

AN ILLUSTRATED QUARTERLY
BLAKE

Q U E R Y

Robed figure in “The Little Boy Found”

Irene H. Chayes

Blake/An Illustrated Quarterly, Volume 1, Issue 2, October 1, 1967, p. 6



QUERIES

Several answers have been received concerning Blake courses. Professor G. E. Bentley, Jr. writes: "Frye and I have for alternate years given graduate courses on Blake at Toronto." Professor John E. Grant of the University of Iowa says: "I have made him the sole or primary subject of the seminar on Romanticism for the last two years and will again do so next year. Specifically: 1966, Poetry and Design in Blake; 1967, Long Poems of Blake and Keats; 1968, 'Lyrical Ballads' and 'Songs of Innocence and of Experience.'" Professor Irene H. Chayes gave an undergraduate and a graduate course on Blake at the State University of New York at Binghamton in 1966-67. Professor Martha W. England gave a graduate seminar on Blake at Queens College (City University of New York) in the spring of 1967. "The title was catalogued 'Blake and His Contemporaries,' but we discussed only contemporary artists--and these very briefly. Discussions were based almost altogether on color slides of Blake's books."

Re. Stevenson's query about the Druids in Annandale: John Adlard's "The Annandale Druids: A Blake Crux" N+Q NS 14.1 (January, 1967), 19-20. This is certainly a more important article than Harrold's (your No. 19) in the same issue and the information could justifiably be stretched to cover even more than Adlard does--enough to cover most people's curiosities, I should think. --John E. Grant

Response to David V. Erdman: I'm afraid I agree with the PMLA authors on the robed figure in the design accompanying "The Little Boy Found," although I disagree with their reading of the poem as a whole. In fact, for several years in my classes I have been pointing out that the figure is a fusion of the mother to whom the lost child is returned and the supernatural rescuer who returns him. Such an observation has important critical implications which are perfectly justified in the context of both Songs of Innocence and of Experience and Blake's later work. --Irene H. Chayes, Silver Spring, Maryland

(Further discussion appears on

Mrs. Irene Tayler (Department of English, Columbia University) writes: "I have just completed a dissertation on Blake's illustrations to Thomas Gray, but I am still expanding work on the project and would appreciate any information that readers might have to offer."

When the article was collected in book form, the introductory para-
graph was retained but the verse itself was omitted.
The Blake's Letters-Books of Sir Walter Scott, ed. Wilfred Harrison
London, 1910, p. 113; in defence of the necessity of examination and
copying, I have taken the liberty of altering the punctuation line from
"you for it."