973 in room 1200 of Rolfe Hall at UCLA. The series will cost \$25; the course taken for credit (which will include two additional sessions), \$40. If space permits, tickets for single lectures will be sold at the door. For further information call the office of UCLA Extension.

THE MAKING OF THE MELLON CENTER AT YALE

In February 1972 Yale University unveiled the architect's model and plans for construction of the new building for the Paul Mellon Center for British Art and British Studies, which will house the Mellon collections of British art and rare books that have been promised to the University.

The first story of the four-story structure designed by Louis I. Kahn will be given over mostly to commercial use. The upper three stories will include extensive public exhibition space for paintings, watercolors, and drawings; a rare book library of about 30,000 volumes; a print room housing about 20,000 drawings and prints; a research library of about 10,000 volumes with a reading room

and a photographic archive; a lecture room seating 200 people; a conservation laboratory for paper; and various seminar rooms, offices, work areas, a lunchroom and a photographic studio. The Center will be located across the street from the Yale Art Gallery, also designed by Kahn and constructed twenty years ago.

Professor Jules D. Prown, art historian on the Yale faculty, was appointed the Center's director in 1968 and has been supervising the architectural designs and the plans for the educational and cultural programs. The academic program recommended for the Center by the committee that planned it seeks "to unify various disciplines now usually segmented into departments of study. . . . We would hope to bring together a group of scholars whose interest in British art, from various points of view, would lead to a cross-fertilization of minds. Such a program, for example, would have particular value for scholars trained in the fields of literature and history who wish to broaden their knowledge through a period of study in the field of British art." Consequently, the committee has called for the establishment of a professorship in British art and a new undergraduate major in British Studies. Under study is a program of fellowships and grants-in-aid for visiting scholars, including funds for one or two distinguished scholars, several young scholars working on post-doctoral projects, and a number of grants-in-aid for short-term visitors. Henry Berg, Assistant Director of the Center, says that the future program is still under discussion, and that "the main thrust of the Center will be to combine the study and enjoyment of the works of art and rare books in Mr. Mellon's collection with the pursuit of studies in related non-art-historical fields. We hope the Center will be an interdisciplinary one, weaving together literature, history, art and other fields of interest in a new way."

BLAKE ON EXHIBITION

The Age of Neo-Classicism, the fourteenth Exhibition of the Council of Europe that was held in London from 9 September to 19 November 1972, included eight pictures by Blake, as compared to twenty-two items by Flaxman besides sculpture, thirteen by Fuseli, and ten by Romney. Here was an opportunity to show some seldom-seen Blakes, such as the Arlington Court picture, but the organizers of this part of the Exhibition seem to have had trouble getting out of London. Seven of the Blakes were loaned by the British Museum, one by the Fitzwilliam Museum, Cambridge. And one of the eight, "Letho Similis," is almost certainly not by Blake. The catalogue notes that the authorship "has been disputed" but "was accepted as Blake's work by Binyon." It would be interesting to know whether any reputable scholar would agree today, and even more interesting to learn why this undistinguished drawing of disputed origin was selected at all. The catalogue entries, numbers 506-513 (pp. 310-14), add nothing to the existing literature on these pictures. "Male Nude" and "The Judgment of Paris" are reproduced as plates 91 and 92. It is a pity that in an exhibition of