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Festschriften have an endemic weakness, since they are frequently committed to assembling incompatible and disparate materials representing various degrees of readiness and competence. Since there is no single artificer in control of cohesion, emphases and development, other than the editors involved, such fruition can be artificial. And the "hot house" results sometimes leave a taste of brass. Fortunately, these essays on William Blake, in honor of Sir Geoffrey Keynes, avoid this stigma. This volume presents in sequence, weight, and subject matter a studiously integrated selection of essays. The editors and the authors are to be congratulated.

The essays reveal a rich vein of provocative and hard-core evidence that reflects many facets in matters Blakean. Although Blakean research, if I adjudge its present perspective correctly, has had much of its textual and historical abysses sufficiently asphalted over by Titans such as Keynes, important massifs have yet to be climbed in search of elusive snow leopards. Blake scholarship is being refined to the point that attention, with some safety, can be concentrated on the intricate shifting sands of Blake's minute particulars.

"Blake's Early Poetry" by Michael Phillips examines, sensitively, certain classical, Spenserian and Miltonic aspects of Blake's early poetry. Phillips traces important allusions in parallel, and these help give his essay proper focus when he discusses the complex semantic tonalities of the poetry involved.

David Bindman in "Blake's Gothicised Imagination' and the History of England' clarifies several significant particulars concerning Blake's early pictorial preoccupations with Westminster Abbey, and he also investigates, insofar as space allows, Blake's early works on "Historical" subjects, exploring the possible graphic influence of Mortimer.

Robert N. Essick discusses Blake's Tiriel designs, which were executed to accompany separately Blake's text. He investigates Barry's possible influence on Blake and other relevant iconographic themes. He, rightly to my thinking, articulates the view that the Tiriel pictorial "experiment," a symbolic commentary on 18th century aesthetics, is manque, particularly when compared with the much later Job series, wherein the plates also are separate from the text involved.

Without pious clucking, F. R. Leavis' article represents an intelligent "appreciation" of Blake, but, considering the sophistication and urbanity of other articles in the volume, it does not cut the mustard. In part this "failure" is because the essay was, originally, a speech to a university audience, and as a consequence it is comparatively superficial. I take no great exception to what Leavis says, but object to the fact that his essay is addressed to the vegetative ears, rather than primarily to the intellectual powers. I do take trivial exception to a bit of recidivism in Leavis' remarks about Kathleen Raine, who has become something of a whipping girl of the anti-cult groups. I also am a member of the anti-cult cult, but until someone wishes to refine further the mother-load of esoterica Miss Raine has mined, she should not be beaten out of proportion for panning up fool's gold occasionally.

Josephine Miles examines "Blake's Frame of Language" and points out that death and night have a high numerical frequency when compared with Blake's mention of day. She carefully examines the strata of the "once-words" and the "ever forms" in her essay, and she successfully negotiates the degrees of difference between statistics and common sense.

Michael J. Tolley examines in "Blake's Songs of Spring" the devious fugue-like elements of this imagery in Blake's works. "This article is patiently documented and consummately reasoned, and it crucially extends our understanding of the analogues of Blake's important but widely ignored ethos of "dayspring."

Jean H. Hagstrum develops an excellent essay on "Christ's Body," a study of the begotten "man-Christ" in Blake's graphic and textual works. Particularly interesting is Hagstrum's analysis of the "Frontispiece" of the Songs of Experience in this context.

"The Chapel of Gold" by G. Wilson Knight is an effort at acceptable solipsism, for he deliberately avoids any conjectural "sources" for this poem. Though this may be too choleric a view, rimmed with prejudice, Whoa, cried the Muse! If I may be indulged with such a vulgarity, I'm a source-man. And perhaps the differences are owing to my metaphysics. I grant that, ultimately, a poem must become what it is, an organism.
invented by Varley's brother. This article, with its excellently-documented speculations, is of singular interest.

Raymond Lister notes the references to Blake in Samuel Palmer's letters, and though Blake may have been affected by "erroneous spirits," he was "one of the sanest, if not the most thoroughly sane" Palmer ever met.

Suzanne R. Hoover assesses Blake's reputation between 1827 and 1863, and this is an article that is of considerable assistance in determining the genesis and discrete evolution of Blake's critical reputation for the period.

G. E. Bentley, Jr., discusses the monumental importance that Sir Geoffrey Keynes' efforts have represented to all Blakists. Keynes, during a period of more than 60 years of scholarship, has published some 40 books on Blake, and has served as a bibliographer, editor, publisher, discoverer, and collector of Blake.

As a personal coda, I should like at this point to express my own gratitude to Sir Geoffrey Keynes. He always answered my numerous letters. He twice made special trips to Oxford to examine manuscripts for me. And when I bumbled across some drawings at the Society of Antiquaries and thought I had discovered a Westminster Abbey sketch by Blake, the exhumation of Edward I, it was years later that Sir Geoffrey was able to substantiate details of the matter. He gave me a grand acknowledgement for instinct and hope—"but it was Sir Geoffrey who put the pieces of the mosaic together. Blakists know Sir Geoffrey for his courtesy and his kindness. If I may be allowed a sentimentality, he is, as someone said of Blake, a glorious piece of mortality."

Suffice it to say that no Blake library will be complete without this new volume on William Blake. Its 82 illustrations are faultlessly reproduced, and the book's seventeen essays examine many new and illuminating theses.

It is suitable that this review be followed by a review of the second edition of one of the major works of Sir Geoffrey Keynes.

The second edition of Sir Geoffrey Keynes' Blake Studies is what one would expect from this author, this press, and this second edition (profusely illustrated). I will avoid the tedium of attempting any collocation between the first and second editions, for it would be merely an exercise in the picayune. Obviously, go with the second edition.

Sir Geoffrey Keynes is the pere de famille of all Blake scholars, and his authoritative
investigation of the particulars that affects Blakean studies is an invaluable contribution to the field. One is impressed by the stability of this scholarship, for much of the material was written decades ago. The "Ratio" of Keynes' findings is still pertinent and has survived the intellectual battle to which quidnuncs and young turks have (rightly) subjected the details.

Examples of the formidable expertise of Keynes can be exemplified in the following: the tonalities of the prints of "Little Tom the Sailor" help to determine which prints were issued posthumously (also the real Blake prints have a "tassel" P). A print from Pilgrim's Progress, "Sweeping the Interpreter's House," usually assigned to the year 1817, Keynes establishes as being instead of circa 1794; Keynes also rejects one study previously included in Blake's Pilgrims Progress series, assigning the work to Paradise Regained.

There are, of course, highly speculative bibelots, such as the gut supposition that one sketch by William Blake may be in fact a sketch of William's brother, Robert. Also Keynes speculates that Blake's graphic representation of his gigantic spiritualization of a flea may have been influenced by Robert Hooke's 17th century microscope studies of this insect. Though these are legitimate assumptions, of course, their tenuosities are pointed out by Keynes.

There has been a judicious updating of material in the second edition. Since writing Blake Studies, initially, much more evidence has come to light: G. E. Bentley, Jr.'s discovery that a Robert Blake was enrolled at the Royal Academy, the further "un-earthing" of obscured and deleted passages in Blake's notebook by the use of infra-red rays, comparisons of Blake's iconography in America with John Stedman's Surinam, the assignment of an engraved map of the Hafod estate to Blake by David Erdman's "lower-case g" string of deductions, the discovery of a drawing in the Society of Antiquaries of Edward I, presumably taken at the disinterment of this monarch in Westminster Abbey, and identified as Blake's work through Keynes' diligent efforts at graphology (and along with this came to light some additional sketches that also may be among Blake's early works). . . . All of these, and other points, give additional dimension to Keynes' second edition of Blake Studies.

The Ark tallpiece in a work by Jacob Bryant and a minor but crucial repetitive theme in the frontispiece of Commin's Elegy Set to Music, 1786, represent highly interesting evidence that these engravings are indeed by Blake. Also interesting is Keynes' observation concerning Michael Angelo's influence on Blake's use of the "classical foot," in which the second toe is longer than the "thumb" toe. Keynes patiently and knowledgeably sorts out the typo amendments Blake made in the carelessly printed Poetical Sketches. He establishes George Cumberland's "confluence" with Blake's new method of printing and its possible influence on the painter-engraver-poet, at least as early as 1784.

Keynes points out that Blake was paid approximately ninepence each for his watercolor designs for Night Thoughts. And he also discusses the details concerning Blake's commercial association with the firm of Wedgewood (one plate design by Blake was altered, in which a Wedgewood bed pan was substituted for Blake's original design).

One interesting essay concerns Blake's Descriptive Catalogue printed by a printer in South Molton Street (where Blake then lived in London). Keynes also investigates Blake and the social-literary circle of Charles Lamb, beginning at about the period of 1809. And Southey, rightly, calls one of Blake's designs for Hayley as portraying "Fido volant, and the crocodile rampian," the latter having a mouth like a "bootjack." But Keynes remarks Southey could not have known the lamentable circumstances under which Blake was working with "Hayley-gaily." However, Coleridge was surely more on target when he stated that the symbols of the Songs of Blake were, sometimes, rather like a "wet tendon."

Reviewed by G. E. Bentley, Jr.

Blake's engraved illustrations to Job (1826) are probably his best known series of designs, and there have been many books dealing wholly or significantly with Job, notably by Morton (1875), Binyon (1905), Wickstead (1910, 1924), Russell (1912), Damon (1924, 1966), Binyon & Keynes (1935), Hofer (1937), Hamblen (1939), Patchen (1947), Lande (1948), and Wright (1972). The subject, therefore, is not novel, and to undertake a doctoral study of it at this date is an act of formidable temerity, an act which Mr. Lindberg has triumphantly justified.

The most important part of the dissertation is the catalogue (pp. 183-352), which includes not only the conventional descriptions, provenances, size, collection, etc., but also elaborate and extremely persuasive studies of the sources and meaning of each drawing or print. This catalogue raisonné of Blake's Job designs will for very long remain the standard work on the subject.

Chapter I, on the chronology of the Job designs, is useful but somewhat abstract and tabular in form, with summaries of relevant documents. I think it might most usefully appear as an appendix.

Chapter II, with the Introduction and Synopsis of Job, serves its purpose very well, but I think it should be the first chapter.

Chapter III, about Blake's drawing, painting, and engraving techniques, and his use of The Testament of Job, is novel and extremely useful. In particular, the account of Blake's use of the visual tradition of Job illustration is highly original, persuasive, and important.

Chapter IV, "Blake's Visions and the Job," is very brief (pp. 151-66) and, dealing as it does with Blake as a mystic, is interesting and plausible but not, I think, especially relevant to this work. Perhaps it belongs in an appendix.

Chapter V, on technique again, is original and penetrating, but the matter seems to overlap with that in Chapter III and might well have been included there.