

AN ILLUSTRATED QUARTERLY  
**BLAKE**

M I N U T E  
P A R T I C U L A R

## An Extra Illustration to Pilgrim's Progress

Martin Butlin

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other circumstances, writing or thinking about it directly, Blake might possibly have interpreted Raphael's scene as Mr. Beer does, perhaps even, for ideological purposes, made Mr. Beer's shift from unveiling to veiling. But I still would relate "Madonna of the Veil" to *Europe* 4 only through the ironic Orc-Jesus analogy, and through the pictorial image of the veil itself.)

Both external and internal evidence (to use those old-fashioned scholarly terms) confirm a reading of this particular design which does not really conflict with anyone else's reading of *Europe: A Prophecy* as a whole. Mr. Beer's own interpretation may be "perfectly self-consistent," as he asserts, but aside from the inapplicable lines of text, he offers no objective evidence to persuade us to accept it, and even no subjective evidence but his feeling about the outstretched arm. When "vision" is silent about so much, it may be time to return to the humbler, vegetative eye.

*Irene Chayes's reply has been shown to John Beer, and he has written a brief riposte on some of the issues involved. Since Blake Newsletter 20 will be devoted to the British Museum Blake Handlist, however, the riposte will not appear until Newsletter 21. (Eds.)*

EDWARD W. TAYLER: COLUMBIA UNIVERSITY  
EVERETT C. FROST: LOS ANGELES

The Source of "Bring out number, weight & measure in a year of dearth"

*Edward W. Tayler* Louis Middleman asserts (*Blake Newsletter*, 4 [Spring 1971], 147) that Blake's use of the Bible, though "copiously documented," includes an unnoticed allusion to *mene, mene, tekel, upharsin*. But the infernal Proverb in question, "Bring out number, weight & measure in a year of dearth," unquestionably relies on the apocryphal book of the Wisdom of Solomon 11.21: *omnia in mensura et numero et pondere disposuisti* ("thou hast disposed all in measure and number and weight"). This verse is quoted, varied from, and alluded to frequently in medieval and renaissance literature. Blake, doubtless, knew the original; but he could also have encountered it in any number of neo-platonic treatises, not to mention John Donne and Ben Jonson. In any case Blake would have had to go no farther than his edition of John Milton which would include the commendatory lines of Andrew Marvell:

Thy verse created like thy *Theme* sublime,  
In Number, Weight, and Measure, needs not *Rhime*.

There is no need, then, to confuse Blake's Proverb with Daniel's "numbered, numbered, weighed, divided."

*Everett C. Frost* Louis Middleman argues that the

fourteenth Proverb of Hell ("Bring out number, weight & measure in a year of dearth") "is built on a close translation of the Aramaic writing on the wall (Daniel 5.25-28), 'mene, mene, tekel, upharsin,' or 'numbered, numbered, weighed, divided.'"

But first, Middleman's translation of this perplexing phrase is hardly "close" (literal), though it is viable enough working *backwards* from a knowledge of Blake's Proverb; and, while the apocalyptic concerns of *The Marriage* invite an astute reader to find a *parallel* in the Daniel passage (and in many other Biblical passages as well), they do not, of themselves, justify a derivation.

Second, a much less elliptical possibility lies closer to hand. Much more likely that Blake's Devil is having corrosive fun with one of Milton's angelic interpreters, Andrew Marvell, whose poem, "On Paradise Lost," typically prefaces Milton's poem and concludes with the lines:

Thy verse, created like thy *Theme* sublime,  
In Number, weight, and measure needs not rime.

Blake's Devil may be thought of as mocking Marvell for being cowed by Milton's resonances into accepting Milton's Deistical Trinity of Destiny, ratio of the five senses, and vacuum. He agrees with Marvell that "number, weight, and measure" is a fit description of Milton's poem--though not of the verse only.

## MINUTE PARTICULARS

MARTIN BUTLIN: KEEPER OF THE BRITISH COLLECTION, THE TATE GALLERY, LONDON

An Extra Illustration to *Pilgrim's Progress*

I am sure that the picture referred to as "A Warrior with Angels" in Robert Essick's *Finding List*, *Blake Newsletter*, 5 (Summer-Fall 1971), 141, figure 9, is an extra watercolour from the series of illustrations to Bunyan in the Frick museum. The dimensions and watermark tally, as does the style if one disallows Mrs. Blake's work on the Frick watercolours. The subject of the Rosenwald design, which retains all its original Blake freshness, is "Christian descends the hill from the Pilgrim's House" (Sir Geoffrey Keynes has suggested the title "Christian with the Shield of Faith"). An additional support for this identification is the number "20" inscribed in the upper right-hand corner of the sheet; this corresponds with similar numbers on the Frick drawings and places the subject of the design in its correct sequence. Incidentally, the inscriptions on the Frick drawings raise additional complications in that they do not seem to be by Blake and are not

always accurate, for instance that inscribed "12 In the Interpreter's House," but this is another problem. The Rosenwald watercolour comes from an album formed by Mrs. Charles Aders in the 1820s and presumably became separated from the main series before they entered the Butts collection some time after Blake's death.

MARNEY WARD: UNIVERSITY OF BRITISH COLUMBIA

Copy N of the *Songs*

According to *William Blake's Illuminated Books: A Census* by Geoffrey Keynes and Edwin Wolf 2nd (New York: Grolier Club, 1953), copy N of the *Songs of Innocence and of Experience* (in the Huntington Library) "lacks plates 28 and 34." Actually, it lacks plates 28 and 54, the frontispiece of *Experience* and "The Voice of the Ancient Bard." It does not lack plate 34, which is the first plate of "The Little Girl Lost."

JOHN ADLARD: HIGHBRIDGE, SOMERSET

Blake's Indenture and "The Little Vagabond"

I read in *Blake Records* (p. 10) the terms of the indenture that must have been signed when Blake was apprenticed--

He shall not haunt Taverns. . . .  
. . . finding unto his said Apprentice,  
Meat, Drink, Apparel. . . .

--and immediately thought of "The Little Vagabond":

Would have no more quarrel with the Devil or  
the Barrel  
But kiss him and give him both drink and apparel.

MARY ELLEN REISNER: UNIVERSITÉ LAVAL, QUÉBEC

The Locations of Copy U of *Songs of Innocence* and Copy d of *Songs of Innocence and of Experience*

Having had occasion, last summer, to write to a number of libraries on the subject of their Blake holdings, I found that two copies, *Songs of Innocence*, copy U, and *Songs of Innocence and of Experience*, posthumous copy d (as listed by Keynes and Wolf in the *Census*), far from being at Harvard and Yale respectively, seem to be no longer in the

public domain. Carolyn E. Jakeman of The Houghton Library wrote that, to the best of her knowledge, copy U is the property of Mrs. Harold White; Christina Hanson of the Beinecke Rare Book and Manuscript Library wrote that posthumous copy d was in the hands of C. A. Stonehill of New Haven in 1939 and that the purchaser's name is unknown to her. Since the new *Bibliography* by Bentley and Nurmi does not mention this, and since that work and the *Census* are the chief sources for locating the various copies of Blake's works, this small detail might be a useful timesaver for seekers of exemplars of the *Songs*.

## A CHECKLIST OF BLAKE SCHOLARSHIP OCTOBER 1970—MARCH 1972

This is our fourth checklist. It was compiled principally by Foster Foreman, Susan Grossman, and David Wyatt, all of the University of California, Berkeley and by Roberta Goetsch, of the University of New Mexico. The Japanese items were kindly contributed by Kenji Nakamura, College of Education, Tokyo University; the French items by Professor Andre Le Vot of the Sorbonne; and all the musical scores by Michael A. Keller, Music Library, State University of New York at Buffalo. Our thanks to Professor Thomas Connolly for his initiative in getting the list of musical scores compiled. To the best of our knowledge, the scores have not been listed previously in any Blake bibliography or checklist.

Again this year we have included entries for many items that are not scholarly, but that we believe our readers will be interested in knowing about, such as films, videotapes, theatrical productions, phonograph records, tapes, and musical scores. And again, especially in the non-scholarly categories but also in the scholarly ones, we have listed a number of items whose dates fall far outside our nominal 1970-71 boundaries. For the first time we have listed the contents of the *Newsletter* itself in the Checklist. The contents of the present issue are not included.

We would appreciate corrections and additions from our readers.

*The list is divided into these categories: Bibliography/Catalogues/New and Revised Books/Reprinted Books/Articles and Sections of Books/Reviews/Films and Videotapes/Tapes and Phonograph Records/Théater/Musical Scores.*