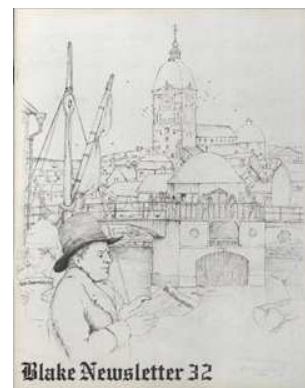


AN ILLUSTRATED QUARTERLY
BLAKE

N E W S

Works in Progress

Blake/An Illustrated Quarterly, Volume 8, Issue 4, Spring 1975, p. 107



1975 MLA Blake Seminar

Subject: Blake's Visions of the Last Judgment
 Chairman: Morton D. Paley (University of California, Berkeley)
 Co-Chairman: Anne K. Mellor (Stanford University)

This year the Seminar will return to a discussion format. There will be one or more principal discussants and, hopefully, wide participation by the Solemn Assembly. The subject is Blake's various Last Judgment pictures; probably we will also want to consider his accounts of the Last Judgment in poetry and prose.

Anyone wishing to act as a principal discussant should send me a short summary--not more than a thousand words--of his or her presentation, accompanied by whatever photographic reproductions may be appropriate.

The *Blake Newsletter* will produce a leaflet of reproductions for use in the Seminar. We hope that the results of the seminar can be published in the *Newsletter* later, either in the form of an article by the discussants or as individual articles.

The discussant will be W. J. T. Mitchell of Ohio State University. The time and place will be announced later. Those wishing to attend should send a note to Morton Paley, Dept. of English, Boston Univ., Boston, Mass. 02215.

Santa Barbara Conference

The Art History Department and the Department of English at University of California, Santa Barbara, will co-sponsor an interdisciplinary conference 2-5 March 1976 on the theme of "Blake in the Art of His Time." The idea of the conference is to bring together (Blake himself being the precedent) literary students and art historians of Blake's work and period, with the intention of viewing his complex achievement in a wide perspective. Emphasis will be on Blake's work as painter-poet-engraver-illustrator seen alongside the work of several eminent contemporaries (such as Flaxman, Fuseli, Linnell, Barry) to reveal more clearly what in Blake "belonged to his age" and what was Blake's own and Blake's only.

There will be morning and afternoon scholarly sessions, each featuring three or four twenty to thirty minute papers, on aspects of the general theme of Blake in the Art of his Time, by established scholars from both disciplines; but also a sprinkling of papers by newcomers in both fields who have fresh things to say about Blake. There will be considerable use made of color slides as well as other visual aids. Concurrently with the conference dates, there will be an exhibition of

about 100 original items, by Blake and other artists (named above), on loan to us from various national collections, in the U.C.S.B. art gallery. The Huntington Library and Art Gallery are planning to mount special exhibitions of Blake and Blake-related materials during the period of the conference at their nearby Pasadena galleries.

There will also be evening events of a less academic character--e.g., musical performances of certain of Blake's songs and other texts, in both new and traditional settings, examples of the music of Blake's time, theatrical treatments of some of his work (perhaps *An Island in the Moon*).

The editorial committee for the conference invites interested scholars to submit papers for possible presentation at one of the conference sessions. Papers should be kept to about twenty minutes total delivery time and should be keyed to the theme of the conference (e.g., literary and artistic sources of Blake's work; the relation of his work to the pictorial arts and art theories of his time; the relation of text and design on Blake's pages viewed in some kind of art-historical perspective, etc.).

Mail to:
 Blake Conference
 Prof. Donald Pearce, Department of English
 or Corlette Walker, Dept. of Art
 University of California
 Santa Barbara, CA. 93106

Works in Progress

B. H. Fairchild, Jr.: "'Such Holy Song': Music as Idea, Form, and Image in the Poetry of William Blake," a Ph.D. dissertation directed by Winston Weathers at the University of Tulsa, concentrating on the *melos* of the *Songs*, the use of musical form and imagery in *The Four Zoas*, and the treatment of music as idea in Blake's aesthetic and myth.

Raymond Lister, Wolfson College, University of Cambridge: awarded a Senior Research Fellowship, chiefly to assemble a full-scale critical catalogue of all the works of Samuel Palmer. Mr. Lister writes that he would like to hear from anybody who knows of the location of any such works, particularly those in private collections. Address c/o Windmill House, Linton, Cambridge, England CB1 6NS.