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P A R T I C U L A R

Blake's Illustrations to Paradise Lost

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MINUTE PARTICULARS

Blake's Illustrations to *Paradise Lost*

May I point out a small error in Joseph Wittreich's article on Blake and Fuseli in your Summer issue 1969 (III, 1)? In the note on the differences between Blake's first two sets of illustrations to *Paradise Lost* it is stated that the second, large set of 1808 lacks any illustrations to Milton's first two books. This is incorrect. Although only nine of the series are in the Boston Museum of Fine Arts three more exist, bringing the total up to twelve as in the small Huntington Library set of 1807, though "Satan spying on Adam and Raphael's Descent into Paradise" was replaced by "Adam and Eve sleeping". The large version of "Satan arousing the Rebel Angels", illustrating Book I, lines 300-334, is in the Victoria and Albert Museum, and both small and large versions of "Satan comes to the Gates of Hell", Book II, lines 645-734, are in the Huntington Library. The third of the dispersed 1808 watercolours, "The Judgment of Adam and Eve: 'So Judged the Man'", is in the Houghton Library.

Martin Butlin
Keeper of the British Collection
The Tate Gallery

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REVIEWS

Blake and Tradition The Bollingen Series: XXXV:
II Princeton, Vol. I, 460 pp., Vol. II. 367 pp.,
\$22.50 the set

What Blake would you have? The "wild pet for the super cultivated" whom Eliot warned us about, the blazing humanitarian in love with mankind's heuristic life, the guru of the body and physician of the ailing intellect, the hero of the counter-culture? None of these? None. But Blake as *mystagogos* can be too easily dismissed by the anxious humanist or the technical critic of language and line. Mylonas in his book on Eleusis defines the *mystagogos* as "the sponsor of a *mystes*, the person who introduced the initiate and even performed some of the rites of preparation and initiation" and, as the Blakean *mystai* continue their search for hidden source and secret ceremony, one begins to understand that, for whatever reasons, there is something in Blake himself of the *mystagogue* despite his detestation of mystery. His allegory addressed to the intellectual powers demands not only the