

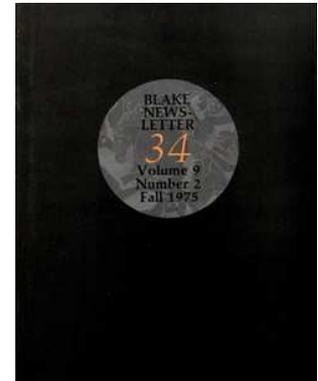
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**Blake's Beulah and Beulah Hill, Surrey**

Eileen Sanzo

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5 This description of the smoke-filled abyss also parallels several scenes elsewhere in Blake's works; see, for example, "A Memorable Fancy" in *The Marriage of Heaven and Hell* where "we beheld the infinite Abyss, fiery as the smoke of a burning city" (E 40); *Jerusalem* where the Sons of Albion divide and "Arise as the smoke of the furnace" from "a hideous orifice" (E 222); and in *The Four Zoas*, Night the Third, where Urizen's fall takes place amidst "thunders & thick clouds" and moves into the "smoke" of "The nether Abyss" (E 322-23).

## Blake's Beulah & Beulah Hill, Surrey

By Eileen Sanzo

Much is written concerning Blake's nature myth of Beulah, but one important fact which has as yet not been pointed out, is that there is an actual Beulah Hill in Surrey--in Blake's day, located in the countryside adjoining London; today, considered part of the city itself. If the mythic Golgonooza is the "spiritual Four-fold London / eternal"<sup>1</sup> and Jerusalem can be identified also with London, it may be that the mythical, naturally beautiful Beulah also has a parallel in Blake's concrete experience of the suburbs and bordering countryside of the city he lived in.

The actual Beulah Hill, Surrey, is just north of Norwood, which Blake refers to frequently as a kind of southern boundary to greater London.<sup>2</sup> Roche's Map of 1745 of London and its environs transcribes the spot as Bewley's Farms and Bewley's Woods. The English Place-Name Society records that the name for the spot is ancient, taking the form of Bewley in 1493, Beaulieu Hill and Bulay Hill in 1823, and Beulah Spa in 1836. They write: "The forms are late, but it may be that the name is . . . of post-Conquest origin, from OFr *Be(a)u L(i)eu*, beautiful spot."<sup>3</sup> The present-day spelling of Beulah Hill, Surrey seems to indicate that although the spellings were different (eighteenth century and early nineteenth century spellings varied in general), the pronunciation of "Beaulieu" or "Bulay" was like that of Blake's "Beulah." The meaning of the names of the actual locality was the same as the connotated meaning of the Biblical Beulah, as developed by Bunyan--a naturally beautiful paradise.

The actual Beulah Hill may have inspired an identification between Blake's Beulah and the country south of London. This may be indicated by Blake's phrase--"Thames and Medway, rivers of Beulah" (*J* 4.34); the tributaries of the Thames and Medway rivers watered Surrey. That Beulah was country adjoining the city seems indicated by the lines about--

. . . the Sleeping Man  
Who, stretch'd on Albion's rocks, reposes  
amidst his Twenty-eight  
Cities, where Beulah lovely terminates in the  
hills and valleys of Albion.  
(*J* 85.24-26)

Norwood may well have been one of Blake's destinations on his walks south of London, and

the sleep of Beulah may have occurred literally (as well as in the many ways already commented upon, imaginatively) when he rested. We know that Blake took long walks both in London and out into the country surrounding it because he tells us so in his poetry. Thus the mythical Beulah, with its allusions to Scripture<sup>4</sup> and John Bunyan, may have a special basis in fact and a parallel with Blake's personal experience of London and its countryside. If Jerusalem can be imaginatively identified with London, Palestinian Beulah may also have been identified by him with the London countryside of Beulah Hill, Surrey.

1 M 6.1.

2 M 6.5; *J* 42.51; *J* 42.80.

3 J. E. B. Gover et al., *The Place Names of Surrey* (Cambridge: The University Press, 1934), pp. 49-50.

4 In Scripture, Beulah means "married." It represents Palestine--"Thy land [shall be called] Beulah: for the Lord delighteth in thee, and thy land shall be married" Isaiah 1xii.4. Cited by S. Foster Damon, *A Blake Dictionary* (New York: E. P. Dutton, 1971), p. 42.

## The Influence of Wynne's *Emblems* on Blake

By Judith Wardle

In a footnote on page 9 of the D. V. Erdman and D. K. Moore edition of Blake's *Notebook* (Oxford: Clarendon, 1973), reference is made to Wynne's *Choice Emblems Natural, Historical, Fabulous, Moral and Divine, For the Improvement and Pastime of Youth* . . . (London: Printed for George Riley, 1772) as a possible influence upon Blake. Some of the details in this note are inaccurate. John Wynne's second name was Huddleston, not Middleton. Emblem 2 is *not* dropped from later editions of the work. It appears in the 2nd edition, 1775 (British Museum). The only later editions I have seen are the 6th, 1788 and 7th, 1792 (Cambridge University Library), and it is also in them. As for other changes between the 1st and 2nd editions: the frontispiece is indeed different. Emblems 12 and 13 are dropped and others substituted, number 47 goes to the end as 53 and 47-52 are new. The only plate which has been re-engraved, as far as I can tell, is Emblem 27, "Of Vain Pursuits." (All have the addition of a bow of ribbon on top, but that is unimportant.) The differences between the 1772 and 1775 plates of Emblem 27 are as follows: the picture has been reversed, the shape of trees and bushes has been changed, the house lacks its chimney, and the area of the boy's shadow has decreased. But none of these seem to me to matter in regard to the question of the emblem's influence upon Emblem 4 of the *Notebook*.

I wish now to consider the question of whether Wynne's emblems did influence Blake's, and if so which edition. I do not think there is any evidence for choosing one edition rather than another, from the 1st to 6th (the 7th being too late). All the